ISCTE ◈ IUL
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Mestrado Integrado em Arquitetura

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Trabalho de projeto submetido como requisito parcial para a obtenção do grau de Mestre em Arquitetura
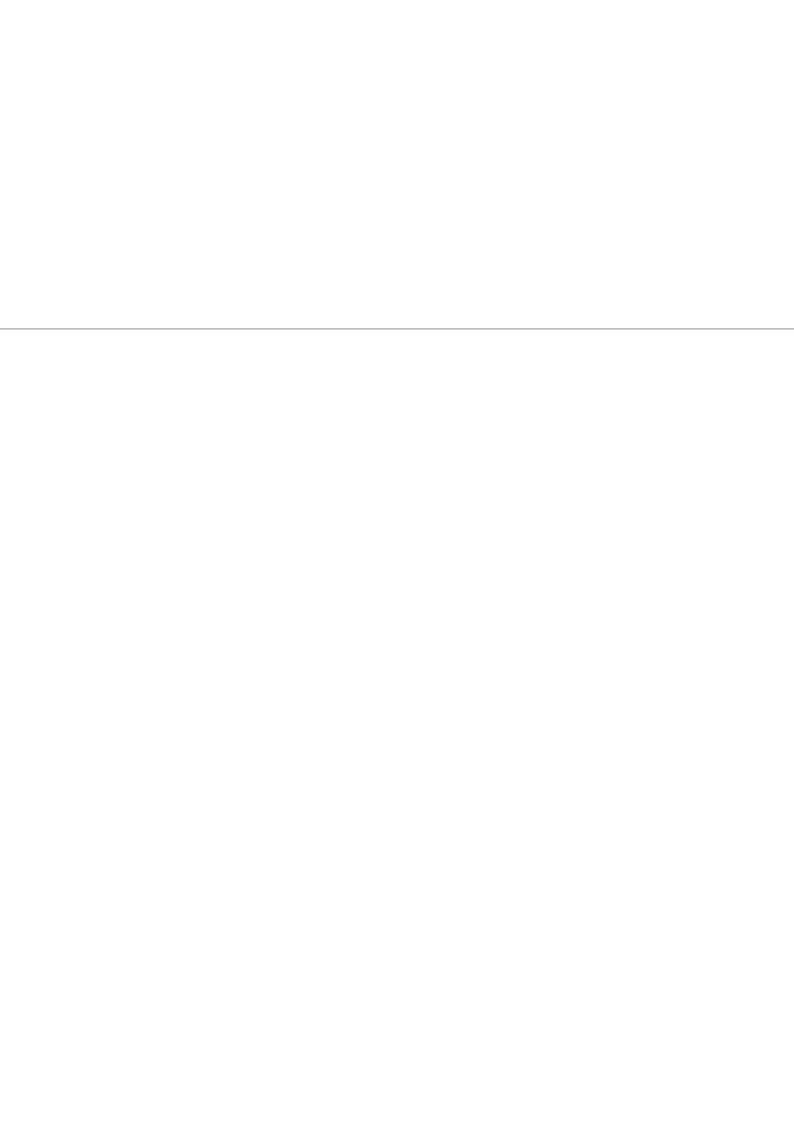
The Dissolution of the Modern Complex

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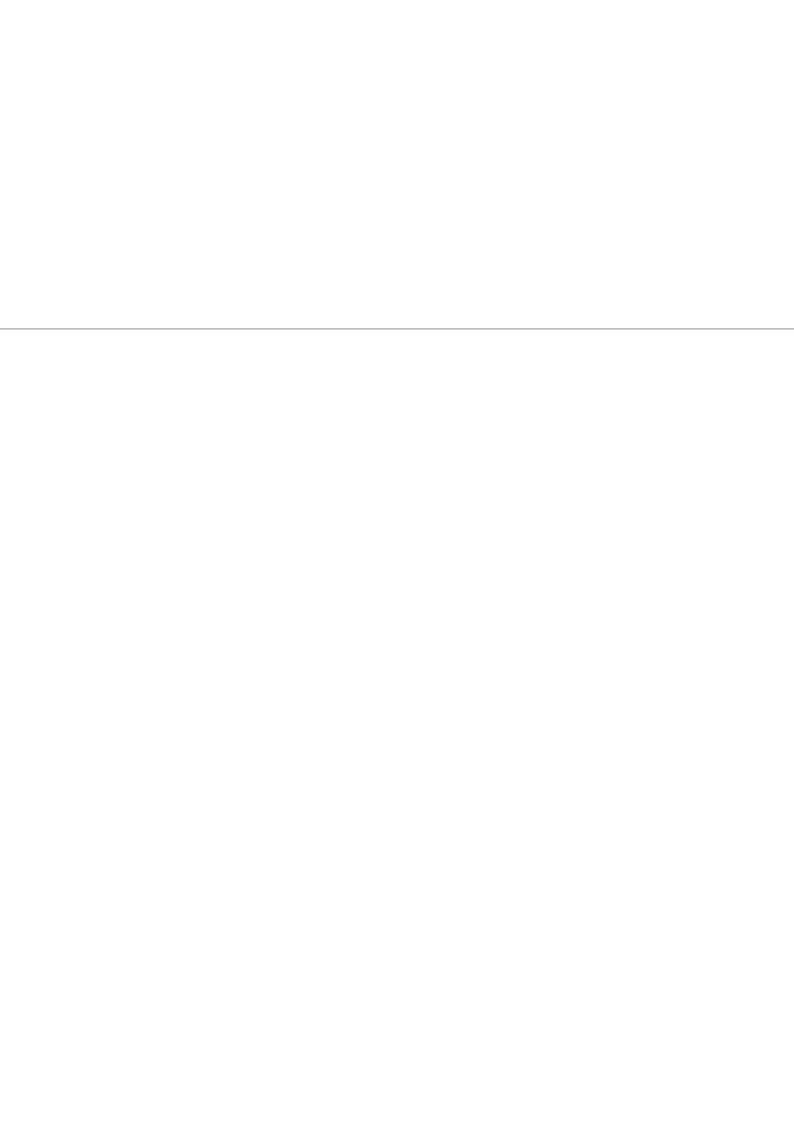
Introdução geral

O seguinte volume é a compilação do trabalho prático e teórico desenvolvido no contexto de PFA (Projecto Final de Arquitectura) no ano lectivo de 2016/2017. O trabalho prático tem como local de intervenção a vila de Alenquer, incluindo uma intervenção geral projectada em grupo, e uma individual, consistindo num centro de documentação dedicado às Crónicas Portuguesas, em homenagem a Damião de Góis, cronista nascido em Alenquer em 1501.

Por outro lado, apresenta-se a dissertação escrita, cujo tema é, em traços gerais, a obra construída e teórica dos arquitectos britânicos Alison e Peter Smithson e do arquitecto Aldo Van Eyck, três dos personagens-chave do grupo Team 10, que em 1959 operou a transição da arquitectura moderna organizada em torno dos CIAM (Congrés Internacionaux d'Architecture Moderne) para uma nova arquitectura, que pudesse considerar-se mais consciente quer do ponto de vista social, quer do ponto de vista formal.
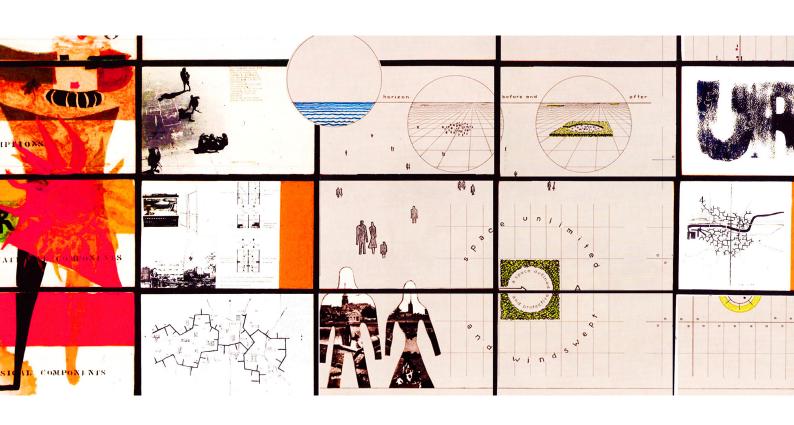
Ao longo do ano, manteve-se a pergunta essencial para a finalização do Mestrado Integrado em Arquitectura: qual a relação entre o trabalho prático e o trabalho teórico? É minha opinião que a investigação crítica sobre o trabalho dos arquitectos acima referido pôde alimentar a génese da intervenção projectual, particularmente no que concerne a utilização da arquitectura e das suas características formais como maneira de gerar uma identidade espacial e, em última análise, cultural. Em poucas palavras, o projecto procurou, através de uma adaptação e moderação dos princípios estudados na dissertação, focar-se na criação de espaços dotados simultaneamente de simplicidade e legibilidade, preocupando-se acima de tudo em criar uma estrutura que possa ser apropriada pela população, e que possa assim crescer e mudar.

Índice Geral

THE DISSOLUTION OF

THE MODERN COMPLEX

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Trabalho Teórico submetido como requisito parcial para obtenção
do grau de Mestre em Arquitectura

Orientadora:
Professora Doutora **Teresa Marat-Mendes**
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Outubro de 2017

Abstract

The following essay seeks to assess the adequacy of the modernist inheritance, through a critique of some architects who have been classified by historiography as the 'third modern generation', Aldo Van Eyck and Alison and Peter Smithson. These architects indeed belonged to the generation attending post-WW2 CIAM (Congrés Internacionaux d'Architecture Moderne), and there formed a group named Team X. This group ended up abolishing the CIAM. Their understanding of post-WW2 world led them to be skeptical of basic modern methodologies. The group was later renamed Team 10 and meetings continue until 1977.

Team 10 was a platform for discussion of architecture extending beyond technocracy and economics. Thus, they not only revolutionized modern concepts, but also established an original approach to the relation between built environment and social dynamics, starting from the issue of habitat.

Since the historiography of Team 10, Van Eyck and the Smithsons has been already established, the aim of this dissertation is to assess the transdisciplinary scope of some of their fundamental ideas. Specifically, the relations to the humanities (with emphasis on anthropology), the visual arts (modern and beyond) and in anti-Academic culture (particularly popular culture) will be highlighted as a frame of reference for their critique of modernism and for the development of a new architecture. This critical genealogy will then be transposed to the present, to understand if it can provide present-day architects with useful methodologies, since a lot of Team 10 come to be an issue in the recent perilous state of democratic values.

Keywords: Team 10, Alison and Peter Smithson, Aldo Van Eyck, habitat, anthropology, art, pop culture

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Fui expulsa da casa do mundo
por um irmão desconhecido.
Vendou-me os olhos e levou-me
à saída de todas as saídas.
Nunca mais achei o caminho
do meu claro quarto crescente
onde se nascia todo o dia.
Só me lembro de nascer, nascer, nascer
como uma labareda a pão e água.

Regina Guimarães

Introduction

Can architecture spring out of rebellion? This question would be deemed redundant if asked on any other art form. But architecture is no longer seen by everyone as art. From modernism on, artistic sensibility was ruled out, in favor of a pseudoscientific ascetic approach, inspired by the writings and works of Adolf Loos. Postmodernism, presenting no solid argument against modernism, has deepened the theoretical and practical isolation of architecture – paradoxically the most unavoidable art-form in anyone's life. The relations of architecture to art, culture and society have been muddled by that isolation, which may account for the sense of practical uncertainty and theoretical sugar-crash that architects face nowadays.

Almost a century after the most emblematic aphorisms of Loos, reassertions must be made. This essay is an attempt at contributing to these reassertions. It's my understanding that, since modernism, architecture has failed to achieve any major breakthroughs in terms of what it is, what it ought to be and what role it can play in the overwhelming cultural vastness generated by the Third Technological Revolution. This failure cannot be blamed on architects starting to work now, but mostly to the successive generations that have broken an historical lineage that goes back to Phidias and the unnamed architects of the pyramids and the walls of Jericho, and further back to the first human settlements.

Entangled between the heroic modernists and the first postmodernists, the usually labeled third modern generation rebelled against the founding fathers of CIAM. With their resilient challenge of establishment authority within architecture, they tried to start a dialogue with the other arts and with the humanities. Spiked by the horrors of WW2, these architects believed that it was not enough to discuss abstract notions with other architects, the way their predecessors did.

Team 10 was originally formed by Aldo Van Eyck, Jaap Bakema, Alison and Peter Smithson, Georges Candilis and Shadrach Woods. It offers an initial platform for discussion and debate and, from 1953 to 1981, it has gathered architects from very different backgrounds and leanings. Out of them, we will stand out the matrixial role of Alison and Peter Smithson in the UK – that spawns Brutalism – and of Aldo Van Eyck in The Netherlands – that spawns Structuralism.

Team 10, as a group, never reached the titanic solidity of its CIAM past, but they never wished for it anyway. Team 10 formed (as Team X) in the early fifties, the post-traumatic period after WW2. Europe strived for optimism with the ghost of Nazi Concentration Camps still bumping out of every corner. Modern architecture had lived alongside the political and social moments that lead to the Third Reich. This refraining of ethical and moral positioning was certainly disturbing to the postwar generation. Something had gone

wrong in the way architecture thought about society and culture and of itself in them.

My view is that the answer to this wrongful way of relating to society and culture was caused by the separation from the arts – a bad call that still lives on in the separation of most European architecture schools from fine-arts schools. By letting go of art to make a move towards science, architecture started to enjoy the same claims for cold objectivity and moral immunity. Postmodernism would, at least, make sure to remember (though not always to credit) what Nietzsche had long realized: scientific interests and researches are always subjected to a social organization of moral priorities[1]. The result is that longing for an arrogant objectivity, architecture has lost its artistic quality while knowing next to nothing on how to use what it gained from science.

The work of Team 10 never really ceases to be an effort in this sense. There is a general sense that architects must re-learn how to see and how to think. Radicalism and subsequent rebellion came to be the only way to fight the not-so-useful baggage of modern superstars. There is a great variety of concerns, concepts and conclusions in the group. But a very defined core-idea lies at the heart of their research and work: they aim at overturning a violent loss of poetics, the one denounced by Max Weber, whose 'disenchantment of the world' might be the most powerful *j'accuse* never brought against modern architecture. Had their ideas been taken more seriously – or at least given more attention – and perhaps present-day architecture would be less anxious, speculative and reverential. Way too thrilled by sparkling and numbing postmodern theory, architects have lost ability to critically understand the society in which they live and work, or to confidently interpret the culture they belong to and may seek to change.

The following essay is an attempt at re-evaluating these (still) undervalued projects of European architecture, that have been under-rug swept by the clash between a disintegrating modernism and an American-born postmodernism that has spread to Europe, in a more problematic way than historiography has been willing to recognize. What criticism do they systematically present to modernism? How is that criticism sustained? How does it translate to built architecture?

Art and culture are at the center of this essay. At the start of the research, I was deeply influenced by the humanities whose decisive first steps are parallel to the development of modern architecture. I was outraged with the conceptual and intellectual distance between the modern masters and their contemporary sociologists and anthropologists. No architect seemed to show such attentive capacity to deal with collective phenomena and cultural basic features. Philosophers of the time too seemed to reach for deeper ontologies, synthetizing complex and everlasting philosophical debates and trying to solve them with creative approaches. Architecture, on the other hand, sought to retrieve from its genealogical debates, and focused on creating a timeless formal independence that found no answers but didn't really seek them either.

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1   Cf. **NIETZSCHE, Friedrich (1887 [1989])**. *On the genealogy of morals and Ecce Homo*. Trans. Walter Kaufmann, R.J. Hollingdale. Ed. Vintage Books, New York.

Learning from art and the humanities, it may be possible to reestablish architectural discourse and practice. To understand, but mostly to question the works of Aldo Van Eyck, Alison and Peter Smithson, and other architects involved in this essay, these learnings are impossible to do without.

I find most of critical writing on architecture to be continuously missing something. Architecture is more often than not judged with reference to the standpoints of modernism even by those who are critical of it: function and rationality. To be sure, some of the criticisms achieved with these criteria are interesting and accurate. However, some aspects inherent to architecture as an artistic practice are consistently lacking: I follow the Romantic view, according to which art provides us with a somewhat metaphysical insight, a view now out of fashion among critics of architecture (and beyond), whether because they use modernist standards, or because they rely on postmodern dogmatic theories that strip art from metaphysics, poetics or embodied experience. Architecture *is* art and should be treated as such, not just named thus. It is just as subjective, sensuous and mysterious as any painting or poem.
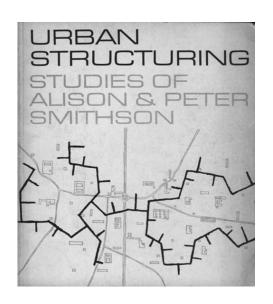
Despite the efforts of some critics – Hal Foster, Juhanni Pallasmaa or Josep María Montaner come to mind – architecture criticism still has a long way to go to reach the critical passion and profoundness that's available to those interested in other arts. It's not enough to overthrow modernist ideals when it comes to practice – and it is yet to be proven that this has happened – we also need to accept modern architecture as a part of a system of thought that's more of an obstacle than a tool these days.
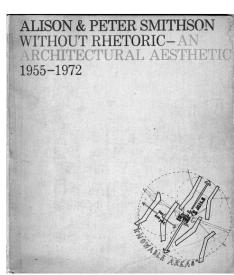
Though it is true that this essay is on architectures past – in fact, its three protagonists are now dead – I aim at understanding them because I believe them to be helpful for architects now, who face the problems of the 21st century and the challenges of a newly revolutionized culture.

I was deeply influenced by the concept of 'disenchantment of the world' (1918) of Weber, but also by the sober and neatly constructed «Patterns of Culture» by Ruth Benedict (1934) – whose coherence and elegance of argument remain a classic, no matter how much social justice warriors dismiss it for using the word 'paranoid' to describe Dobu society. Benedict's classic book works as an overall model here, which means the works of these architects will be seen as parts of a more or less coherent pattern within architecture and beyond. Other important works to understand how this critique should be done, were Oscar Wilde's «The critic as artist» (1891), Gaston Bachelard's «The poetics of space» (1957), Arnold Hauser's «The philosophies of art history» (1958) and Iñaki Ábalos' «Atlas pintoresco» (2006-2008), as well as the critical works of Marshall McLuhan, Reyner Banham, Susan Sontag and Camille Paglia. On the works of Gilles Lipovetsky and Hal Foster I found some clues that lead me on which issues would be more relevant to discuss the work of Van Eyck and the Smithsons now.

The history of Team 10 is minutely documented and brilliantly commented in the anthology «Team 10: In search of a utopia for the present» (2005), edited by Dirk Van Den Heuvel and Max Risselada, which
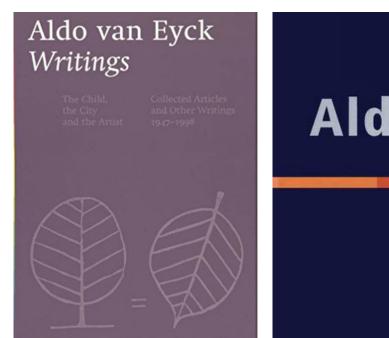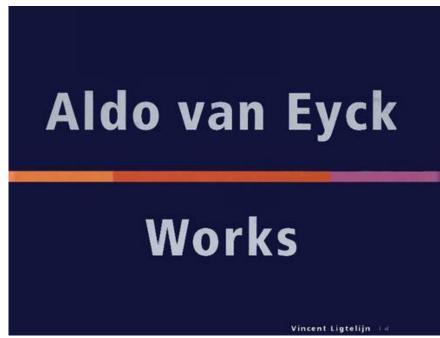
1,2,3 and 4: Covers of some of the books published by the Smithsons
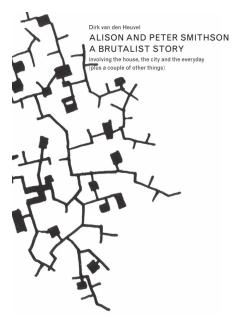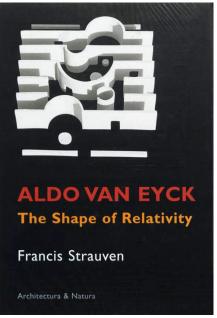
5 and 6: Covers of the collected writings and works of Aldo Van Eyck

was the most important repository for the various aspects of the group, while Francis Strauven's «Aldo Van Eyck – the shape of relativity» (1994) and Van Den Heuvel's «Alison and Peter Smithson – a brutalist story» (2013) were fundamental to assess the individual work and thought of the protagonists of this essay. Both these works are monographs which mesh biography with intellectual analysis and architecture commentary, and as such, they provide the reader with not only a complete layout of the works of each architect, but also with a personal biography which allows us to understand the dramatis persona of each one. Their complete projects have also been collected: «Aldo Van Eyck Works» (1999) edited by Vincent Ligtelijn and the two volumes of «The charged void» (2002) by the Smithsons have thus been consulted also as original sources. Josep María Montaner's «Después del movimiento moderno» (1993) and «La modernidad superada» (2012) were also very important in the understanding of the relative position of Team 10 towards their contemporaries; while Eric Mumford's «The CIAM discourse on urbanism» (2000) allowed for a detailed account of CIAM history and the start of Team 10, back when it was Team X. Other than these books, I sought to use mostly original sources, including several articles and books by the Smithsons – including «Urban Structuring» (1967) and «Without rhetoric» (1973) – and by Van Eyck – whose writings have been collected in 2006 by Francis Strauven and Vincent Ligtelijn in the double volume «Writings».

7: Cover of «Team 10: In search of a utopia of the present» anthology (2005)
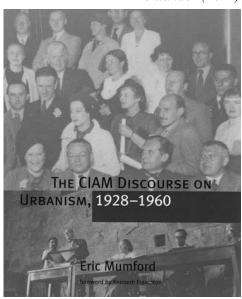
8 and 9: Covers of Van Den Heuvel's «Alison and Peter Smithson - A Brutalist story» (2013) and Strauven's «Aldo Van Eyck - The Shape of relativity» (1994)

10: Cover of «La Modernidad Superada» by J.M. Montander (2012)

11: Cover of «The CIAM discourse on urbanism» by Eric Mumford (2000)

Since Strauven, Ligtelijn, Van Den Heuvel and Risselada have already established the historiography of Team 10 and of Van Eyck's and the Smithsons' particular cases, my essay is not an attempt to perform any of those tasks. These architects are extremely lucky to have had such competent and tireless scholars investigating their lives and works and publishing such serious and beautifully written books as the ones mentioned above. This essay is meant to explore in a more specific way some aspects within this already well documented context. It is written to expand on some ideas, not to overwrite any. This is a work of critical assessment: my aim is to explore some of the dimensions of the works of Van Eyck and the Smithsons for their relevance in today's world. The question is always: are the Smithsons and Van Eyck indeed representative of a specific architectural culture which can today be of any importance?

To ensure this critique, this essay will be structured in four chapters. The first, 'Fascination and disenchantment: a modern paradox' will identify the parallel emergence of both modern architecture and the humanities (specifically sociology and anthropology), showing however that there is no fundamental influence of the humanities on architecture. This chapter will also address the post-WW2 CIAM history, and the appearance of Team X. The second chapter, 'Orphans of a suspended dream', will focus on Team X and its emancipation from CIAM, when it becomes Team 10. The role of Alison and Peter Smithson and of Aldo Van Eyck will be stressed here, as in the sub-sections, which will present an analysis of their use of social sciences, their challenge of Academic standards through popular culture and their relation to the visual arts. The third chapter will present a critical

survey of over twenty case studies, in order to show how the problems identified in the second chapter translate into actual projects either for urbanism or architecture. The fourth chapter will be a discussion of the previous chapters, seeking to understand if the Smithsons and Van Eyck are indeed representative of a specific architectural culture which makes them stand out at the time of their activity. This problem will be continued by the conclusion, which will seek to discuss the activity of Team 10 – and specifically of Van Eyck and the Smithsons – in face of contemporary conditions, or what Gilles Lipovetsky calls 'hypermodern times'.

A selection obviously had to be made in order to decide what dimensions of their works should be studied: these had to be important to either the general or specific principles of these architects and simultaneously relevant to present-day culture. The use of social sciences, the relation to art and the challenge of Academic standards seem to fill those criteria, as the conclusion will try to show. Moreover, understanding the mutual dependency of these aspects in specific works is the only way to ensure an assessment of the existence of an identifiable architectural culture.
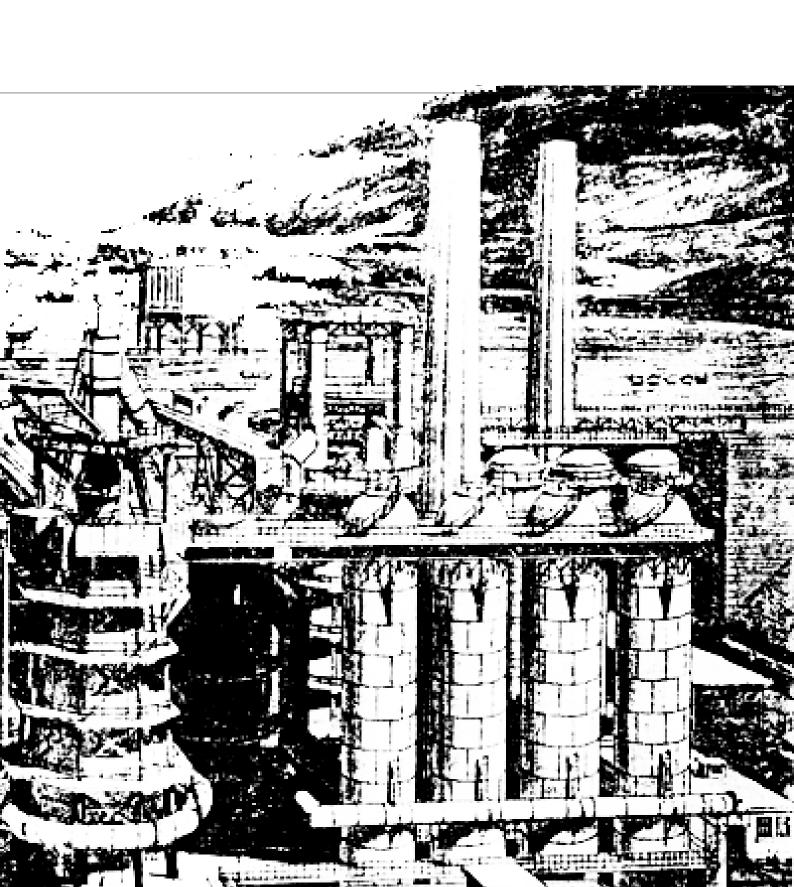
As stated before, this work is about some particular moments of the past but does not deny its tie to present-times. In a sense, this is a consequence of it being a work of criticism, more than of history. Moreover, in this age of cultural confluence and vastness, mild and pseudo-objective criticism – popular at least since the great historians of modernism – tends to be ineffective and unfit to bring out the passion and mystique that architecture can and should arise. Aside from the books mentioned, when writing I drew great inspiration from four albums by contemporary musicians whose music was particularly in finding a way to not only speak about these architects, but also to speak about them *now,* for this particular moment in time. Calvin Harris' «Motion» (2014) seems to me to capture perfectly the clashing and overcharged energy of my generation. The structured uniformity of the songs is disrupted by sudden outbursts of euphoria and improvise, reminding us – much like the work of the architects studied – that without structure there's only chaos and without subversion, there's only boredom. Also, Arca's homonym album (2017), with its complex and disruptive sound and the deep humaneness of its vocals and lyrics capture the tense coexistence of worldly coercive and chaotic sonority and the individually-driven expression of identity and integrity that were also points of interest to all of Team 10. Finally, Ben Frost's «Theory of machines» (2007) and «Threshold of faith» (2017) were great inspirations for their rediscovery of avant-garde weird juxtapositions, allying dark electronic machinery with cinematic mystique.

The basic narrative is borrowed from the work of Sigmund Freud, according to whom a healthy development depends on the dissolution of early childhood ties: *the Oedipus complex must collapse because the time has come for its disintegration, just as the milk-teeth fall out when the permanent ones begin to grow*[2]. The dissolution of the Oedipus complex makes the difference between a healthy psychological development

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2   **FREUD, Sigmund**. «The dissolution of the Oedipus Complex», in *On sexuality,* ed. Shirjee's Book International, New Delhi, 2003. p.319

and a development marked by neurotic repression. This is the starting point of this essay: modernism has become the tyrant father for architecture nowadays. My goal is to show that Team 10, and some of the national movements that resulted of Team 10, presented us with some solutions we are yet to recognize. The goal of this work is, therefore, to make a systematic study of these movements and their sources of inspiration, seeking to establish what they have in common as much as what makes them different; what they propose to European architecture as much as what they experiment in their own countries.

The propositions under study in this essay are, as we'll attempt to show, those that present architecture with an understanding of space and a conception of physical and cultural place that may still play a central role in the architectonic context (and beyond) of this Europe that is still trying to find itself in the 21st century. *In the twenty-first century, we are looking for meaning, not subverting it[3],* Camille Paglia says. This essay is written from the same premise.

3   **PAGLIA, Camille (2012)**. *Glittering images.* ed. Pantheon Books, New York. p. XII

1. Fascination and disenchantment: a modern paradox

This first chapter will address a time period that roughly goes from the second half of the 19th century to the years after the end of World War Two (WW2). The main emphasis will be placed on the relation between architecture, art and the humanities, seeking to establish common points of interest and, furthermore, seeking to establish an articulation – or lack thereof – of ideas and problems pursued by these different areas.

Thus, in the first part, an overview of the birth of humanities will be presented, focusing on the first sociological attempts by Karl Marx (1818-1883) and Friedrich Engels (1820-1895), to the first wave of evolutionist anthropology and the first works of sociologist Émile Durkheim (1858-1917). Moreover, the arts will be addressed through Charles Baudelaire's (1821-1867) archetype of the flanêur, whereas the philosophy of Friedrich Nietzsche (1844-1900) will be referenced insofar as it presents a systematic criticism of traditional Western culture based on Judeo-Christian values. The title of the section, 'Capitalists, flanêurs, antichrists and suicidals' is, then, a reference to some of these authors (namely Marx, Baudelaire, Nietzsche and Durkheim).

Although these authors and their epoch is often referred to as 'modernity', this notion must not be rushed into historical discourse on the arts, mostly because the 'modernism' of the early 20th century is in almost every sense distinct from late 19th century productions. Thus, it becomes inevitable to accept the designation of this period as Decadence, in the sense explained by Camille Paglia: *Decadence is the Mannerist late phase of Romantic style. Romantic imagination broke through all the limits. Decadence, burdened by freedom, invents harsh new limits, psychosexual and artistic. It is a process of objectification and fixation, disciplining and intensifying the rogue western eye[1].*

This need to bound the freedoms conquered by Romantic art can be sensed in architecture, in which regional and national practices try to fuse decorative aesthetics with 'modernized' space organizations. These Decadent examples will be presented against the first inception of modern architecture with the 1904 exhibition of «The Industrial City»[2] of Tony Garnier (1869-1948).

The second part will focus on the methodological shift in comparative sociology and anthropology – from evolutionism to structural-functionalism – in the basic concepts of Max Weber (1864-1920), and the theory of collective representations and elementary forms, developed by Durkheim and Marcel Mauss (1872-1950). These developments form a basis for sociological relativism – which allow for the non-ethnocentric study of non-Western societies – but will prove to have little to no impact on architecture at this point. The
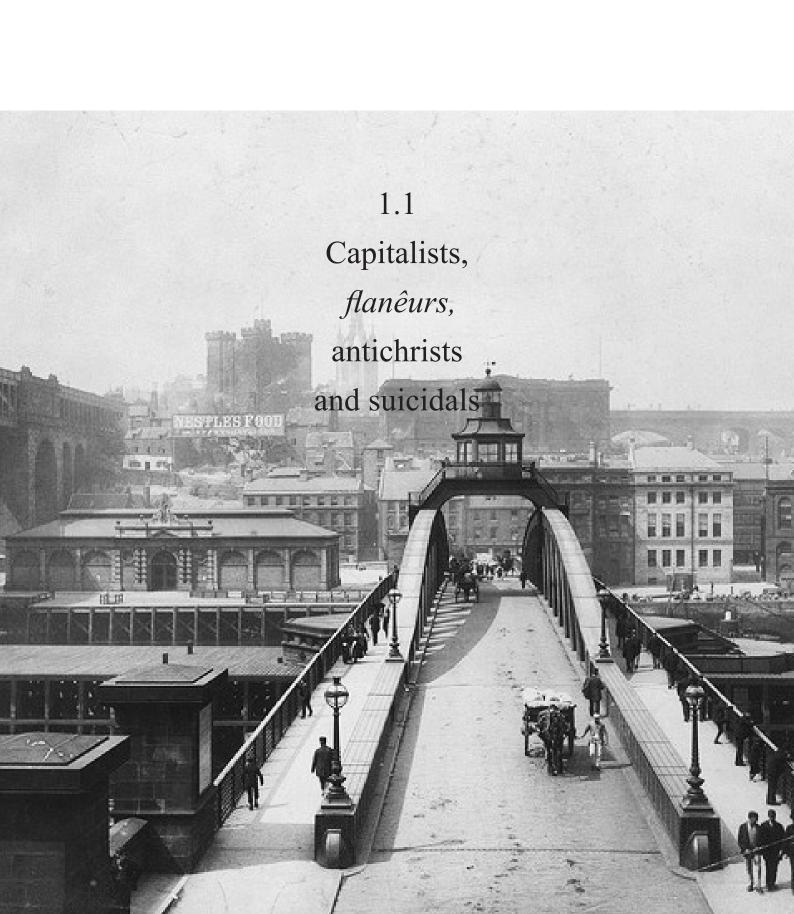
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1   **PAGLIA, Camille (1990)**. *Sexual personae: art and decadence from Nefertiti to Emily Dickinson*. Ed. Vintage Books, New York. p.389
2

work of Adolf Loos (1870-1933) will be analyzed for its radical outline, as will the AEG Factory[3] by Peter Berhens (1868-1940) – whose experimental solutions would later be decisive for modernism – but will reveal a persistent lack of interest from modern architects in sociological theory, and a considerable distance from innovations in the visual arts.

The third part starts with T.S. Eliot's (1888-1965) pessimist diagnosis of modernism in «The Waste-Land» (from which the title is borrowed). The works of anthropologists Bronislaw Malinowski (1884-1942) and Alfred Radcliffe-Brown (1881-1955) will then be presented, mostly for their conception of functionalism, which will prove to be very different from its contemporary version in architecture. On this subject, some criticism of Le Corbusier's (1887-1965) «Vers une architecture» will be offered, for it is at the root of much of modern thought, particularly in the Congrés Internacionaux d'Architecture Moderne (CIAM). Lastly, there will be an overview of Max Weber's notion of 'disenchantment of the world', which will provide a less optimistic vision of modern times than the one usually propelled by architects.

The last part, and its subsection, will focus on criticism of the fading phase of modernism after the end of WW2. Section 1.4 will present these criticisms in a general way, mostly from the standpoint of the arts, while section 1.4.1 will identify some of these criticisms against the background of the last CIAM meetings, in which the theme of the habitat is seen as a strategy to replace urbanism based on the Chartre d'Athénes. With these elements, a more complete map of the implications of modernism will be traced, introducing the pivotal criticisms of Team X – and specifically of Aldo Van Eyck (1918-1999) and Alison and Peter Smithson (1928-1993 and 1923-2003) – focusing on their early actions, previous to the CIAM Otterlo Congress of 1959.

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3   Cf. below, page 39

1.1
Capitalists,
flanêurs,
antichrists
and suicidals

My name is legion, for we are many[1], the possessed man says when Jesus asks him who he is. Demons have entered the soul of this man, who is no longer the sole owner of his own deeds. In the Biblical context, this is a horror story. Spiritual possession aside, this one-liner also amounts to one of the major lines of modern sociology – namely, that, as individuals, we are not the sole owners of our conceptual lexicon, including morality, ethics, behavior and language.

To be sure, the humanities are a part of the changing dynamics that had swept Europe from the mid-17th century, in terms of culture, politics and society. The Scientific Revolution, that spawned the rationalism of René Descartes (1596-1650) and Immanuel Kant (1724-1804), had been met by subsequent criticism, first from empiricists such as John Locke (1632-1704) and David Hume (1711-1776), and then by the Romantics, the first art wave of counter-rationalists that nearly follows rationalism itself. Refusing rationalist 'pure reason' as the answer to spiritual and personal fulfilment, Romanticism was greatly inspired by the philosophy of Jean-Jacques Rousseau (1712-1778), longing for a return to nature believing humankind to be born good and corrupted by society alone. This wishful-thinking leads to the French Revolution (1789-1799). Despite the profound effect that Rousseau's view of nature had on the arts, the aftermath of the Revolution was not peace, but the Reign of Terror (1793-94).

Europe had changed greatly by then. Christianity was no longer able to provide all the answers, and the same was true for rationalism. Society (or societies) needed to be understood by new specific means. To be sure, modern humanities did not invent the study of societies or of social constructs. From Georg W. F. Hegel (1770-1831) and Arthur Schopenhauer (1788-1860), back to the political essays of Rousseau, David Hume, Montesquieu (1689-1755) or Thomas Hobbes (1588-1679), back to the Greek political theory of Plato (427BC- 347BC) and Aristotle (384BC- 322BC), social issues were never absent from philosophy. Quite the contrary, if morality or politics were a topic of discussion – and they surely were – society would be either the background or the bottom-line. But only by the mid-19th century, with the dawn of industrial capitalism, society became a 'scientific' matter.

The first attempts at what would later be labeled as modern sociology come up in the works of Karl Marx and Friedrich Engels, who focused mostly on politics and economics. After publishing several works, including the classic «Critique of political economy» in 1859[2], Marx starts to write his magnum-opus. The first volume of «Das Kapital»[3] would only be published posthumously by Engels in 1867, followed by the

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1   Mark, 5:9
2   Cf. **MARX, Karl; ENGELS, Friedrich (1987)**. *Marx/Engels complete works*, vol.29. Ed. Progress Publishers, Moscow.
3   Cf. **MARX, Karl; ENGELS, Friedrich (1996)**. *Marx/Engels complete works*, vol.35. Ed. Progress Publishers, Moscow.

second volume in 1885[4] and the third in 1894[5]. «Das Kapital» is still one of the most incisive criticisms of capitalism, while acknowledging it as the production system that gave rise to modern industry. For Marx, during the production of commodities, profit is produced over the original value of matter[6], while *The exchange value of a commodity thus only exists because, and in so far as abstract human labor is embodied in that commodity* [7]. But capitalism, as a system presents a set of complex features, perfectly recognizable in its most perfect symbol – the factory, hallmark of 19th century urbanism. Kurt Rowland says: *the [Industrial] Revolution gathered momentum [and] the invention of steam power opened up new possibilities of expansion, and whole industrial colonies sprang up near the coalfields, the sources of the new power. (...) Nothing was allowed to stand in the way of this expansion, everything was sacrificed to it. It was the age of the enterprising individual, the age of* laissez faire*, of unprecedented opportunity for some people and abject misery for many others[8]*.

This context, pledged with a savage entrepreneurship ended up creating (or emphasizing) social disparities, which were the first and last interest of Marxist theory. For Marx, there was no doubt as to the wrecking power imbalance between workers and employers: *Labor power can only appear as a commodity on the market in so far, and because, it is offered for sale by its owner [...] it is necessary that the proprietor of labor power sell the latter only for a specified length of time. For should he sell it in the bulk, once and for all, he would be selling himself, and converting himself from free man into a slave; he would cease to be a proprietor of commodities and would become a commodity itself[9]*.

This relation between the buyer and the seller of labor power – which Marx doesn't shy away from calling exploitation of men by men – finds a translation in most aspects of culture after industrialization, including urbanism. Rowland confirms Marx's pessimist vision when he states that, at this point, *it was the individual and the individual enterprise which dominated the development of our towns [...]. The planning of the town had to give way to the needs of the moment[10]*. Nothing seems to be more distant from the neo-baroque interiors and the gothic revival façades which we find in the Decadent architecture of this period[11].

It should not be forgotten that Marx and Engels were also the authors of the «Communist Manifesto»[12] (1848) which made it impossible from the get-go to deny the ideological aspect of their works. Despite their socialist leanings, they do present us with a departure from the speculative and sometimes too-imaginative sociology attempts by Auguste Comte (1798-1857) or Saint Simon (1760-1825).

4   Cf. **MARX, Karl; ENGELS, Friedrich (1997)**. *Marx/Engels complete works*, vol.36. Ed. Progress Publishers, Moscow.
5   Cf. **MARX, Karl; ENGELS, Friedrich (1998)**. *Marx/Engels complete works*, vol.37. Ed. Progress Publishers, Moscow.
6   Cf. **MARX, Karl (1921)**. *Abridged popular edition of the three volumes of «Capital»*. Org. Julien Borchardt, trans. Stephen L. Trask. Ed. International Bookshops limited, London. pp.8-9
7   Cf. **MARX, Karl (1921)**. *Abridged popular edition of the three volumes of «Capital»*. Op-cit. p.12
8   **ROWLAND, Kurt (1966)**. *The shape of towns*. Ed. Ginn & Company, London. p. 84
9   **MARX, Karl (1921)**. *Abridged popular edition of the three volumes of «Capital»*. Op-cit. pp.15-16
10   **ROWLAND, Kurt (1966)**. *The shape of towns*. Op-cit.p. 84
11   Cf. **HITCHCOCK, Henry-Russell (1958 [2008])**. *Arquitectura de los siglos XIX y XX*. Trad. Luis E. Santigado. 6th edition, Catedra, Madrid. p.207
12   Cf. **MARX, Karl; ENGELS, Friedrich (1976)**. *Marx/Engels complete works*, vol.6. Ed. Progress Publishers, Moscow.

12 - Newcastle working-class neighborhood

13 - Red House (project by Philip Web)

Socialism, that Marx and Engels helped to surpass its utopic roots (as in the works of Charles Fourier), also finds an expression in the arts, including architecture, but experiences such as Philip Web's Red House (1859) for socialist artist William Morris (1834-1896) are more of an exception than a norm. The Red House, both as a building and as a symbol of the Arts & Crafts movement, is rooted both on idealizations of English pre-industrial tradition and on a commitment to Decadent Romanticism. Morris was, after all, a close friend of the Pre-Raphaelite Brotherhood, which included painters such as Dante Gabriel Rossetti (1828-1882) and Edward Burne-Jones (1833-1898) and poets such as Christina Rossetti (1830-1894) and Algernon Charles Swinburne (1837-1909), all of whom are emblematic names of English Decadence, with their diffuse eroticism, their iconographic leanings and their magical realism inspired by medieval models.

In that sense, late 19th century architecture is more contradictory than it has been hitherto recognized so far. In about 50 years, there is a clash between the elitist revivals, the savage urbanism pointed out by Rowland and a Romantic resistance to modernity of which William Morris and the Arts & Crafts are representative. There is however an unprecedented conjuncture at this period, which influences all art. Like Arnold Hauser would rightly acknowledge, *The Second Empire is unthinkable without the wave of economic prosperity with which it coincided. Its strength and its justification were in the wealth of its citizens, in the new technical inventions, the development of the railways and waterways, the consolidation and speeding up of goods traffic, the spread and*

14 - Constantin Guys: The team (undated)

15 - Constantin Guys: Meeting in the park (1860)

growing flexibility of the credit system[13].

In 1867, French poet and critic Charles Baudelaire writes an essay on 'The painter of modern life'. Though the essay discusses the works of Constantin Guys (1802-1892), a now-forgotten painter, Baudelaire introduces a sort of modern archetype of the artist: the flanêur. This is a type of personality which is looking for the meaning and the aesthetic experience of modernity, which seems to be a contradictory one: *Beauty is made up of an eternal, invariable element, whose quantity it is excessively difficult to determine, and of a relative, circumstantial element, which will be, if you like, whether severally or all at once, the age, its fashions, its morals, its emotions. Without this second element (...) the first element would be beyond our powers of digestion or appreciation, neither adapted nor suitable to human nature*[14].

For Baudelaire, the modern artist cannot be just an artist, but rather a 'man of the world': the man-child, the convalescent who observes everything with interest, with a meaningful glance toward moments of everyday life, to ephemeral and prosaic situations, turning away from historical, religious or heroic art that aspires to eternity[15]. The need to turn art towards contingent reality was also resonant on literature, where Romanticism starts to be at odds with Naturalism and Realism. Hauser says: *Romanticism still contained a popular element appealing to the broader masses of society, whereas natural-*

13   **HAUSER, Arnold (1951)**. *The social history of art*, Vol.4. Ed. Vintage Books, New York, 1958. p.62
14   **BAUDELAIRE, Charles (1863 [1986])**. *The painter of modern life*. In «The painter of modern life and other essays», trans. Jonathan Mayne, ed. Da Capo, New York. p.3
15   **BAUDELAIRE, Charles (1863 [1986])**. *The painter of modern life*. In «The paiwnter of modern life and other essays». Op-cit., p.4

ism, at least in its most important productions, has nothing to attract the general public[16].

Marxist economic and political pessimism is parallel, but more often than not, opposite to the moral pessimism of another central 19th century philosopher, Friedrich Nietzsche. From his very first major essay, Nietzsche attempts *an emancipation from all moral values, in a saying of yea, and in an attitude of trust, to all which hitherto has been forbidden, despised and damned[17]*. In his last work, «The antichrist» (1888), which was supposed to have been the first of four books that would amount to the *Transvaluation of all Values*, Nietzsche further turns his superman into an antichrist: that is, into a new kind of moral spirit that would overturn Christianity's piety and selflessness. «The Antichrist» basic argument is that *This is the sort of modernity that made us ill, - we sickened on lazy peace, cowardly compromise, the whole virtuous dirtiness of the modern Yea and Nay [18]*.

As a criticism of Enlightenment values, Nietzsche's work is also foundational for a new understanding of how the world is conceptualized by societies: *Nietzsche reclaims the absolute infinity of the earth*

subtracted from its reducibility to the sensible world (…), overflowing with good sense (nature, history, God, law, morality). Nietzsche does this by placing the arbitrary, non-rule oriented nature of worldliness, which does not have the chance of escaping every transcendental plane, at the center of his argument[19]. As for the advancement of industrial capitalism, Nietzsche claims: *The European of today, in his essential worth, falls far below the European of the Renaissance; the process of evolution does not necessarily mean elevation, enhancement, strengthening.[20]*

In fact, in Nietzsche's view, his time is in no way an elevating one: *When the centre of gravity of life is placed, not in life itself, but in "the beyond"—in nothingness—then one has taken away its centre of gravity altogether. The vast lie of personal immortality destroys all reason, all natural instinct—henceforth, everything in the instincts that is beneficial, that fosters life and that safeguards the future is a cause of suspicion. So to live that life no longer has any meaning: this is now the "meaning" of life. . . . Why be public-spirited?[21]*

So, instead of inciting people to try and act according to Judeo-Christian tradition, Nietzsche opposes them to philosophy: *no man can be a philologian or a physician without being also Antichrist. That is to say, as a philologian a man sees behind the "holy books," and as a physician he sees behind the physiological degeneration of the typical Christian. The physician says "incurable"; the philologian says "fraud."[22]*

16   **HAUSER, Arnold (1951)**. *The social history of art*, Vol.4. Op.cit. p.71
17   **NIETZSCHE, Friedrich (1888 [1911])**. *Ecce homo*. Trans. Anthony M. Ludovici, ed. MacMillan, New York. p.92
18   **NIETZSCHE, Friedrich (1888 [1931])**. *The antichrist*. Trans. H.L. Mencken, ed. Alfred A. Knopf, New York. pp.41-42
19   **VACCARO, Salvatore (2004)**. *Horror Vacui: Between Anomie and Anarchism*. In MOORE, John; SUNSHINE, Spenser (org). *I am not a man, I am dynamite: Friedrich Nietzsche and the Anarchist tradition*. Ed. Automedia, Brooklin. p.78
20   **NIETZSCHE, Friedrich (1888 [1911])**. *The antichrist*. Op.cit. p.44
21   **NIETZSCHE, Friedrich (1888 [1911])**. *The antichrist*. Op.cit. p.121 [author's italics]
22   **NIETZSCHE, Friedrich (1888 [1991])**. *The antichrist*. Op.cit. p.136 [author's italics]

What comes out the Nietzschean critique of Western tradition is the idea of a permanent hate for freedom: *Western thought always aimed at chaining the plane of immanence to a heavy anchor that would drag it down, weighing it down with transcendental instances which striate it with codes and axioms[23]*. The sense in which his critique is not totally incompatible with Marx's is that, like Marx, he sees the development of the modern society and production systems as deeply amputating and alienating. Freedom, imagination and a fully-lived life are the amputated goods demanded by industrial capitalism (in Marx) or the forming modernity (in Nietzsche).

While the social and moral system of the West get systematic demolishing criticisms from both Nietzsche and Marx – two of the most influential thinkers up to this day – three lawyers start to research social structures of non-Western societies. Swiss Johann Jakob Bachofen (1815-1887) publishes in 1861 «Das Mutterrecht»[24] («The Mother Right»), a study of ancient mythologies from which he concludes that society was originally matriarchal. Henry Sumner Maine and Lewis Henry Morgan, would also write on this subject. Maine's «Ancient Law»[25] (1861) studied legal systems across history, extrapolating his ideas back into how primitive legal systems had started with the forming of patriarchal hoards, while Morgan was led by his interest in the Iroquois of Northern America to investigate kinship structures of non-Western societies in order to understand how the institution of family varied and had evolved. Morgan's «Systems of consanguinity and affinity of the human family»[26] (1871) and «Ancient Society»[27] (1877) organized exhaustive surveys of kinship structures around the world to illustrate his theoretical defense of the matriarchal theory.

All of these works pose kinship as basic element to the organizing of different societies – how are family, inheritance rights and legal positions organized? How does the universal interdict of incest vary according to varying kinship structures? Despite their different claims as to how societies originated, there were a few aspects on which these authors – and others, like John Ferguson MacLennan and Andrew Lang – would agree. The belief that ontogeny replicated phylogeny[28] was one of those and it led to most important theoretical aspect of these first anthropologists: their belief in a unitary evolution scale that was inherent to every society, an idea strongly related to Herbert Spencer's social darwinism[29]. With that framework, it becomes possible to catalogue, describe and classify the existing 'primitive' tribes, and ascribe them a place in a general system, so that the West – that was obviously on top of the system hierarchy – observes its own social and cultural past.

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23   **VACCARO, Salvatore (2004)**. *Horror Vacui: Between Anomie and Anarchism*. Op-cit. p.80

24   Cf. **BACHOFEN, Johann Jakob (1861 [2003-2008])**. *Mother right*, vols. 1-5. Ed. Edwin Mellen Press, New York

25   Cf. **MAINE, Henry Sumner (1861)**. *Ancient Law – its connections with the early history of society, and its relation to modern ideas*. Ed. John Murray, London.

26   Cf. **MORGAN, Lewis Henry (1871)**. *Systems of consanguinity and affinity of the human family*. Ed. Smithsonian Institution, Columbia.

27   Cf. **MORGAN, Lewis Henry (1871)**. *Ancient society – or researches in the line of human progress from savagery, through barbarism to civilization*. Ed. Henry Holt & Co, New York.

28   **KUPER, Adam (1988)**. *The invention of primitive society: transformations of an illusion*. Ed. Rouledge, London. p. 45

29   **ERIKSEN, Thomas Hyllan; NIELSEN, Finn Sivert (2001)**. *A History of Anthropology*. Ed. Pluto Press, London. p. 17

To be sure, while some of the notions of these anthropologists live on, their work has rather been disproved by field-research or rightly accused of ignoring the specificity of each culture[30]. That's mostly the case with the theories of the origins of society. The patriarchal theory was abandoned while Maine was still alive[31], and matriarchal theory has been repeatedly refuted by several anthropologists and deemed irrelevant or inoperative in pragmatic terms by feminists, for, as Judith Butler rightly puts it, *The fabrication of those origins tends to describe a state of affairs before the law that follows a necessary and unilinear narrative that culminates in, and thereby justifies, the constitution of the law[32].*

In spite of their ambitious and near-hallucinatory conception of unitary social evolution, these first theorists have paved the way for some of anthropology's basic issues, and occasionally still prove relevant today. That's particularly the case with Morgan: though his three-stage general scheme of evolution (savagery, barbarism and civilization) can no longer stand, his ideas live on through Engel's post-Hegelian interpretation of «Ancient Society» on «The origin of the family, private property and the State» (1884)[33].

With the exception of Maine, whose interest in primitive law was motivated by political aspirations[34], it could be argued that this interest in 'primitive' tribes was, of course, somewhat akin to a Romantic confrontation with the new industrialized society and its discontents. Capitalism as a system was, from the get-go, one of the most central issues of modern sociology. In «The Gay Science», published in 1882, Nietzsche had stated that 'God is dead'. A year later, Émile Durkheim, a French philosophy graduate starts a sociological study, attempting to turn it into a positive science. His first monograph, «The division of social labor» (1893) has a particularly interesting take on social contingencies of the time. Much like Nietzsche – though in a considerably more sober way – Durkheim believes that God is dead. Or at least, the idea of God can no longer unify. Durkheim's thesis was that religion had lost its ability to create social solidarity in the industrialized West. Instead, it was the division of labor that created this solidarity, though Durkheim was ready to admit that social bonds based on work could not totally avoid a state of anomie – the weakening of social fabric – that was more and more characteristic of modernity. Anomie would be one of Durkheim's most powerful ideas on the social impact of modern industrial capitalism, for *All morality of progress and improvement is […] inseparable from a certain degree of anomie[35].*

After publishing a very structured handbook, «The rules of the sociological method» (1895), Durkheim went on to a further analysis of the cultural shifts of industrial capitalism, and to a further development of the scientific method of sociology. «Suicide: a sociological study» (1897) is grounded on an idea that was

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30   Cf. **VERDE, Filipe (2009)**. Explicação e hermenêutica. Ed. Angelus Novus, Coimbra. p. 60
31   Cf. **KUPER, Adam (1988)**. *The invention of primitive society: transformations of an illusion*. Op-cit. pp.40-41
32   **BUTLER, Judith (1990)**. *Gender trouble*. Ed. Routledge, London. p.36
33   Cf. **ERIKSEN, Thomas Hyllan; NIELSEN, Finn Sivert (2001)**. *A History of Anthropology*. Op-cit. p. 17; **KUPER, Adam (1988)**. *The invention of primitive society*. Op-cit. p. 42
34   **KUPER, Adam (1988)**. *The invention of primitive society*. Op-cit. p. 17
35   **DURKHEIM, Émile (1987)**. *Le suicide – étude de sociologie*. Ed. Félix Alcan, Paris. p.417 [free translation]

polemical at the time: *statistics give us proof since last century, and the juridical monuments for pre-vious times. Suicide is an element of their normal constitution and most likely of all social constitutions[36]*. But statistics after the Industrial Revolution, particularly in countries where industrialization had been stronger, showed an exponential growth of suicide rates, leading Durkheim to conclude: *It is therefore very possible, even very likely, that the growth of suicide rates has for origin a pathological state that presently follows the march of civilization, without being its necessary condition[37]*.

It would seem like the 'pure reason' of rationalism and the 'wealth of (some) nations' of industrial capitalism still left unanswered questions, capable of rendering life impossible. This could perhaps explain much art of this period. Modernity is born out of this decadent period, powerfully diagnosed by Baudelaire. The flanêur wanders through the pages of Marx and Durkheim, sometimes drunk, sometimes high, always melancholic, deeply moved by the fading beauty of romantic images as they cave into modern bureaucratic efficiency.

On the other hand, the next generation of anthropologists took a turn that may points out the need to move away from complex structures resulting from rationalism. The groundbreaking works would come from Edward Burnett Tylor (1832-1917) and Bible scholar William Robertson Smith (1846-1894). Tylor's magnum-opus, «Primitive culture» was published in two volumes in 1871[38], and despite its wide variety of subjects relating to 'primitive' cultures, the second volume was entirely dedicated to religion, particularly the cult of animism. Smith, on the other hand, became hugely influential with his «The religion of the Semites» (1889)[39], that sought to trace Christian and Hebrew mythologies back to more primitive cults.

However, it would be a younger anthropologist – trained as a classicist – that would not only take the study of religion farther, but also be the first Professor of Anthropology in Cambridge and rise to the level of a public intellectual. James George Frazer wrote three major works. «Totemism and exogamy» (4 volumes, 1910, plus a supplement 1937[40]) and «Folk-lore in the Old Testament» (3 volumes, 1918[41]) were consider-ably influential at the time. But it was his magnum-opus «The Golden Bough»[42] which was to become the first widely read anthropological treatise. The first edition, in two volumes, was published in 1890, but the final edition, finished in 1936, made it to twelve volumes. The abridged edition, published in 1922, was to

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36   **DURKHEIM, Émile (1897)**. *Le suicide – étude de sociologie*. Op-cit. pp.415-416 [free translation]

37   **DURKHEIM, Émile (1987)**. *Le suicide – étude de sociologie*. Op-cit. p.422 [free translation]

38   Cf. **TYLOR, Edward Burnett (1871 [1920])**. *Primitive culture – researches into the development of mythology, philosophy, religion, language, art and custom*, vol.1-2. 6th edition, ed. John Murray, London.

39   Cf. **SMITH, William Roberston (1889)**. *Lectures on the religion of the Semites – first series*. Ed. Adam & Charles Black, Edinburgh.

40   Cf. **FRAZER, James George (1910)**. *Totemism and Exogamy – a treatise on certain early forms of superstition and society*, vol.1-4. Ed. MacMillan, London; **FRAZER, James George (1937)**. *Totemica – a supplement to Totemism and Exogamy*. Ed. MacMillan, London.

41   Cf. **FRAZER, James George (1918)**. *Folk-lore in the Old Testament – studies in comparative religion, legend and law*, vol.1-3. Ed. MacMillan, London.

42   **The publication history of «The Golden Bough» is a very complicated one, considering that the definitive version of the work comprised 12 vol-umes, with a supplement added later, and, during the time of publication of the definitive volumes, some of them had a second edition, while and abridged version was also published.** To a complete account of this complex publishing history see **FRASER, Robert (1990)**. *The Face beneath the Text: Sir James Frazer in his time*. In **FRASER, Robert (org)**. *Sir James Frazer and the literary imagination*. Ed. Palgrave MacMillan, London. pp. 1-18

get the interest of people as different as Ludwig Wittgenstein, T.S. Eliot, William Butler Yeats, Jim Morrison, Kenneth Anger, Francis Ford Coppola, René Girard and Camille Paglia. Brian R. Clark remarks: *It is a work which transcends the bounds of anthropology and has helped to shape the cultural climate of the twentieth century[43]*.

Frazer's aim in «The Golden Bough» was to prove the ubiquitous presence of a certain mythological narrative: that communities elected priestly kings that were adored as gods[44], only to sacrifice them when their body started to go frail[45]. The sacrifice of the king turned scapegoat would make the ground be fertile again[46] and lead to the election of a new priestly king[47]. This is the story behind William Turner's famous painting 'The golden bough' – the origin of Frazer's title – which is seen as the ruins of an ancient violent myth whose spirit survives in modern religions, including Roman Catholicism. Over the years, Frazer's work became gradually less influential in anthropology, which is usually explained with his reliance on an evolutionist model. However, his use of earlier theories is not as uncritical as most commentators would have it, and despite his many errors and exaggerations, maybe it's the fact that the final version of «The Golden Bough» runs over 6000 pages long that scares readers off[48]. After all, in the next generation, Malinowski highly praised some of Frazer's work, and present-day anthropology has not always avoided the same mistakes usually pointed to Frazer[49].

Architecture from the late 19th century, as one can ascertain from books such as Hitchcock's «Architecture: Nineteenth and Twentieth Centuries» (1958), is contradictory and overall derivative. There are certainly admirable buildings – as the Red House or the Paris Opera – but these are isolated examples which one may admire for a lot of reasons, though not probably for their originality or architectural relevance. To be sure, the late 19th century is also the time of mature works of Joseff Hofmann, Victor Horta and Charles Mackintosh, architects who take late decadent models of art-nouveau or ultra-romanticism to a subjective level while also trying to adapt to less exuberant tendencies, i.e., trying to modernize them. That is certainly the case with Horta's hotels in Brussels, which despite their art-nouveau aesthetics don't fall very short of what would later be modern rationality.

The outburst of modernism which can be traced back to the radical works – both built and theoretical – of Adolf Loos, was a game-changer, partly because the tradition against which they stood was aesthetically frail and ideologically empty. In fact, insofar as we may understand modernism as catering to an elite who had both the education and the economic resources to appreciate and purchase a modern house, it may be seen

43   **CLARK, Brian R**. **(1998)** *Wittgenstein, Frazer and religion*. Ed. MacMillan, London. p.7
44   Cf. **FRAZER, James George (1920)**. *The Golden Bough*, vol.1. 3rd edition, Ed. MacMillan, London, 1920. pp. 214-216
45   Cf. **FRAZER, James George (1911)**. *The Golden Bough*, vol.4. 3rd edition, Ed. MacMillan, London, 1911. pp. 9-14
46   Cf. **FRAZER, James George (1914)**. *The Golden Bough*, vol.9. 3rd edition, Ed. MacMillan, London, 1914. pp. 224-228
47   Cf. **FRAZER, James George (1914)**. *The Golden Bough*, vol.11. 3rd edition, Ed. MacMillan, London, 1914. p.225
48   Cf. **ERIKSEN, Thomas Hyllan; NIELSEN, Finn Sivert (2001)**. *A History of Anthropology*. Op-cit. p. 26
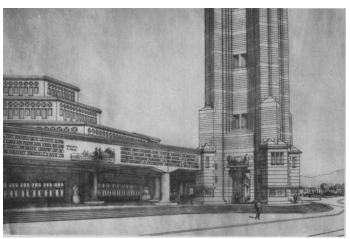49   Cf. **DOUGLAS, Mary (1978)**. *Judgments on James Frazer*. In «Daedalus», vol.107, nº4, ed. Generations, Automn, p.155
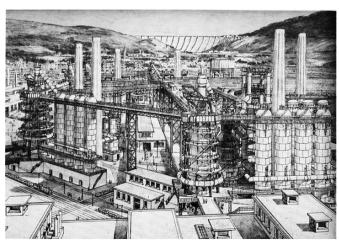
Tony Garnier 1904 - 1918

UNE CITÉ INDUSTRIELLE

16 - Street air-view drawing   *17 - Housing street-view drawing*
18 - Assembly rooms and clock-tower drawing   *19 - Industrial area drawing*

as an offspring of capitalism. In the US, the Chicago School has turned capitalism into aesthetics with the 'tall office building' known now as skyscraper. But this was to apply these aesthetic concepts to commercial architecture. Capitalism, like sociologist Max Weber would soon explain, is not only an economic system, but also a lifestyle – with its own ethical prescriptions – which is more perfectly summoned in a house designed by Loos or Le Corbusier, than by a High-Victorian mansion which would be both outdated and ostentatious. It is no accident that the first great projects of modern architecture – up until the twenties – are mostly individual houses. Upper-class private demand paved the way for modern aesthetics before it was taken to public buildings and collective housing.

Perhaps what can be considered the first founding stone of modernism comes in 1904, in the form of an exhibition. The exhibition of Tony Garnier's «Une cite industrielle»[50] consisted of drawings and models of a utopian city which presents many features and principles that would later become central for modern architecture, including the idea of zoning (functional organization), aesthetic purism and emphasis on means of production.

Though generally optimistic about the possibilities of industrial capitalism, *Garnier is the heir to the humanist socialism of Charles Fourier and the ideas of Émile Zola, of which the Industrial City will be the genious synthesis. The positivist march of Garner is marked by the ambition to conceive a city for modern times, considering that architecture must spring from a perfect knowledge of contemporary needs and social aspirations of humanity[51].* Garnier's own political leanings may have been decisive in this matter, for *Garnier's education and the commitment of his professional career are inseparable from the city of Lyon. The syndicalism and radical socialism cultivated in those cities came from the fact that it was one of the most progressive industrial centers of 19th century France[52].*

Thus, the Industrial City is as much a project of architecture as one of politics. The project is much more than a prototype of zoning, of a rational roads planning or of housing groups articulated to form a pattern for everyday life. Garnier's ultimate goal is a radical metamorphosis of lifestyle. For the particular organization and aesthetic reshape proposed by the Industrial City can only be expected to succeed in accordance with several aspects of the organization of social and economic life.

Marxism, to which Garnier is deeply indebted, distinguished infrastructure or social structure – *the organization of property and of social functions and classes[53]* – from superstructure – *the set of institutions and ideas resulting from happenings and individual initiative (from the action of acting and thinking individuals)*

50   Cf**. GARNIER, Tony (1918 [1990]).** *Une cite industrielle*. Edited by Riccardi Mariani, ed. Rizzoli, New York, 1990.
51   **DUFIEUX, Philippe (2005).** *Tony Garnier 1869-1948, Architecte et urbaniste*, ed. CAUE du Rhône. p.7 [free translation]
52   **FRAMPTON, Kenneth (1993 [2005]).** *Historia crítica de la arquitectura moderna (3rd edition)*. Trad. Jorge Sainz. Ed. Gustavo Gili, Barcelona. p.102 [free translation]
53   **LEFEBVRE, Henri (1974).** *O Marxismo*. Tradução de J. Guinsburg, ed. Círculo de Leitores, Lisbon. p.80 [free translation]

within the framework of a given social structure (…) including mostly juridical and political institutions, ideologies and ideological spells[54]. Garnier designs a city where both of these can be reshaped. Drawing an idea (and an ideology), he uses order and regularity as pathways to a peaceful existence, which becomes highly seductive even if one doesn't share the Rousseauist ideal that sparkles in Marx's socialism[55] and Garnier's architectonic imagination. Located on a valley, the city is not a relapse into pastoral. The Industrial City has Government buildings, but these are reminiscent of the Greek acropolis, an idealization of a simpler political past based on dialogue. The housing units have a rational geometry, the white walls contrasting with the green boughs of the trees. Social order lives in harmony with nature: the city may be industrial, but there sure is something picturesque about its minimal houses.

It is also interesting to note the absence of a Church – or of any religious building – which doesn't seem to be a result of Marxist aversion to religiosity. The Industrial City has no Church because the spiritual life of its inhabitants has no use for catharsis, confession or repent. The monumentality and wow-factor falls on the drawings of the factories – huge structures with cylinders, cables, cooling towers, ducts and trusses: the factory becomes a cathedral, a eulogy of progress and technology, but also of physical strength, of the all-mighty human ability to build complex systems that produce things.

The design of most of the buildings preconizes modernism, as does the contrast between the humble scale of housing and the ambitions amplitude of public spaces. The Industrial City may be one of the sincerest projects of European modernity, maybe because it was overtly utopian. The greater contradictions of newborn modernism are already addressed – as acknowledged as such – by Garnier in 1904. What's most admirable about Garnier his precisely his humbling intelligence: he accepts History in a critical way, selecting what should be continued in the future and substituting everything else; he is a political ideologue but never ceases to be an artist. And mostly, he calls for a change but remains realistic as to the need for at least some continuity.

Looking at the Industrial City drawings, to the firmness of its traits and the intense will that selects a point of view, one gets a picture of what modernism could have been. Garnier shows that contradiction is not an obstacle, but rather a productive vantage point. The tensions between technology and nature, physical work and leisure, the small scale and the big scale, intimacy and politics are, after all, the very tensions that lie at the heart of newborn modernism and of what just might its most overlooked project.

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54   **LEFEBVRE, Henri (1974).** *O Marxismo.* Op-cit, p.85 [free translation]
55   Cf. **ERIKSEN, Thomas Hylland; NIELSEN, Finn Sievert (2001)**. *A History of Anthropology*. Op.cit. p.12

1.2.

Worlds so different:

sociological basis for relativism

The transition from the 19th to the 20th century presented the humanities with several intellectual turning-points, mostly when it comes to non-Western societies. The evolutionist models, proposed by Morgan, Maine, Robertson Smith and Tylor started to look suspicious. They used an historical method, built in absentia, i.e. without reliable written sources which could be scrutinized in order to confirm an historical evolution which was, nonetheless, the very center of their conceptual scheme.

In very specific – and sometimes oppositional ways – Émile Durkheim and Max Weber were to drive comparative sociology and anthropology to a new model, which did not rely on historical reconstruction or speculation, but rather on the specificity of each given society, or in the influence of different societies over each other. Unlike evolutionist anthropologists, these authors, particularly Durkheim, were not interested in origins, but rather on synchronic relations, i.e. how a given existing society functioned[1]. Oddly enough, the refusal of the beaux-arts styles in architecture and art can already be sensed in early 20th century, which is surely an idea of emancipation from history.

Arnold Hauser says that *The twentieth century begins after the First World War[2]*, even though he acknowledges that the foundations for modern currents in the arts had been laid since the late 19th century. This is valid for architecture, although in a more conspicuous way. During the period between the first edition of Weber's «The protestant ethics and the spirit of capitalism» in 1905 and the end of World War One, architecture was mostly struggling to find a way out of mere elitist revivals of Victorian or Neoclassic models, which were a cause of unease for their outdatedness and their detachment from the social downsides of industrial capitalism.

Capitalism had been the central concern of late 19th century sociology and, in a sense, it could be argued that even though evolutionist anthropology tended not to focus on Western industrial society, its promptness to place it at the top of the evolutionary social scale at least made it the very background from which and against which other societies were measured. Yet, the beginning of the 20th century did mark a turn from this tendency, in both sociology and anthropology.

The first general difference between Durkheim and Weber is their methodological approach. Instead of focusing, like «The rules of the sociological method» propose, on collective entities, Weber conceives of sociology as the interpretative science of social action, where action means that *the acting individual attaches a subjective meaning to his behavior[3]*. This shift from holism is a decisive one, for although Weber admits

1   Cf. **ERIKSEN, Thomas Hyllan; NIELSEN, Finn Sivert (2001)**. *A History of Anthropology*. Op-cit. p. 30
2   **HAUSER, Arnold (1951)**. *The social history of art*, Vol.4. Op.cit. p.226
3   **WEBER, Max (1914 [1978])**. *Basic sociological terms*. In «Economy and Society», ed. University of California Press, Berkeley. p.4

that collective conditioning is important and can even indeed have an impact on action, he also states that *this is only the beginning of sociological analysis[4]*. This need to build an interpretative sociology for individual meaningful behavior led Weber to the development of one of his most fundamental notions: that of ideal type. One of the first descriptions Weber provides for this notion is to be found in a 1904 article, in which he says: *An ideal type is formed by the one-sided* accentuation *of one or more points of view and by the synthesis of a great many diffuse, discrete, more or less present and occasionally absent* concrete individual *phenomena which are arranged according to those one-sidedly emphasized viewpoints into a unified* analytical *construct (*Gedankenbild*)[5]*.

Ideal types *state what course a given type of human action would take if it were strictly rational, unaffected by errors or emotional factors and if, furthermore, it were completely unequivocally directed to a single end[6]*. Ideal types are, then, the rational model against which social action is measured, being in no way a depiction of reality. In fact, Weber states that, because of their very conception, *it is probably seldom if ever that a real phenomenon can be found which corresponds exactly to one of these ideally constructed pure types[7]*. Interpretative sociology then, as conceived by Weber, allows for a given phenomenon to be understood both on its rational meanings (by resemblance with ideal types) and its non-ration ones (by contrast with ideal types). This intertwining of rational and non-rational would also be very important in the visual arts, although, as will be explained, not in architecture.

In this sense, Weber's analysis focuses on the tension between individual meaningful action and collective understanding. This had deep implications for the possibility of comparative sociology, concerning elements available in the historical record: *For the rest there remains only the possibility of comparing the largest possible number of historical or contemporary processes which, while otherwise similar, differ in the one decisive point of their relation to the particular motive or factor the role of which is being investigated[8]*.

The role of sociology would be to establish these ideal types not in order to reflect reality but rather to understand how they fail to come to pass for several non-teleological (or non-rational) motives. This exercise, of course, is deeply dependent on both an apprehension of social context and an understanding of subjective motivation: *the particular act [has to be] placed in an understandable sequence of motivation, the understanding of which can be treated as an explanation of the actual course of behavior. Thus for a science which is concerned with the subjective meaning of action, explanation requires a grasp of the complex of meaning in which an actual course of understandable action thus interpreted belongs[9]*.

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4   **WEBER, Max (1914 [1978])**. *Basic sociological terms*. Op-cit. p.15
5   **WEBER, Max (1904 [1949])**. *'Objectivity' in social science and social policy*. In «The methodology of the social sciences», Trans. E.A. Shils, H.A. Finch, ed. The Free Press, New York.p.90
6   **WEBER, Max (1914 [1978])**. *Basic sociological terms*. Op-cit. p.9
7   **WEBER, Max (1914 [1978])**. *Basic sociological terms*. Op-cit. p.20
8   **WEBER, Max (1914 [1978])**. *Basic sociological terms*. Op-cit. p.10
9   **WEBER, Max (1914 [1978])**. *Basic sociological terms*. Op-cit. p.9

This processes of building and then un-building ideal types was further developed by Weber in many of his major studies, including «The protestant ethics and the spirit of capitalism» (1905), «Sociology of religion» (1920) and «The city» (1921, posthumous).

On the other hand, it is important to notice that individualism was, for Weber, a methodology, more than an ideological stand: *It is a tremendous misunderstanding to think that an "individualistic" method should involve what is in any conceivable sense an individualistic system of values. (…) The real empirical sociological investigation begins with the question: What motives determine and lead the individual members and participants in this socialistic community to behave in such a way that the community came into being in the first place and that it continues to exist?*[10]

This conception differed considerably from Durkheim, who thought that collective entities – not individual ones – were the matter of sociology, and that it was collective consciousness which sociologists ought to grasp. In fact, Durkheim actively emphasized the coercive nature of social consciousness, when he stated that society was made up of *ways of acting, thinking, and feeling that present the noteworthy property of existing outside the individual consciousness. The types of conduct or thought are not only external to the individual but are, moreover, endowed with coercive power, by virtue of which they impose themselves upon him, independent of his individual will*[11].

Though the articulation between the two approaches may seem an easy one to come around now, for some time, the opposition between holism and individualism was to be a point of difference for European anthropologists and sociologists, though in America, the social sciences were to understand the necessary – and often generative – tension between individual action and collective consciousness[12].

The Durkheimian school starts to shift its points of interest at the turn of the century, though generally not refraining from the earlier notions criticized by Weber. On the contrary, the foundation in 1898 of «L´Année Sociologique», which Durkheim edited himself, proved that sociology – as defined by him – was thriving evermore. Besides Durkheim's own works on the incest interdiction (1898), the magazine was also marked by the essays of his nephew Marcel Mauss, who focused mostly on ethnographic materials, in works like «Essai sur la function et la nature du sacrifice» (1898, with Henry Hubert) and «Esquisse d'une théorie générale de la magie» (1902, with Henry Hubert). Durkheim and Mauss will publish, in 1903, one of the most influential – and yet ignored – essays of the «Année Sociologique» school, namely «De quelques formes primitives de classification». Though the aim of the article is to understand the social phenomenon
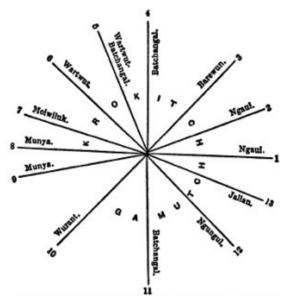
10   **WEBER, Max (1914 [1978])**. *Basic sociological terms*. Op-cit. p.18
11   **DURKHEIM, Émile (1895 [1966])**. *The rules of the sociological method*. ed. The Free Press, Chicago. p.2
12   Cf. **BENEDICT, Ruth (1937)**. *Patterns of culture*. Ed. Houghton Mifflin Company, Boston, 1934; **PARSONS, Talcott.** *The structure of social action*. Ed. McGraw Hill, New York; **PARSONS, Talcott (1951 [1962]).** *Towards a general theory of action*. 5th edition, Ed. Harvard University Press, Massachusetts, 1962.

20 - Wotjobaluk tribe (South-east Australia)

21 - Social morphology of the Wotjobaluk tribe - scheme by Marcel Mauss and Émile Durkheim

of classification – presenting a social framework for the history of logics since Aristotle[13] – the argument is deeply dependent on totemism, a 'primitive' religion consisting of worship of animals and plants, with complex connections to social structure in terms of marriage, kinship and descent.

From its first mentions in John Ferguson McLennan's article «The worship of animals and plants» (1869-70)[14], the subject of totemism was a highly-regarded one at the time. Frazer was to write the longest treatise on the subject, the 4-volume monograph «Totemism and exogamy» (1910)[15].

Durkheim was to take a special interest on the subject, which led him to the study of more ambitious problems than his 19th century studies. Incest interdiction and religion were not – as were suicide and social division of labor – spawns of capitalism. When he decided to write a monograph on religion – which would turn out to be his last book and, to many, his masterpiece – Durkheim not only subjected his own theories to a careful scrutiny, but also developed some of the most interesting contributions of his career.

«The elementary forms of religious life» does not look at totemism because of an assumed lower place in the scale of evolution. Durkheim focuses on what he calls 'elementary religion', meaning that *first, it's important to find it in societies in which the organization is not surpassed by any other in simplicity;*

13   Cf. **DURKHEIM, Émile; MAUSS, Marcel (1903 [1971])**. *De quelques formes de classification primitive*. In **MAUSS, Marcel**, «Essais de sociologie», Editions de Minuit/ Points, Paris. pp. 163-167.
14   Cf. **McLENNAN, John Ferguson (1896)**. *Studies in ancient history – The second series*. Ed. McMillan, London.
15   Cf. **FRAZER, James George (1910)**. *Totemism and Exogamy – a treatise on certain early forms of superstition and society*, vol.1-4. Ed. MacMillan, London; **FRAZER, James George (1937)**. *Totemica – a supplement to Totemism and Exogamy*. Ed. MacMillan.

and it's also important that it is possible to explain it without reference to any element belonging to an earlier religion[16]. Thus, the meaning of 'primitive' changes, turning into an heuristic term. He thus proposes a relativist position, emphasizing however that *At the base of all belief systems and all cults there must necessarily be a set of fundamental representations and ritual attitudes which, despite the diversity of forms which one or other might assume, everywhere have the same objective signification and fulfill everywhere the same functions[17]*.

«The elementary forms of religious life» is an extensive methodological development of a 1903 article Durkheim wrote with Marcel Mauss, on primitive classification and collective representations. Religion was thus an example of a collective representation, which means that it is a mirroring – more distorted or less – of a given social structure. In the article, the authors establish a comparative analysis of totemic classifications in Australia and North America – and further with Taoist philosophy of the Far East – which lays the basis for structural-functionalist comparative sociology.

The premise for the Durkheimian notion of classification runs thus: *Every classification implies an hierarchical order, the model of which is not provided neither by our consciousness neither by the sensible world (...) the scheme of classification is not a spontaneous product of abstract understanding, but the result of an elaboration influenced by every kind of strange elements[18]*.

Though Australian systems of classification may be elementary, they are by no means simple and they do confirm Durkheim's earlier assumptions about collective consciousness: *This logical ordering in so rigid (...) that, in some cases, we see an entire set of actions, signs and things being disposed according to those principles[19]*. In this sense, totemism makes an interesting case, for

Totemism is, on one side, the grouping of men and clans according to natural objects (associated totemic species), and it is also, on the contrary, a grouping of natural objects according to social groups[20].

Durkheim and Mauss' conclusion – that *There is then a strong link, and not an accidental relation, between [the] social system and [the] logical system[21]* – may be a less wondrous than earlier religious anthropology, but it certainly lacks no metaphysics for, in a sense, collective consciousness operates in a nearly-Hegelian way to order otherwise senseless data in the world, collective representations being the very essence of our understanding and representation of the world. The implications of this theory for the study of non-Western societies is groundbreaking, for the authors legitimate classifications which *are not the result of*

16   **DURKHEIM, Émile (1912 [2007]).** *Les formes elementaires de la vie religieuse*. Ed. CNRS, Paris. p.37 [free translation].
17   **DURKHEIM, Émile (1912 [2007]).** *Les formes elementaires de la vie religieuse*. Op-cit. p.42 [free translation].
18   **DURKHEIM, Émile; MAUSS, Marcel (1903 [1971]).** *De quelques formes de classification primitive*. Op-cit. pp.166-167 [free translation].
19   **DURKHEIM, Émile; MAUSS, Marcel (1903 [1971]).** *De quelques formes de classification primitive*. Op-cit. p.172 [free translation].
20   **DURKHEIM, Émile; MAUSS, Marcel (1903 [1971]).** *De quelques formes de classification primitive*. Op-cit. p.174 [free translation].
21   **DURKHEIM, Émile; MAUSS, Marcel (1903 [1971]).** *De quelques formes de classification primitive*. Op-cit. p.192 [free translation].

a logic similar to ours[22], while for both Western and non-Western societies, the study of classification must keep in mind that *ideas are organized according to a model given by society[23].*

Classifications were, therefore, the mental system which allowed us to render the world intelligible. Their origin was first and foremost a social one and never – as Aristotle would have it – a purely rational one: *The differences and similarities which determine the way [things] are grouped are more affective than intellectual[24].* On the other way, such a conclusion is hardly surprising, for it confirms the basic guideline for the «Année Sociologique» school.

The interest of this theory for architecture and urbanism is anything but small, first of all because Durkheim and Mauss point out a relation between classification and organization of space in the Omaha and Wotjoballuk tribes[25]. But perhaps more importantly, this is important because of the grounds on which Durkheim bases his own «The religious forms of religious life»: *the categories are essentially collective representations, they translate firstly states of the collectivity; they depend on the form if its constitution and organization, of its morphology, of its institutions, religious, moral, economic, etc[26].* This is to postulate that everything is a society – all of its ideas and things – were organized according to a system of representations. Representation was to be understood as an expression of mental systems which bound society together, providing grounds for both continuity and change, since these mental systems were a cognitive basis which allowed for complexification and simplification.

In terms of space this is visible in the organization of tribal units, which in non-Western societies allowed for two kinds of analysis: anthropogeography or, as Durkheim, but mostly Mauss would propose, of social morphology. Social morphology is *the science which studies, not only to describe it, but also to explain it, the material substratum of societies, that is, the form they affect and establish themselves on the ground, the volume and density of the population, the way it is distributed and the set of things which ground collective life[27].*

Although Western society was incomparably more complex than the ones studied by Mauss, the case could easily be made as to the validity of this idea in the West. Urbanism – which would be the Western highly complex version of what Mauss and Durkheim called social morphology – would have benefited greatly from the critical analysis of these collective representations and yet, for most of modernism, this idea would remain unaddressed. In every sense, modern architects focused on economic production as the representation of society, forgetting not only that other phenomena may have been equally or even more important but, more

22   **DURKHEIM, Émile; MAUSS, Marcel (1903 [1971])**. *De quelques formes de classification primitive.* Op-cit. p.177 [free translation].
23   **DURKHEIM, Émile; MAUSS, Marcel (1903 [1971])**. *De quelques formes de classification primitive.* Op-cit. p.184 [free translation].
24   **DURKHEIM, Émile; MAUSS, Marcel (1903 [1971])**. *De quelques formes de classification primitive.* Op-cit. p.227 [free translation].
25   **DURKHEIM, Émile; MAUSS, Marcel (1903 [1971])**. *De quelques formes de classification primitive.* Op-cit. pp.205-210 [free translation]
26   **DURKHEIM, Émile (1912 [2007])**. *Les formes elementaires de la vie religieuse.* Op-cit. p.56.
27   **MAUSS, Marcel (1906 [1983])**. *Essai sur les variations saisonnières des sociétés Eskimos.* In «Sociologie et Anthropologie», 8th edition, Presses Universitaires de France, Paris. p.389 [free translation]
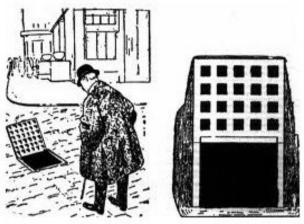
Adolf Loos   1908 - 1910

GOLDMAN & SALACHT   Vienna, Austria

22 - Exterior view   23 - Plan
24 - Cartoon mocking the building at the time of its
innauguration

importantly, forgetting that there is *a way in which the material form of human groups, that is the nature and composition of their substratum, affect the different forms of collective activity[28]*. There was a reciprocity between culture and architecture, which architects saw but didn't really know how to manage.

Even though it is clear from the last years of the 19th century that architecture is struggling to find a way to break out from outdated revival models, it is very interesting to observe that it was through isolation that architects sought to reinvent architecture. From early on, modern architects seek no knowledge coming from the humanities and, furthermore, sought to be left out of the idea of 'art'.

Inaugurated in 1910 Goldman & Salatsch – one of the first modernist hallmarks – is an everlasting source of admiration, if not more, for the scandal with which it terrorized snobbish and luxury-obsessed Vienna. But it's with «Ornament and Crime» that Loos manages to overcome the outdated and exuberant aesthetics of Austrian Secession. Written in 1908, «Ornament and crime» may be read, in fact, as Loos' own attempt to situate himself and his polemical work within this context. For him, the needs of his time are simple: *Soon the streets of cities will shine like white walls. Like Zion, the holy city, the capital of the sky[29]*. This ascetic ideal is Loos' very definition of modernity – it is defined by the absence of ornament for it *has no relationship whatsoever with present-day order of the world[30]*. His two main examples – tattoos and graffitis in public bathrooms – are powerfully illustrated with arguments in which the line between radical progressivism and conservatism seems to blur: *If a tattooed man dies free, it means he died a few years before he committed murder[31]*. No modernity for the wicked. The Baudelarian flanêur has no place here. If there is a collective representation here, it is precisely a lack of representation.

This, of course, has a deep implication in the relationship between architecture and the arts. Loos clearly states: *The impulse to ornament one's face and everything within reach is the first origin of the visual arts. It is the first mumble of painting. All art is erotic[32]*. However, Loos has a special place reserved for architecture: *So is it not true that the dwelling has nothing to do with art and that architecture should not be accounted for among the arts? So it is[33]*.

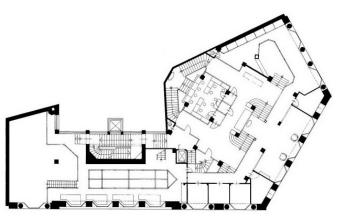In 1908 Peter Berhens also finishes his most significant work, the AEG Turbine Factory in Berlin. The

28   **MAUSS, Marcel (1906 [1983]).** *Essai sur les variations saisonnières des sociétés Eskimos*. In «Sociologie et Anthropologie», In Op-cit. p.390 [free translation].

29   **LOOS, Adolf (1908 [1980])**. *Ornamento y delito*. In «**Ornamento y delito y otros escritos**». Trans. Lourdes Cirlot and Pau Pérez, 2nd edition, Gustavo Gili, Barcelona. p.44 [free translation].

30   **LOOS, Adolf (1908 [1980])**. *Ornamento y delito*. Op-cit. p.47 [free translation].

31   **LOOS, Adolf (1908 [1980])**. *Ornamento y delito*. Op-cit. p.43 [free translation].

32   **LOOS, Adolf (1908 [1980])**. *Ornamento y delito*. Op-cit. p.43 [free translation].

33   **LOOS, Adolf (1980)**. *Arquitectura*. In «**Ornamento y delito y otros escritos**». Trans. Lourdes Cirlot and Pau Pérez, 2nd edition, Gustavo Gili, Barcelona, 1980. p.229 [free translation].

sober elegance of the building resonates with Loos' asceticism. It is impressive for its discreet interpretation of classical structures, diluted in an anachronistic materiality, undoubtedly modern. The 4-plan dome is tense and fluid. The tall window grid reveals, between the thick brick walls, the interior space. The dome reminds one of Romanesque churches, but now God seems to be supplanted by the machine. Transparency contrasts with solidity, but modern transparency is an invitation to voyeurism, creating a stage where the spectacle of modern industry can be seen by the passer-by. Coleridge's pleasure-dome[34] turns into an industrial-dome, clean and robust as the herculean capitalism it serves and celebrates. The AEG Factory is the obliteration of what Bachelard would later call the basement archetype, with *buried one-sided walls which have all of the earth behind them[35]*. Modern life cannot be hidden inside buried walls: it need to be exhibited and architecture wants to exhibit it. The AEG Factory, which would influence Walter Gropius Fagus Factory (1911-25), is another one of modernism's cornerstones, materializing a new architecture which would soon become dominant.
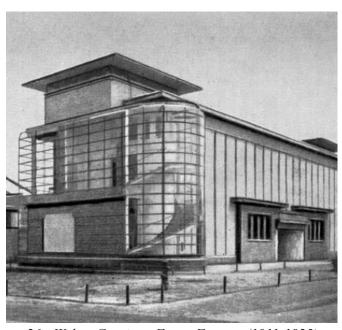
It's odd to realize that these works are the architectonic contemporaries of some of the most significant modern paintings, including Picasso's 'Demoiselles de Avignon' (1907) and Matisse's first fauve experiences, like 'La chambre rouge' (1907), 'La danse' (1910) and 'Musique' (1910). Under the obvious visual innovation these paintings have discreet

25 - Walter Gropius - Fagus Factory (1911-1925)

26 - Walter Gropius - Fagus Factory (1911-1925)

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34   Cf. **COLERIDGE, Samuel Taylor (1816)**. *Kubla-Khan*, v.2.
35   **BACHELARD, Gaston (1957 [1994])**. *La poétique de l'espace*. Ed. Quadrige/ Presses Universitaires de France, Paris. p.37 [free translation].
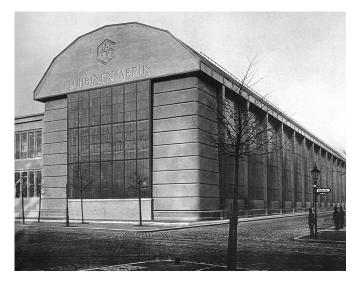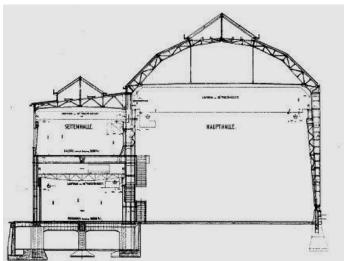
Peter Berhens   1908

AEG TURBINE FACTORY

Berlin, Germany

27 - Exterior view   28 - Cross-section
29 - Interior view

genealogical references that tend to sometimes be underappreciated. Camille Paglia notices it about Picasso's 'Demoiselles': it *densely embodies a procession of styles in Western art, read from left to right: antiquity through the Renaissance to modernity, which Picasso shows transformed by the abrupt arrival of non-Western cultures, represented by scarified tribal masks from Africa and Oceania[36]*. On 'La chambre rouge', Alastair Sooke says *[it] dismantled the classical tradition of painting , which for centuries had sought to replicate the appearance of the world, and replaced it with a more modern mode of art privileging subjectivity and self-expression[37]*. Both of these ideas show how modern painting is so different from modern architecture. History seems to be appropriated by a kaleidoscopic vision by Picasso, while subjectivity and expression are the center of Matisse's work. Both are, after all, the anathemas of Adolf Loos. In architecture, at this point, there is no room for imaginative speculation with visual matter, nor for the aggressive eroticism of sexual imagination, which was being liberated by the birth of psychoanalysis in the work of Sigmund Freud. Josep María Montaner says: *The modern artist, which appears alongside the autonomous individual of Romanticism and the creator who's not subjected to the demands of a client, rebels arrogantly against the tyrannical subordination to mimesis and the principle of representation. The crisis of established vision and the denial of representation make a feast of the senses: new art will stimulate the relationship between the work and the beholder from the standpoint of perception mechanisms[38]*.

30 - Pablo Picasso - Les Demoiselles d'Avignon (1907)

31 - Henri Matisse - La chambre rouge (1907)
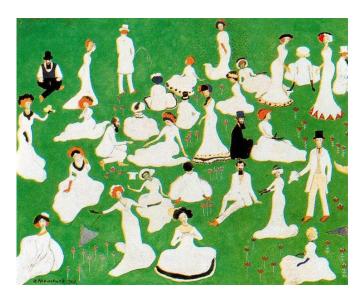
36   **PAGLIA, Camille (2012)**. *Glittering images*, op-cit. p.104
37   **SOOKE, Alastair (2014)**. *Henri Matisse, a second life*. Ed. Penguin Books, London. p.10.
38   **MONTANER, Josep María (2012).** *A modernidade superada: ensaios sobre arquitetura contemporânea*. Trans. A.D. Penna, E.P. Silva, C.M. Gallego, ed. Gustavo Gili, S.Paulo. p.15 [free translation].

32 - Kazemir Malevich - Society in top hats (1908)

33 - Emil Nolde - Pentecost (1911)

Picasso and Matisse turn their backs on realism, and make imagination the core of their work, actively reshaping the way reality was apprehended or, in a sense, showing us the guts of representational schemes. All over Europe, these notions can be recognized, in such diverse examples as Braque's 'Standing nude' (1908), Nolde's 'Pentecost' and 'Summer visits' (1911), Kirchner's 'Self-portrait with a model' (1909), Chagall's 'Sabbath' (1910) or Malevich's 'Society in top hats' (1908).

To believe however that this distance between the visual arts and architecture confirms that architecture is not art – as Loos would have it – is to dismiss a relevant aspect that's pointed out by Arnold Hauser: *social conditions are never perfectly uniform; they do not present the same situation in all the areas of culture and art*[39]. Furthermore, Hauser states that *the divergent composition of publics is not the only explanation for the different pace of change in the various arts. In several art forms, the formal traditional rules that set out the forms of representation and establish the limits for what can be represented may be more or less strict and may, thus, be more or less resistant to the influence of contemporary social conditions*[40].
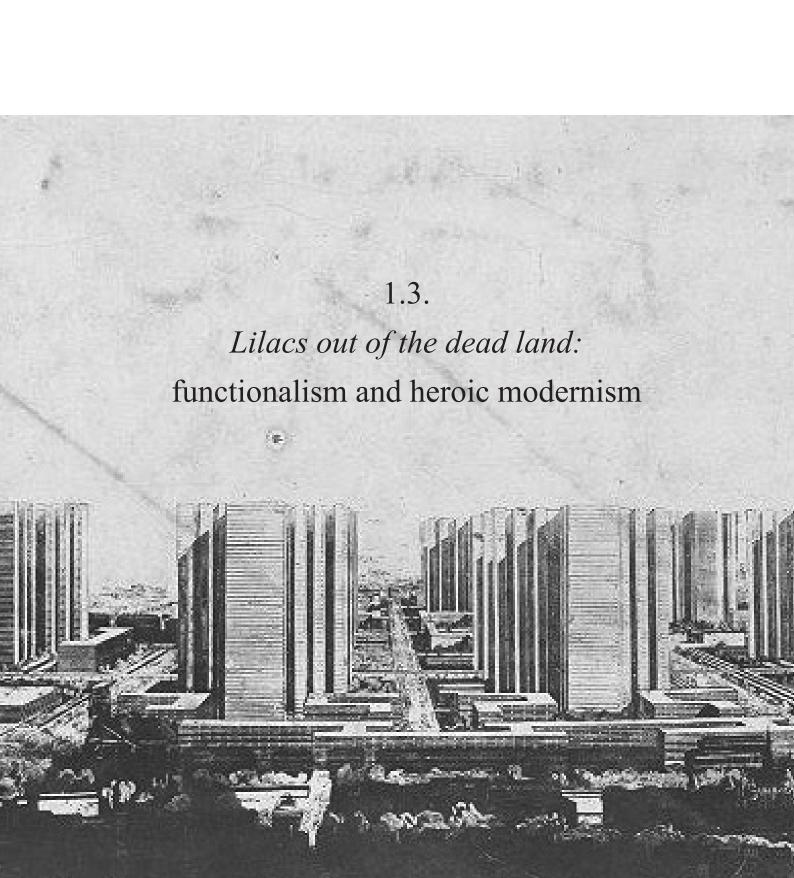
Hauser points to two aspects ruled out by Loos in his understanding of both architecture and modernity. First, the publics of the different arts are themselves very different, not the least at an economic level, for there is a difference between visual artists – who free from patrons organize polemical exhibitions

39   **HAUSER, Arnold (1959 [1988])**. *Teorias da arte (The philosophies of art history)*. Editorial Presença, Lisbon. p.34 [free translation].
40   **HAUSER, Arnold (1959 [1988])**. *Teorias da arte (The philosophies of art history)*. Op-cit. p.35 [free translation].

in avant-garde galleries – and architects – selling the modern way of life to those with enough culture and money to pay for it. In Loos' separation of architecture from art there may just be something of a self-excuse, for it seems very unlikely that he would have missed altogether the 'class struggle' propelled by Marx and Engels. The second aspect suggested by Hauser is that technical and formal limitations are very important when it comes to change in the arts. There is a clear divergence between the transformative appropriation of the past in the visual arts and the innovative ambition of architecture. At the same time, if class differences separate architecture from the arts, then the need to explore the limits of what can be represented – whether through subversive interpretation whether through complete innovation – can be seen to unite all modern art, including architecture.

Modern artists are united in their project of reassessing and – to a point – destroy everything about their own traditions. It's a collective parricide of Freudian proportions which for most artists is bloody, expressive and highly subjective, while for architects in specific it is a sober moment, lived with restraint and strict discipline. The main issue of postwar modernism is precisely this theatrical killing of tradition, and visual artists often get inspiration from non-Western, naïve, industrial, kitsch or otherwise non-canonic imagery in order to emancipate. With architecture, the same purpose is pursued in the opposite way: architects do not which to supplant the history of architecture, but rather to take its place. So unlike other artists, architects failed to see that worlds so different from our own existed which formed other meaningful ways of interpreting life and the world itself.

1.3.
Lilacs out of the dead land:
functionalism and heroic modernism

After the end of World War One, breakthroughs are notorious in pretty much every cultural area. It may be no accident that the 1920s give rise to so many revolutions. T.S. Eliot's pivotal poem «The wasteland» (1922) starts with a distorted echo of the 'General Prologue' of Chaucer's «Canterbury Tales» (1390-1400). Riveting with joy, Chaucer starts his epic

> *When the sweet showers of April have pierced*
> *The drought of March, and pierced it to the root,*
> *And every vein is bathed in that moisture*
> *Whose quickening force will engender the flower[1]*

In Eliot's poem, whose first sequence is prophetically called 'The burial of the dead', we read

> *April is the cruelest month, breeding*
> *Lilacs out of the dead land, mixing*
> *Memory and desire, stirring*
> *Dull roots with spring rain[2].*

From a time of rebirth, in over 500 years, April becomes 'the cruelest month', a dead soil from which nothing can be born. In Eliot's pessimist view, Western Culture is facing a declining period. And yet, these seem to be the first times of radical revolutions whose impact is still felt today. In retrospect, 1922 seems to be a pivotal year for what Modernism ought to be. Besides the abridged version of «The golden bough», two anthropology books are published that were to change the humanities drastically: Bronislaw Malinowski's «The Argonauts of the Western Pacific» and Alfred Radcliffe-Brown's «The Adaman Islanders». Eliot's literary breakthroughs would stand that very same year alongside two other modern classics of literature: James Joyce's «Ulysses» and Virgina Woolf's «Jacob's Room». In architecture, the period after WW1 was decisive, and it emblematically starts in 1918 with the book edition of Tony Garnier's materials for his 1904 exhibition of the Industrial City.

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1   **CHAUCER, Geoffrey (1387-1400 [2011])**. *The Canterbury Tales*. Trans. David Wright. Ed. Oxford University Press, Oxford. p.3.
2   **ELIOT, T.S. (1922 [1930]).** *The waste-land*. 4th printing, ed. Horace Liverlight, New York. p. 9.

Malinowski's early career is strongly influenced by European political history. Born in Cracow but living in the UK from the age of 24, Malinowski was trained in psychology and economics[3], but in 1908 developed an interest in anthropology when he discovered Frazer's «Golden Bough»[4]. In 1914, he embarked on a fieldtrip to Australia and Melanesia, to conduct an expedition based on evolutionist models – that had been developed in, for instance, Lorimer Fison's and Alfred Howitt's ethnographies on Australia, Robert Codrington's on Melanesia or the multi-volume «The Torres Straits Expedition». But the outburst of the World War which opposed the UK to Poland made Malinowski an enemy of the State in which he was living[5]. Trapped for two years outside, he made two expeditions to the Trobriand Islands of New Guinea, where he took copious notes on every aspect of the native's lives. Participant observation, the new method he was later to defend, meant that it was not enough to ask questions to the natives: *In Ethnography, the writer is his own chronicler and the historian at the same time, while his sources are no doubt easily accessible, but also supremely elusive and complex; they are not embodied in fixed, material documents, but in the behavior and in the memory of living men[6]*. Participant observation then meant living with the natives, participating in their social life while remaining detached, thus accessing what was not explained by any historical record.

After the end of the War, Malinowski returned to London, where he published «The Argonauts of the Western Pacific», with a Preface written by none other than James Frazer. While Malinowski confirms the move away from evolutionism, it would be a gross exaggeration to suggest, as Eriksen and Nielsen do, that with the Preface, Frazer was *in an academic sense, […] signing his own death warrant[7]*.Malinowski himself would write extensively on Frazer, seeking to correct his mistakes, rather than dismissing his work[8].

The new paradigm offered by Malinowski is parallel to the work of Alfred Radcliffe-Brown, whose definitive version of «The Adaman Islanders», also published in 1922, also moves away from evolutionist theory. Radcliffe-Brown's debt to Durkheim is more considerable than Malinowski's, since the latter took an individualist approach more akin to Max Weber's sociology, though apparently he never read Weber[9]. Despite that, like Durkheim, both Malinowski and Radcliffe-Brown refuse historical models as those constructed by evolutionism, and focus on societies as self-sustained complete entities. The new comparative method, synthesized by Radcliffe-Brown in 1951, is akin to that used by later evolutionists such as Frazer, *but the purpose of comparison is different, the aim being to explore the varieties of forms of social life as a basis for the theoretical study of human social phenomena[10]*. Like Malinowski and mostly like Durkheim, Radcliffe-Brown

3   Cf. **ERIKSEN, Thomas Hyllan; NIELSEN, Finn Sivert (2001)**. *A History of Anthropology*. Op-cit. p. 41.
4   Cf. **PANOFF, Michel (1972)**. *Bronislaw Malinowski*. Ed. Payot, Paris. p. 12.
5   Cf. **PANOFF, Michel (1972)**. *Bronislaw Malinowski*. Op-cit. pp. 14-15.
6   **MALINOWSKI, Bronislaw (1922 [1932])**. *The Argonauts of the Western Pacific*. 2nd edition George Routledge & Sons, London, 1932. p.4.
7   **ERIKSEN, Thomas Hyllan; NIELSEN, Finn Sivert (2001)**. *A History of Anthropology*. Op-cit. p. 42.
8   Cf. **MALINOWSKI, Bronislaw (1944 [1960])**. *Sir James George Frazer*. In «A Scientific theory of culture», ed. Chicago University Press, Chicago. pp.177-221.
9   Cf. **PANOFF, Michel (1972)**. *Bronislaw Malinowski*. Op-cit. p.26.
10   **RADCLIFFE-BROWN, Alfred (1958)**. *The comparative method in social anthropology*. In «Methods in social anthropology», edited by M.N. Srinivas, ed. The University of Chicago Press, Chicago. p.108.

is also hesitant to accept historical assertions based on a lack of objective documentation. The point, then, is no longer to place societies in an evolutionary scale, but to understand how several societies may differ and yet function. Both Malinowski and Radcliffe-Brown were to explore this functionalism. Their works, despite their common ground, never cease to be oppositional. Malinowski develops an interest in Freudian theory, and later in John Watson's behaviorism, and goes on to write several monographs, like «Crime and custom in savage society» (1926) and «Sex and repression in savage society» (1927), all based in his Trobriand experience. On the other hand, Radcliffe-Brown followed a more strictly Durkheimian approach that relied more on theoretical understanding than field-research.

Interestingly enough, around the 1920s, the word 'functionalism' assumes a central importance in architecture too. The move towards minimalism and functionalism had been started by Adolf Loos, with the pivotal conference of «Ornament and crime» and his 1910 Goldman & Salacht store. Though it may be argued that Loos' point aims at a return to classic values, modernism is not about accepting a return of classic values after a period of decadence, but rather about the belief that this cycle can be completely broken.

«Ornament and crime» makes a case against ornament in three distinct levels: the symbolic, the economic and the historical. Whether one agrees with the views expressed by Loos, the manifesto has way more depth and accuracy – at least to the standards of the time – than most manifestoes of modern architecture. Another aspect that should be noticed about «Ornament and crime» is the way it intertwines those three levels of criticism, in a much more insightful way than most theory (and practice) that would later arise out of CIAM. For Loos, ornament makes no sense in either a symbolic, economic or historical way, because these express a need for symbolic expression that is dispensable in modern age.

It would be 10 years until Loos' ideas gained central-stage in mainstream architecture. By the time the Weissenhofsiedlung was organized, in 1926, he ended up being gracefully disinvited by the Deutscher Werkbund and his lot given to Victor Bourgeois, a younger Belgian architect who had worked for Van De Velde but was nonetheless committed to modern values much like Loos' own.

Not unsympathetic to some of Loos' ideas, Le Corbusier's manifestos, sparsely published in several magazines, were collected in 1923 in the classic «Vers une architecture», all under the same presumption: *Modern life demands, and is waiting for, a new kind of plan, both for the house and for the city*[11]. To ascertain the value of «Vers une architecture» is now a nearly-impossible task. Its influence on architecture, modern and beyond, superseded all other writings even by Le Corbusier himself. When the Congrés Internacionaux d'Architecture Moderne (CIAM) are founded in 1928, the ideas of Le Corbusier are the very center of

11   **LE CORBUSIER (1923 [1986]).** *Towards a new architecture.* Trans. Frederick Etchells. Ed. Dove Publications, New York, 1986. p.3.

identification of 'modern architecture', and CIAM meetings until the end of WW2 will in a way be ways of discussing his own thoughts on architecture. And yet, «Vers une architecture» is filled with historical inaccuracies, mishandled information, appropriation of other people's ideas, and conservative or outdated notions.

In Le Corbusier, the problem of 'function' is always closely linked to that of 'rationality'. In his 1896 account of the skyscraper aesthetic of the Chicago School, Louis Sullivan had already analyzed biological structures to famously conclude that *form ever follows function, and this is the law*[12]. Le Corbusier doesn't fall very short of the same idea, even if it is on the grounds of its aesthetic value[13]. The intertwining of rationality and functionalism is, after all, the basis for the work of engineers: *Forced to work in accordance with the strict needs of exactly determined conditions, engineers make use of generating and accusing lines in relation to forms*[14].

Even for someone as Durkheim, who was ready to concede that societies could and should be studied in a positivist way[15], but also that social organization was a part of nature[16], the idea that function could be thought of in such an organic way would make no sense. Social function is not the same as natural function. In fact, one of the main thesis of «The elementary forms of religious life» was that religious adoration is fixed through the worship of an emblem[17] – a totemic badge in that case – which would, by itself, dismiss the abstract and ascetic principles of both Loos and Le Corbusier. In fact, the kind of symbolism analyzed in sociology clashes more often than not with the question of image and style. Le Corbusier says: *Style is a unity of principle animating all the work of an epoch, the result of a state of mind which has its own character*[18]. This resembles Durkheim's collective representations, if it were not for the fact that Le Corbusier also says that *The "styles" are a lie*[19].

The main difference between the functionalism of Sullivan and Le Corbusier and the one of Durkheimian school and Malinowski was above all a material one. For to understand that in nature *form ever follows function* is to understand that form is a strictly economic process, that is: a management of physical and measurable means and ends. 'Society' in modernism and Le Corbusier is almost always a synonym of economic and industrial production.

The complexity of social functions – even if scientifically treated as things – is particularly clear in Durkheim's own idea of collective representations, which function often at a symbolic level which is graspable but not merely economic. Le Corbusier, on the other hand, assumes that the possibilities of industry are

12   **SULLIVAN, Louis H (1986)**. *The tall office building artistically considered*. In «Lippincott's Magazine», April. p. 408.
13   Cf. **LE CORBUSIER (1923 [1986])**. *Towards a new architecture*. Op-cit. p.2.
14   **LE CORBUSIER (1923 [1986])**. *Towards a new architecture*. Op-cit. p. 2.
15   Cf. **DURKHEIM, Émile (1895 [1966])**. *The rules of the sociological method*. Op-cit. chapter 2.
16   Cf. **DURKHEIM, Émile (1912 [2007])**. *Les formes elementaires de la vie religieuse*. Op-cit. p.59.
17   Cf. **DURKHEIM, Émile (1912 [2007])**. *Les formes elementaires de la vie religieuse*. Op-cit. pp.197, 202-203.
18   **LE CORBUSIER (1923 [1986])**. *Towards a new architecture*. Op-cit. p.3.
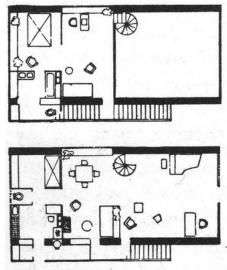19   **LE CORBUSIER (1923 [1986])**. *Towards a new architecture.* Op-cit. p.3.
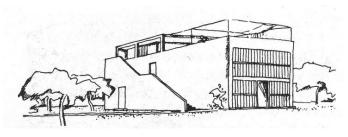
Le Corbusier 1922

CITROHAN HOUSE

Stuttgart, Germany

34 - Exterior view   *35 - Plans*
36 - Sketch of the first version   *37 - Street-view*

the possibilities of society, focusing on material production but not in the ideological or symbolic aspect of it. Thus, society as it is studied by sociologists and anthropologists is not relevant for architecture, as one can see from Le Corbusier's own eulogy of the airplane: *The lesson of the airplane lies in the logic which governed the statement of the problem and its realization*[20]. He further states that *Machinery is in itself the factor of economy, which makes for selection. The house is a machine for living in*[21]. Emphasis on the 'in it-self': that's exactly where one can see that the point «Vers une architecture» is the farthest thing not only from Durkheim's collective representations, but also from Weber's individualist interpretation. For precisely when it comes to machinery, Weber says: *every artifact, such as for example a machine, can be understood only in terms of the meaning which its production and use have had or were intended to have; a meaning which may derive from a relation to exceedingly various purposes*[22]. For these complicated relations between things and their meaning, not a thought on «Vers une architecture».

The kinship between the functionalism of Le Corbusier and the earlier one expressed by Sullivan is usually dismissed on the basis that the former actively believed that *Architecture goes beyond utilitarian needs. Architecture is a plastic thing*[23]. However, this is hardly a move towards the acceptance of symbolism or aesthetics, for he also believes that *Architecture operates in accordance with standards. Standards are a matter of logic, analysis and minute study*[24]. Plasticity in Le Cobusier answers no less to rationalism, which can be directly seen in his Citrohan House of 1922. «Vers une architecture» – which doesn't fall short of a eulogy of engineers – also states that *Our engineers produce architecture, for they emply a mathematical calculation which derives from natural law, and their works give us the feeling of HARMONY*[25]. This 'natural law' cannot be other than the capital-N Nature. So, despite all differences from Sullivan, we're back to the biological rule, *the natural philosophy of the matter*[26]. A token of determinism, considering that even evolutionist anthropology conceded that culture was the most potent match for biology. Hence, when it comes to how architecture should be thought of, Le Corbusier is rather clear: *The standard of the house is a question of practical and constructive order*[27].

Furthermore, the will to rationalize construction is presented as a moral one: *We are to be pitied for living in unworthy houses, since they ruin our health and our* morale[28]. Like Loos, Le Corbusier believes that it is for architecture to inform society and never the other way around. In a further flirt with the provocative aphorisms of Loos, he states: *Our engineers are healthy and virile, active and useful, balanced and happy in*

20   **LE CORBUSIER (1923 [1986])**. *Towards a new architecture.* Op-cit. p.4.
21   **LE CORBUSIER (1923 [1986])**. *Towards a new architecture.* Op-cit. p.4.
22   **WEBER, Max (1914 [1978])**. *Basic sociological terms.* Op-cit. p.7.
23   **LE CORBUSIER (1923 [1986])**. *Towards a new architecture.* Op-cit. p.4.
24   **LE CORBUSIER (1923 [1986])**. *Towards a new architecture.* Op-cit. p.4.
25   **LE CORBUSIER (1923 [1986])**. *Towards a new architecture.* Op-cit. p.15 [author's emphasis].
26   **LE CORBUSIER (1923 [1986])**. *Towards a new architecture.* Op-cit. p.18.
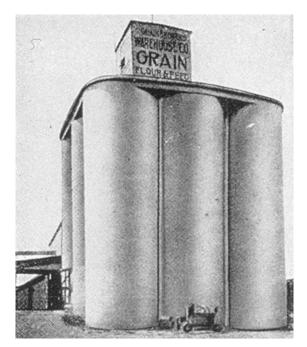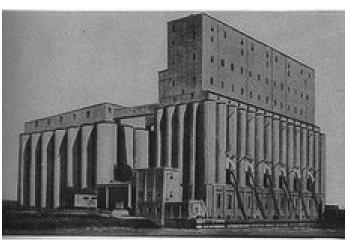27   **LE CORBUSIER (1923 [1986])**. *Towards a new architecture.* Op-cit. p.141.
28   **LE CORBUSIER (1923 [1986])**. *Towards a new architecture.* Op-cit. p.14 [author's italics].

38 and 39 - Industrial buildings used to illustrate «Vers une architecture» by Le Corbusier (1923)

their work. Our architects are disillusioned and unemployed, boastful or peevish. This is because there will soon be nothing more for them to do. We no longer have the money *to erect historical souveniers[29].* Kill the flanêur! «Vers une architecture» wants artists who *function* – and apparently who could be in the pages of male physique magazines – while architects are these bumps with the flu, craving to build monuments which are no longer affordable. Like «Ornament and crime», «Vers une architecture» presents a critique of outdated styles on economic and historical grounds, but the symbolic realm is lost between Loos and Le Corbusier. Not that Loos had great insights on the subject, but he was at least willing to acknowledge that symbolic expression could be a need, even if inadequate. This lack of symbolic sensibility is stated in the Cité Frugés (1924) which answers to merely functional purposes.

Despite their theoretical differences, anthropologists and sociologists at this time understood that certain functional values are nor direct nor linear, for, as Durkheim had stated, *we must seek separately the efficient cause which produces [a social phenomenon] and the function it fulfils[30].* Social cohesion, whether achieved through religious belief (as in «The elementary forms of religious life») or systems of economic exchange (as in Mauss' «Essai sur le don») is impossible to explain through a ready-made aphorism such as *form ever follows function,* or, as in «Vers une architecture», *The ob-*

29   **LE CORBUSIER (1923 [1986]).** *Towards a new architecture.* Op-cit. pp.14-15 [author's italics].
30   **DURKHEIM, Émile (1895 [1966]).** *The rules of the sociological method.* Op-cit. p. 95.

jects in nature and the results of calculation are clearly and cleanly formed; they are organized without ambiguity[31]. Also, one should remember that the idea that architecture – as art – should imitate nature has a groundless authority. Jane Ellen Harrison had by then debunked the old misunderstanding of the Aristotelian idea that 'Art imitates Nature': *by "Nature", Aristotle never means the outside world of created things, he means rather creative force, what produces, not what has been produced. We might almost translate the Greek phrase "Art, like Nature, creates things"[32]*. The relationship of form to function is not, therefore, as wonderfully simple as architects would have it.

Of course, there is no reason for believing that Le Corbusier had any thought to spare to non-Western cultures[33], aside from the picture-perfect fantasy in the beginning of the 'Regulating Lines' of «Vers une architecture», in which *The pegs of [the primitive man's] tent describe a square, a hexagon or an octagon. The palisade forms a rectangle whose four angles are equal. The door of his hut is the axis of the enclosure – and the door of the enclosure faces exactly the door of the hut[34]*. It is true that some ancient examples like the Luxor Temple[35] confirm this fable, but it's also true that several ethnographies – often illustrated – already available in 1923 showed that rational geometry was in no way a universal law of construction. Australian tribes, which were the very focus of evolutionism and of Durkheim would show that it isn't universally true that *Geometry is the language of man[36]*. This could have been a way out of the arrogant determinism that defines so much of «Vers une architecture», making it more sensitive to the real complexity of representation and its role in the understanding of the world. But overall, the book seems to revolve around the idea that *ARCHITECTURE is the art above all others which achieves a state of platonic grandeur, mathematic order, speculation, the perception of harmony which lies in emotional relationships[37]*.

After all, it would be more appropriate to state that «Vers une architecture» is polemic and programmatic, while acknowledging the muddled and sloppy treatment of its theoretical notions. That of 'functionalism' was, to be sure, very useful for Modern architecture, but, on the long run, it may have just been the reason for its failure. Function includes a great deal of effects and variables, some of which are only accessible with thorough analysis of social and cultural context. This, the sociological dimension of 'function' including its symbolic value, would remain ignored by mainstream architecture throughout the whole of heroic modernism. While Le Corbusier seemed to be aware of the fact that *An epoch creates its own architecture, and this is the clear image of a system of thought[38],* it is not enough to state it, if no attempts are made to understand the complexity of this system of thought, a fault to be generally found in modernism.

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31   **LE CORBUSIER (1923 [1986])**. *Towards a new architecture.* Op-cit. p.212.
32   **HARRISON, Jane Ellen (1913)**. *Ancient art and ritual.* Ed. Williams & Norgate, London. p.198.
33   **This is hardly a dispensable fact, for one must remember that a big part of Le Corbusier's thinking on urbanism was elaborated through projects in North Africa and other non-Western places, which were often –as was the case with Algiers – places of social tension and struggles for independence.**
34   **LE CORBUSIER (1923 [1986])**. *Towards a new architecture.* Op-cit. p.69.W
35   Cf. **LE CORBUSIER (1923 [1986])**. *Towards a new architecture.* Op-cit. p.70.
36   **LE CORBUSIER (1923 [1986])**. *Towards a new architecture.* Op-cit. p.72.
37   **LE CORBUSIER (1923 [1986])**. *Towards a new architecture.* Op-cit. pp.110-111 [author's emphasis].
38   **LE CORBUSIER (1923 [1986])**. *Towards a new architecture.* Op-cit. p.90.

As a phenomenon, modernism – meaning the period between the last years of the 19th century and the mid-20th century – is not self-evident. On the contrary, it might be said that in it one finds two stories, or at least two conflicting views of the same story. One of them is about progress, technological advancement, infinite possibilities of change and an eradication of history that multiplies novelty. It turns against Romanticism and relapses into the spirit of the Scientific Revolution, with a Kantian enthusiasm to replace phenomenon with noumenon[39]. An optimist story, after all: the perfect argument to sustain Le Corbusier's claim that *Entire cities have to be constructed, or reconstructed, in order to provide a minimum of comfort, for if this is delayed too long, there may be a disturbance of the balance of society[40].* Oh all-mighty-architect won't you save us from disaster?

But another version of modernism can be found that is less optimistic. In this version, modernism is not the second coming of pure reason, but the time of an excessive conception of reason. This may be seen as a result of a collective loss of faith, as diagnosed by Nietzsche and Durkheim. Modern architecture – from Loos to Le Corbusier – follows almost invariably the first version of modernity and takes part in its very construction. Despite the fact that many of these concepts have been criticized and overturned, it is still necessary to frame modern architecture in the context of a vision of history to which even architects more critical of modernism have been resistant.

This vision is brilliantly synthesized by Max Weber in his emblematic 1918 conference «Science as a vocation». By this time, modernism as one thinks of it, was only starting. And yet Weber seemed to predict what would come out of it. One of the central metaphors of «Vers une architecture» illustrates the point rather greatly: *The airplane shows us that a problem well stated finds its solution. (...) To invent a flying machine having in mind nothing alien to pure mechanics[41].* So that there are no doubts as to the meaning of the metaphor, Le Corbusier goes on to state that a house is *a shelter against heat, cold, rain, thieves and the inquisitive. A receptacle for light and sun. A certain number of cells appropriated to cooking, work and personal life[42].* This mechanical vision of architecture clashes against Weber's problem of meaning: *it's not self-evident that something subordinate to such a [scientific] law is sensible and meaningful in itself[43].*

Weber's point is to identify the false belief – shared by many modern architects – that calculation and rationality could answer correctly to correctly formulated problems. On the contrary, Weber states: *The increasing intellectualization and rationalization do* not, *therefore, indicate an increased and general*

39   Cf. **KANT, Immanuel (1787).** *Critique of pure reason.* Trans. Norman Kemp Smith, ed. The Modern Library, New York, 1958. pp.153-154.
40   **LE CORBUSIER (1923 [1986]).** *Towards a new architecture.* Op-cit.p.90.
41   **LE CORBUSIER (1923 [1986]).** *Towards a new architecture.* Op-cit.p.113.
42   **LE CORBUSIER (1923 [1986]).** *Towards a new architecture.* Op-cit.p.114.
43   **WEBER, Max (1918 [1946]).** *Science as a vocation.* In «From Max Weber: essays in sociology». Trans. H.H. Gerth, C. Wright Mills. Ed. Oxford University Press, New York. p.138.

knowledge of the conditions under which one lives. It means something else, namely, the knowledge or belief that if one but wished one could learn it at any time. Hence, it means that principally there are no mysterious incalculable forces that come into play, but rather that one can, in principle, master all things by calculation. This means that the world is disenchanted[44]. The use of the word 'disenchantment' doesn't line up with the excitement of Loos or Le Corbusier as to modern architecture – which we must understand as inherently dependent on calculation.

It's interesting to note that in 1919 – one year after Weber's conference – the Bauhaus is inaugurated in Weimar. Along with Le Corbusier, the Bauhaus is going to be one of the main cornerstones of modern architecture, as it was to be defined and developed in CIAM (Congrés Internationax d'Architecture Moderne) after 1928. By this time, the Bauhaus had moved to Dessau, to the Gropius building. Despite the close proximity of architecture students with those of furniture design, painting or photography, architecture assumed a kinship with the functional and rational root of all modernism. Which means that in the Bauhaus, architecture (if not the world) remained disenchanted.

The problem with disenchantment is exemplified by Weber with the subject of death: *civilized man, placed in the midst of the continuous enrichment of culture by ideas, knowledge, and problems, may become 'tired of life' but not 'satiated with life.' (…) And because death is meaningless, civilized life as such is meaningless; by its very 'progressiveness' it gives death the imprint of meaninglessness[45].* The example of death is not a small one, and it is interesting that Durkheim had concluded that suicide rates grew wildly in the context of industrialized Europe. Science can provide no existential illumination, for, as Weber states, *Whether life is worth while living and when—this question is not asked by medicine[46].* In this sense, the essence of disenchantment is the way it makes life meaningless: human beings are expected to *function*, which is a tremendous loss of meaning, in the sense defined by Kierkgaard: *the crucial thing is to find a truth which is truth for me, to find the idea for which I am willing to live and die[47].* This existential function was not explored by modern architects beyond any notion of 'function'.

Science – including the humanities – is important mostly because it gives clarity, but this is only the beginning of experience – not its end, as architects would have it. The greatest lesson that architects can take from Weber's reasoning is not that knowledge of societies solves all the problems, even though the lack of interest in the humanities is a general feature of modernism. The step towards the arts and philosophy or theology – the *presupposition that certain 'revelations' are facts relevant for salvation and as such make*

44   **WEBER, Max (1918 [1946]).** *Science as a vocation*. In «From Max Weber: essays in sociology». Op-cit. p.139 [author's italics].
45   **WEBER, Max (1918 [1946]).** *Science as a vocation*. In «From Max Weber: essays in sociology». p.140.
46   **WEBER, Max (1918 [1946]).** *Science as a vocation*. In «From Max Weber: essays in sociology». p.144 **(the debates over medically-assisted-death do not contradict this idea, for most of the arguments are made from the standpoint of bioethics, not medicine properly)**
47   **KIERKGAARD, Soren (1978)**. *Journals and papers, part 1: Autobiographical, 1829-1848*. Org. H.V. Hong and E.H. Hong. Ed. Indiana University Press, Indianapolis. p.34.

possible a meaningful conduct of life[48] – has to be taken in order to turn scientific matter into architecture, which cannot happen if art itself is subjected, as it is in «Vers une architecture», to the same principles as scientific knowledge. The same schism between what can be grasped objectively and what belongs to subjective experience was the very conclusion of Ludwig Wittgenstein's «Tractatus Logico-Philosophicus» (1921), when he says that *It is not* how *things are in the world that is mystical, but* that *it exists[49]* and opposes this to logics: *The correct method in philosophy would really be the following: to say nothing except what can be said, i.e. propositions of natural science (...) and then, whenever someone else wanted to say something metaphysical, to demonstrate to him that he failed to give a meaning to certain signs in his propositions[50]*. Mysticism and logics (philosophy) stand at different points in Wittgenstein, just like science and theology in Weber. But whereas for Wittgenstein mysticism is an important thing – though not a matter for philosophy – and for Weber it is the way for science to acquire a meaningful potential, to modern architects, science is the only valid form of thought.

Despite its overall optimism, modern architecture is a symptom of a time when *the ultimate and most sublime values have retracted from public life either into the transcendental realm of mystic life or into the brotherliness of direct and personal human relations[51],* a period of disenchantment, a dead soil as the one idealized by Eliot in «The waste-land». It would only be after WW2 that criticisms akin to the cultural insight of Weber became apparent in architecture. The excessive proximity to science may have been the reason for the later disappointment with modernism, and Weber himself knew why: *In science, each of us knows that what he has accomplished will be antiquated in ten, twenty, fifty years[52].*

48   **WEBER, Max (1918 [1946]).** *Science as a vocation*. In «From Max Weber: essays in sociology». p.154.
49   **WITTGENSTEIN, Ludwig (1921 [2002]).** *Tractatus Logico-Philosophicus*. Trans. D.F. Pears and B.F. McGuinness, ed. Routledge, London. #6.44.
50   **WITTGENSTEIN, Ludwig (1921 [2002]).** *Tractatus Logico-Philosophicus*. Op.cit. #6.53.
51   **WEBER, Max (1918 [1946]).** *Science as a vocation*. In «From Max Weber: essays in sociology». p.155.
52   **WEBER, Max (1918 [1946]).** *Science as a vocation*. In «From Max Weber: essays in sociology». p.138.
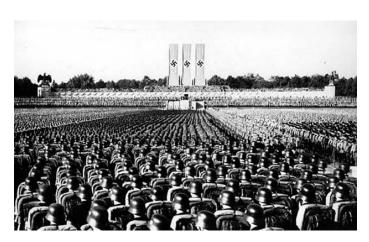
1.4.

Ghosts that we knew:

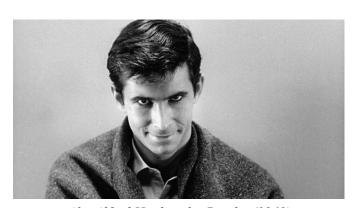modernism in the second post-war

40 - Leni Riefenstahl - The triumph of the will (1935)

41 - Walt Disney (prod.) - Fantasia (1940)

42 - Billy Wilder - Death Mills (1945)

43 - Alfred Hitchcock - Psycho (1960)

But the ghosts that we knew will flicker from view

and we'll live a long life

Marcus Mumford

Few movies have the traumatizing, repulsive and paralyzing power that «Death Mills» (1945) has. Billy Wilder, the director financed by the United States Department of War to document the liberation of the Nazi concentration camps, takes us through a Dantesque trip, with squalid bodies and fleshless corpses, of ditches where the dead have lost their name and where the living, confused and paralyzed, look at the opening gates of the camps. If Walt Disney's classical «Fantasia» (1940), some years before, had presented a powerful metaphor of the origin of the world, «Death Mills» might be seen as the opposite extreme: it is the annihilation of the world even for those who survived the massacre. It is the everlasting triumph of Hobbes over Rousseau.

From the end of the Second World War on, the repulse one feels watching Wilder's movie seems to be the force that leads Europe to rethink itself in a much more radical way than it had done after the First World War. The political crisis that found a catharsis in the Nurnberg Trials would not go on without the counterpart of an amplified cultural crisis. Wilder's movie had to be measured against the brilliant documentaries of Leni Riefenstahl, whose name had become a taboo after the fall of the Third Reich. What was portrayed in her Nazi trilogy, with «The victory of faith» (1934), «The triumph of the will» (1935) and «Day of freedom» (1936), was a life-style of a romantic splendor that seemed somber after the war. Germany had lived through a time of political euphoria, of ecstatic belief in a leader, it had had in its hands the project of conquering Europe and had embraced it with little consideration for the consequences. The crowds cheerfully saluting Hitler were made up of millions of anonymous people for whom the massacre of the Jews was not a problem, for whom the deposition of European sovereign nations was justified. Riefenstahl, with her romantic sensibility and her neoclassic aesthetics, had captured forever that devilish celebratory energy, but after 1945, the human cost of the festivities had to be acknowledged with horror.

On the other hand, Alfred Hitchcock – that many hold, along with Riefenstahl, as one of the great innovators of cinema – seemed awfully realistic. His portraits of madness and killer instincts, perfected in «Rear Window» (1954) and «Psyco» (1960), seemed to tell the crudest of truths about the human being.

The solidity of modern architecture had been definitely established from 1928 – with the foundation of CIAM – and 1932, when Philip Johnson and Henry-Russell Hitchcock organize the 'International Style' MoMA (Museum of Modern Art) New York exhibition, analyzing the overall features of works of Le Corbusier, Walter Gropius, Mies Van Der Rohe, Richard Neutra, Alvar Aalto and J.J.P. Oud, among others. Despite the individual characteristics of the projects selected for the exhibition, it did show some uniformity as to some aspects, which, in a sense, legitimize the ban of 'International Style' that was to be the sum of all things modern. Montaner points out the emphasis on analytic reason (above all other sorts of rationality) based on logical and mathematical classification[1], and the disregard for the place of the building, emphasizing the autonomy of the object[2]. The success of the exhibition – and of its accompanying catalogue and essay – affirmed the tremendous importance of modernism even during WW2, which seemed to predict further enthusiastic developments after the war. Yet, many of the ambitions of architecture were also questioned and repealed from 1945 on. Architecture, either built either just projected, staged a utopia that resembles the one Roland Barthes finds in the writings of the Marquis de Sade: *tout ce qui est quotidien est utopique: horaires, programmes de nourriture, projets de vêtement, installations mobilières, préceptes de conversation ou de communication[3].* This utopian ambition of modernism – and one should remember that one of the chapters of «Vers

44 - The International Style: Architecture since 1922 catalogue cover (1932)

1   Cf. **MONTANER, Josep María (2012).** *A modernidade superada*. Op-cit. p.58.
2   Cf. **MONTANER, Josep María (2012).** *A modernidade superada*. Op-cit. p.32.
3   **BARTHES, Roland (1971 [2003])**. *Sade, Fourier, Loyola*. Editions du Seuil Seuil/ Points, Paris. p.21.

une architecture» was significantly named 'Architecture or revolution' – is more or less always a rationalist utopia, which, unlike modern masters thought, didn't place them outside of History: *In many of the currents from the Renaissance to Neoclassic there is an identification between classicism and rationalism[4]*. In a sense, there may be a strong parallel between 18th century Neoclassicism as a reaction against the profuse aesthetics of Rococo aesthetics, and of modernism standing against the beaux-arts academic models of 19th century Decadence. And yet, this rationalism stands at odds with the general culture of the second postwar, as synthesized by Montaner: *If ever since the Renaissance until the early 20th century rationalism had been a motor to desacralizing and humanizing the world, in the second half of the century, it became an obstacle, a limit, a simplification of the complex[5]*.

After the War, and during a particularly boring and aimless phase for CIAM, Modern architecture came under attack in Italy. Between 1945 and 1950, Bruno Zevi publishes «Verso una architettura organica» e «Storia dell'architettura moderna» in which he claims the need for an organic architecture, while defending Alvar Aalto and Frank Lloyd Wright as the true brilliant names of modernism. Leonardo Benevolo also writes a history of modern architecture and not only acclaims the works of Aalto and Wright, but also seeks to integrate modernism in the general history of architecture. The same integration is then attempted in «Gli elementi del fenomeno architettonico» (1961) by Ernesto Nathan Rogers. Despite their obvious relevance, not only in the formation of a modernist canon, but also in the historiographical implications of their criticism, the Italian critics were not particularly productive when it came to a transformative critique, for it would soon become clear that organic architecture was not a solution in any way to the problems of modernism.

At the same time, in philosophy, Maurice Merleau-Ponty publishes his «Phenomenology of perception» (1945), in which he rebuilds the phenomenological propositions of the late work of Edmund Husserl. From early on, this book captures the attention of several architects – including the young Aldo Van Eyck – for good reasons: by stating that the conscience of place is always a positional one, it re-inaugurates a vision of built environment that can no longer think in terms of space, but rather in terms of place[6]. Van Eyck ironically states: *What we have got is a new dress. But where, I ask, is the body?[7]* His assertion on the modern city – or in the modern intervention in the city – is a radical one, while it should be noticed that he claims for things that could never have been thought about within the frame of modern principles: *That man should have thus forsaken his identity is tragic, but the tragedy is self-inflicted – is it perhaps his strange interpretation of freedom? The city's growing impersonality is at any rate his doing and undoing. An impersonal city has no room for persons and is therefore not a city[8]*. This 'strange interpretation of freedom' is the brilliant observation of the Romantic mind, gazing into the

4   **MONTANER, Josep María (2012).** *A modernidade superada*. Op-cit. p.55 [free translation].
5   **MONTANER, Josep María (2012).** *A modernidade superada*. Op-cit. p.64 [free translation].
6   Cf. **MONTANER, Josep María (2012).** *A modernidade superada*. Op-cit. p.38.
7   **VAN EYCK, Aldo (1962 [2006]).** *Writings, vol.1: The child, the city and the artist*. Ed. Sun, Amsterdam, 2006. p.32.
8   **VAN EYCK, Aldo (1962 [2006]).** *Writings, vol.1: The child, the city and the artist*. Op-cit. p.24.
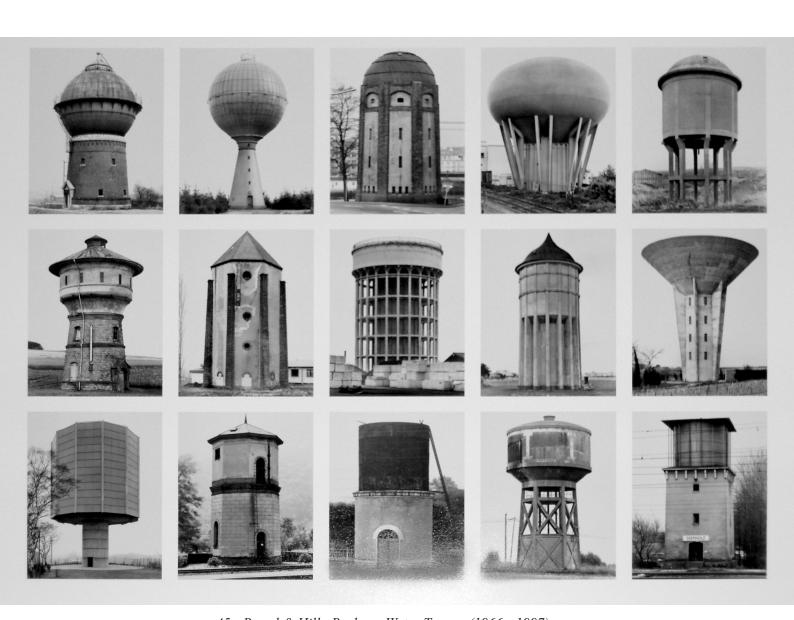
ordered and yet cold and inhuman immensity of modern ambition. Modern freedom is only free as long as one believes – as was the case with most Enlightenment – that freedom is a consequence of rationality.

On the other hand, Henry-Russell Hitchcock publishes in 1958 the first edition of «Architecture: Nineteenth and Twentieth Centuries», in which he praises modernism in a general way, while defending by proxy his own role in the promotion of modernism with the 'International Style' exhibition he organized with Philip Johnson. At this time, the lead figure of the Modern Movement is still Le Corbusier, whose work is now obsessed with a need for renewal, for reasons architecture historiography has over and over avoided.

A paradigmatic example of his situation is his interest in industrial architecture. The theme is reborn in the 1960s, not in architecture, but in the work of two artists whose work really is an exemplary form of architectonic ethnography. Bernd and Hilla Becher started, at the end of the 50s, to photograph industrial structures – water and gas reservoirs, coal mines, cooling towers, factories, pipelines, mills, elevators, chimneys – in countries where industrialization had been stronger: Germany, France, Belgium, The Netherlands, United Kingdom and the United States, mostly. The first exhibition happens in 1963, when modernism is already dissolving as a dominant force. In the Ruth Nohl Gallery, in Siegen, the Bechers show their photographs of industrial complexes, sometimes in series that reveal the surroundings of the buildings – the material that will later form their first book in 1970. The work of the Bechers is an unintended refutation of the corbusian vision of industrial architecture. The successive photographs show that industrial structures are everything but simple, pure and derivative, as they were presented in «Vers une architecture». On the contrary, from the 60s on, the typological surveys of the Bechers show how these structures are full of details and improvisation, subjected to variations and, bigger scandal!, that aesthetic leanings *do* determine their design, and that their dignity as objects comes precisely from the fact that they're not engineering, but art. Art, in the sense that had been refused by Le Corbusier. Far from being geometrical ready-mades, industrial structures are beautiful objects, both outstanding and phantasmal, powerful and yet movingly lonely. The title of the Becher's first book is symptomatic: «Anonyme skulpturen». The word 'sculpture' makes all the difference. It recovers a whole sense of art and of the specificity of the architectonic object that Le Corbusier would only later accept – and in a muddled and unconvincing way. As for industrial architecture, from the moment the Bechers present it as art, architects lost interest.

It is impossible to determine whether it was a premeditated or accidental mistake, but industrial architecture as it is described and celebrated in «Vers une architecture» never existed. When the nine photographs of the 'remembrals' multiply to hundreds in the exhibitions of the Bechers, we get a powerful image of what modernism was not. As almost everything in Le Corbusier, his vision of reality was fabricated and, on the long run, it limited more than it impelled the possibilities for architecture.

At this point, the 'master' seems to have personally lost interest in the great industrial examples. The Italian critics are pessimistic about the glacial rigor of the Chartre d'Athènes, and find new idols in Wright

45 - Bernd & Hilla Becher - Water Towers (1966 - 1997)

and Aalto. Le Corbusier strikes back with the Ronchamp Chapel, finished in 1950. It's interesting to read Aldo Van Eyck's notes on Ronchamp, worthy not only as a criticism of Jeanerett's chapel, but also as a warning on the misleading organic architecture defended in Italy: *There is as much biology in a rectangle as there is in a sea shell. If architecture is to be truly natural architecture must not return to the forms of nature (...) To love nature should, for us at least, imply loving art (architecture) more. To depart from nature is to approach it naturally. Without this art – all human activity for that matter – loses dignity*[9].

What Ronchamp may actually show is Le Corbusier's inability to deal with the metaphysical aspect that's expected both of a religious building and of an organic approach to architecture. In a sense, his architecture loses dignity in this project because it falls outside of his usual scope, which was a limited one. Montaner says: *Modern thinking, with its insistence on reproducibility, converted architecture into the design of prototypes*[10]. Moreover, this loss of dignity of architecture that Van Eyck finds in the experience of Ronchamp can be confirmed in the words of Camille Paglia: *In the west, art is a hacking away at nature's excess. The western mind makes definitions. That is, it draws lines. This is the heart of Apollonianism*[11]. But if Ronchamp marks a turning point (or an attempt at it), it won't be the only one. Not looking for an organic image, the Unité d'Habitation de Marseilles, built between 1947 and 1953, marks the new discovery of the 'master': raw materials.

Today, maybe we can see the motives for this frenzy. It wasn't only for his position as the shaman of modern architecture that Charles Édouard fought for. His involvement with the Vichy Regime (and therefore with the Third Reich) was public knowledge[12], mostly because the famous Algiers plan was developed in this sense[13]. His admiration for Hitler and his enthusiasm with the Nazi project and the 'cleaning' of Jews were brilliantly covered up, by himself of course, but with the avail of the cultural milieu. From this point of view, Ronchamp, as well as the attempts to look like a new architect (in whom we can find a new man), may have a different value.

But a lot of his projects, even those built after the fall of the Third Reich, have notoriously authoritarian features. A good example is the masterplan for Chandigarh (1950-51). Despite having been celebrated even by younger critics of modernism[14], the plan of Chandigarh is a sparkle of the colonizing and arrogant mentality that seeks to impose an urban and social structure that even in Europe would be deemed cold and hierarchic, to a society that's fragmented, marked by tribal organization and a variety of social morphologies. Le Corbusier's Chandigarh is a conservative and imperialistic manifestation of the conceded spirit that

9   **VAN EYCK, Aldo (2006)**. *About Ronchamp (Le Corbusier),* in «Writings vol.2: Collected articles»**.** Ed. Sun, Amesterdam. p.570.
10 **MONTANER, Josep María (2012).** *A modernidade superada*. Op-cit. p.77 [free translation].
11 **PAGLIA, Camille (1990).** *Sexual personae.* Op-cit. p.57.
12 Cf. **JARCY, Xavier de (2015).** *Le Corbusier, une fascisme français*. Ed. Albin Michel, Paris; **CHASLIN, François (2015).** *Un Corbusier.* Ed. du Seuil, Paris.
13 Cf. http://www.bbc.com/news/world-europe-32546182 (viewed 11-08-2017)
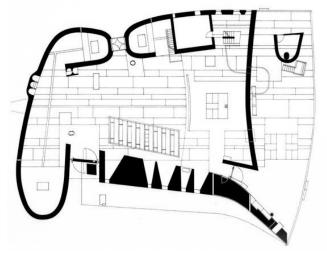14 Cf. **SMITHSON, Peter (1967)**. *Without rhetoric*. In «Architectural Design», January 1967. p.39

Le Corbusier   1950 - 1955

NOTRE DAME DU HAUT CHAPEL   Ronchamp, France

46 - Exterior view   47 - Plan

48 - Interior view

we find in the 19th century, when England was debating the future of India, which had spawned the biased and conservative – though sometimes brilliant – work of Henry Sumner Maine. Some ninety years later, Le Corbusier goes to India with a spirit that resembles Maine's, already a reactionary in his own time. Charles Édouard was going hard for the make-over. But his conception of city did not make the slightest attempt at an understanding of how the people of Chandigarh lived or wished to live.

Chandigarh's example is more outrageous when one takes into consideration the innovative thinking demonstrated by the collective AT.BAT-Afrique (Atlier des Batisseurs), directed by Le Corbusier's own Paris Studio. At a time when Morocco was a French protectorate, a team of young collaborators of Le Corbusier, including Georges Candilis and Shadrach Woods go to Casablanca in order to study tradition local housing. In a sense, this was an ethnographical research, performed in order to create adequate housing for a particular place and a particular group of people.

49 - Le Corbusier : Plan for Chandigarh (1950-1951)

More than simply using these vernacular constructions as 'exotic' curiosities that could make a housing unit more picturesque, Candilis and Woods accept these dwellings as legitimate forms of *habitat* – then a controversial term – and move beyond Le Corbusier's Plan Obus, which sees Africa as a nearly-blank page which can be used as a laboratory for modernist experimentation. Moreover, the early fifties are a period of organized rebellion in Morocco, with strikes and bombings opposing French administration. Charles Édouard had stated that *Architecture has for its duty, in this period of renewal, that of bringing about a revision of values, a revision of the*
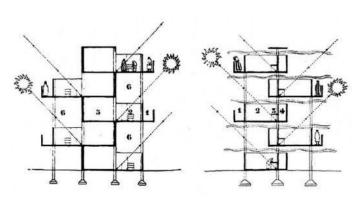

50 - Le Corbusier: Chandigarh Parliment (1952-1961)

AT- BAT Afrique

CARRIÈRES CENTRALES
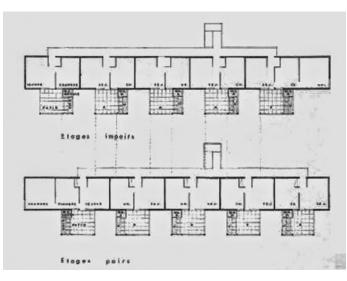
1950 - 1953

Casablanca, Morocco

51 - Exterior view   52 - Cross-sections
53 - Present-day conditions   54 - Plans

constituent elements of the house[15]. But the new generation seems to be more interested in a less self-centered approach. An example can be found in Van Eyck who, when it comes to values, says something radically different from Le Corbusier: *giving each articulated place a fuller experience potential in terms of intellectual and emotional association, recollection, anticipation and intrinsic multimeaning, for these alone can impart depth to visual experience and render the impact of architecture truly kaleidoscopic[16]*.

On a similar note, Alison and Peter Smithson – members of the British MARS Group, of the Independent Group and later of Team 10 – attempt to acknowledge the value of lived experience of built environment in order to think about urbanism, focusing on what they call the "as-found", something similar what in conceptual art is usually named 'objet-trouvé': *as found" not only adjacent buildings but all those marks that constitute remembrancers in a place and that are to be read through finding out how the existing built fabric of the place had come to be as it was[17]*. The as-found is important, then, because of how much it allows us to understand built environment and its actual use by people. What is eliminated in these conceptions is the modern eulogy of technique – exemplified by Le Corbusier's vigorous defense of the airplane and the boat – is *architecture interpreted as: container of activities, sum of installations, machine absorbing the energy of the surroundings, a problem of measurements and definition of patterns[18]*.

In a sense, it could be argued that the young architects whose work was only starting after WW2 were not altogether interested in continuing the research of older modern architects. The Smithsons' interest in the as-found is precisely an example of this: *the "as found" was a new seeing of the ordinary, an openness as to how prosaic "things" could re-energise our inventive activity. A confronting recognition of what the postwar world actually was like[19]*.

The same anxiety can be generally felt in all the arts, not just architecture, during the same period. The 1950s and 1960s are the big moments of Conceptual Art. As an example, one can think of Bruce Nauman's 'Codification', which is somewhat of a script for a performance piece. The text does not merely indicate what gestures the artist must perform: it starts right at "personal appearance and skin", ending up in "Feedback" and "Analogic and digital codification"[20]. Thus, the performance is thought of as starting with the body and only ending up in the (digital or analogic) recording, while the work of art itself is the result of the articulation of body and technique. Though this is characteristically a Conceptual Art experience, it certainly reflects an

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15   **LE CORBUSIER (1923 [1986])**. *Towards a new architecture*. Op-cit. p.6
16   **VAN EYCK, Aldo (1962 [2006])**. *Writings, vol.1: The child, the city and the artist*. Op-cit. p.49
17   **SMITHSON, Alison; SMITHSON, Peter (1990)**. *The 'As Found' and the 'Found'*. In **ROBBINS, David (org)**. *The Independent Group: Postwar Britain and the aesthetic of plenty*. Ed. The MIT Press, Massachusetts. p.49. p.201
18   **MONTANER, Josep María (2012)**. *A modernidade superada*. Op-cit. p.61 [free translation]
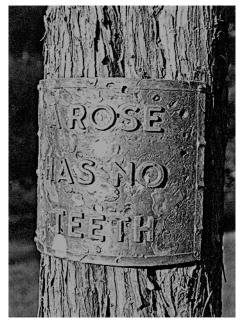19   **SMITHSON, Alison; SMITHSON, Peter (1990)**. *The 'As Found' and the 'Found'*. Op-cit. p.201
20   Cf. **NAUMAN, Bruce (1966 [2005])**. *Codification*, in «Please pay attention please: Bruce Nauman's Words». Org. Janet Kraynak, ed. MIT Press, Massachusetts. p.49

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1. Personal appearance and skin

2. Gestures

3. Ordinary actions such as those concerned with eating and
   drinking

4. Traces of activity such as footprints and material objects

5. Simple sounds—spoken and written words
   Metacommunication messages

Feedback

Analogic and digital codification
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55 - Bruce Nauman - Codification (1966)

56 - Bruce Nauman - A rose has no teeth (1966)

overall vision of experience and performance which, in and by itself presents a challenge to the general ideas of modernism: if it can be said that all modern artists (including architects) rose up against the weight of their inheritances, artists after WW2 seemed to feel the need to repel the inheritance of modernism itself. In 1962, Canadian critic Marshall McLuhan publishes his emblematic «The Gutenberg Galaxy», in which he analyses the way in which technology and marketing changed the construction of the world in the West. In it, he states that *Civilization gives the barbarian or tribal man an eye for an ear and is now at odds with the electronic world*[21]. In a sense, modern understanding of technology had been paradoxically an overstatement and an understatement. In one sense, modern architecture had looked at technology as the main motor to progress and development. And yet, all arts – including the Futurist currents – had underestimated the way in which technologies influenced social and individual life. This critique is visible in Van Eyck's concern with the impact of technology in architecture: *When are architects going to stop fondling technology for its own sake – stop stumbling after progress? When are they really going to join the riot and stop gnawing at the edges of a great idea? (…) They have betrayed society in betraying the essence of contemporary thought*[22].

Moreover, when McLuhan states that *as our senses have gone outside us, Big Brother goes inside*[23], he might as well be pointing out the neglected aspects of the city as imagined by modern architects: a world so ordered and pre-conceived that it becomes

21   **McLUHAN, Marshall (1962).** *The Gutenberg galaxy: the making of typographic man*. Ed. University of Toronto Press, Toronto. p.26
22   **VAN EYCK, Aldo (1962 [2006]).** *Writings, vol.1: The child, the city and the artist*. Op-cit. p.58
23   **McLUHAN, Marshall (1962).** *The Gutenberg galaxy*. Op-cit. p.32

coercive and disembodied. This could be seen as the basis for the critique presented by the Smithsons when they claim that *The metropolitan cities have lost that sense of structure and feeling for use which we associate with the ordinary villages and towns of the past. It is the demonstrative and communicative function of architecture to provide such structuring, and such guidance, that we can use out cities as naturally and as unthinkingly as we breathe[24]*.
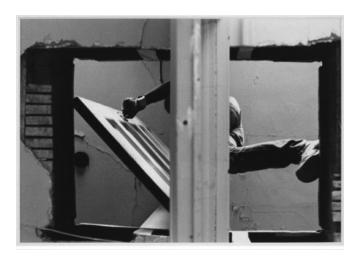
In the US, architecture even becomes the central concern of two Conceptualists in whose works we can perceive a brutal attack of modernist principles. In 1966, Nauman (who had studied mathematics, physics and art) presents his 'A rose has no teeth', in which we places a metal plaque on a tree, with the inscription 'A rose has no teeth', a quote from Ludwig Wittgenstein: *He's talking about language, and he says to think about the difference between "A rose has no teeth" and "A baby has no teeth". With the first one, you don't know what it means, because you've made an assumption outside the sentence. So when I thought of what to put in this plaque I thought of these works, because they have as much to do with nature as anything I could think of[25]*. This displacement of meanings in symbolic entities forces the mind to wander through possibilities without reaching a definitive conclusion. It's one common strategy in Conceptual Art and, in a sense, it never ceases to be a comment on the way modern art – whether successfully or not – attempted to create new meanings or (as was the case with architecture) to eradicate meaning at all. In another piece, 'Get out of my mind Get out of this room' (1968) an empty room is filled only by the recording of his voice ordering the visitor to get out. Although Janet Karynak is not totally wrong in assuming that this work is about language and its power[26], it could also be suggested that the power of 'Get out of my mind Get out of this room' comes not only from its use of language and sound, but also from the relationship of these elements with a space that's empty while being totally aggressive and authoritarian. In a sense, Nauman shows that the lack of visual elements is not, in itself is no guarantee that space promotes freedom or self-reliance. The pure rationalism of modernism is not, therefore, necessarily the pathway to a better or freer society (as was aimed by many modern masters) simply because even empty walls can 'speak'.

In a totally different approach, architect Gordon Matta-Clark, from the early 1970s on, develops a work based on the intervention in preexisting buildings which amount to a plastic reinvention of architectonic structures. Literally squatting abandoned buildings or buying useless houses, Matta-Clark creates incisions, sections and surgical cuts which turn the buildings into charged symbolic places, showing the insides of city structures and of its living – or lack thereof. It is no footnote that most of the buildings he used were mostly industrial urban buildings or prefabricated houses in the field. All of these are, to be sure, emblems of modern construction: the factory or office buildings of industrial capitalism and the prefabricated dwellings which

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24   **SMITHSON, Alison; SMITHSON, Peter (1967)**. *Urban structuring*. Op-cit. p.80
25   **NAUMAN, Bruce (1967 [2005])**. *The way-out West: Interviews with four San Francisco Artists, 1967 by Joe Raffaele and Elizabeth Baker*, in «Please pay attention please: Bruce Nauman's Words». Org. Janet Kraynak, ed. MIT Press, Massachusetts. p.107
26   Cf. **KRAYNAK, Janet (2005).** 'Bruce Nauman's Words', in «Please pay attention please: Bruce Nauman's Words», Org. Janet Kraynak, ed. MIT Press, Massachusetts. p.2

57 - Gordon Matta-Clark - Bronx Floors: Threshole (1972)

58 - Gordon Matta-Clark - Window Blowout (1975)

allowed for rapid and functional construction. The series of 'Thresholes' in the 'Bronx Floors' (1972) can be appreciated for a lot of aspects, but it's their metaphysical insight allows for a deeper look at the principles of modernism: by subjecting architectonic objects to amputations, he exposes the existence of frailties and voids in urban tissue which are not only bad for built environment, but active wastes of opportunity to provide the city with meaningful spaces. While working on the 'Bronx Floors', Matta-Clark would frame his own intervention as *an encounter with these forces vainly attempting the manage the chaos of the decaying city: Those firemen and demolition workers, along with drug addicts and the local homeless, coming upon the inexplicable and menacing spoor of his passage[27]*. A bridge can be traced between Matta-Clark's «Thresholes» and Van Eyck's *articulated in-between realm [which provides] from house to city scale, a bunch of real places for real people and real things[28]*. Matta-Clark's empty buildings raise an important question in this sense: even if it is true that, by his own artistic intervention, these places acquire meaning – the very existence of the abandoned place shows just how much space is taken by useless buildings while these in-between places are generally lacking in the city. This very same idea is found in Van Eyck again: *Those urban functions, which were not forgotten, were compartimentalized. The actual building elements were subsequently arranged academically, according to a trivial fill-in habit, and the open space between them so casually articulated and devoid of every civic meaning, that they loom up like oversized objects, pitilessly hard*

27   **CROW, Thomas (2006)**. *More songs about buildings and food*. In «Gordon Matta-Clark», org. Corinne Diserens, ed. Phaidon, London. p.54
28   **VAN EYCK, Aldo (1962 [2006])**. *Writings, vol.1: The child, the city and the artist*. Op-cit. p.55

59 - Gordon Matta-Clark - Conical Intersect (1975)

and angular, in a void[29]. Several images of Matta-Clark's work could illustrate these critiques of the modern city: not only the «Thresholes», but also the «Four-way walls» (1973, also from the 'Bronx Floors' series) or «Window Blowout» (1975).

With Van Eyck, the Smithsons, Matta-Clark (and up to a point, Nauman) we see the modern city as a place filled with holes – some of them invisible – which devoid city areas of meaning, both symbolic and functional. It is also not by chance that the first were European while the other two were American. Modernism, which had been a great dominant force in both Europe and the US, but in both cases it seemed to be too narrow of an approach to create meaningful places. Whether by direct criticism or by conceptual reinvention, these are examples of all that laid outside modern rationalism. This form of 'pure reason', like its Enlightenment origins, could not answer all human phenomena, and is a sense it proved that modernism could not, after all, pose the questions in the right way, even if Le Corbusier did recognize the importance of this point. It was not because of unanswered questions that modernism started to fade, but actually because of unasked questions.

The pathway to a new – and much more consequential than the Italian – criticism of modernism was by then an unavoidable reality, which lasted throughout the Fifties and the Sixties with tireless energy. Modern urbanism and modern architecture (including its relationship to preexisting urban space) now seemed tremendously ineffective. Alison and Peter Smithson would organize, in 1965, an overview of modernism, in which they claimed that *These buildings represent certainties. They are the undestroyed landmarks in a destructible world. (…) To see them as they are today, jostled by incongruous neighbors, splitting and peeling, cluttered with dustbins and trash, might be to destroy a cherished illusion[30]*. More and more, modernism was about notions whose applicability was nothing short of a ghostly will, incompatible with postwar culture.
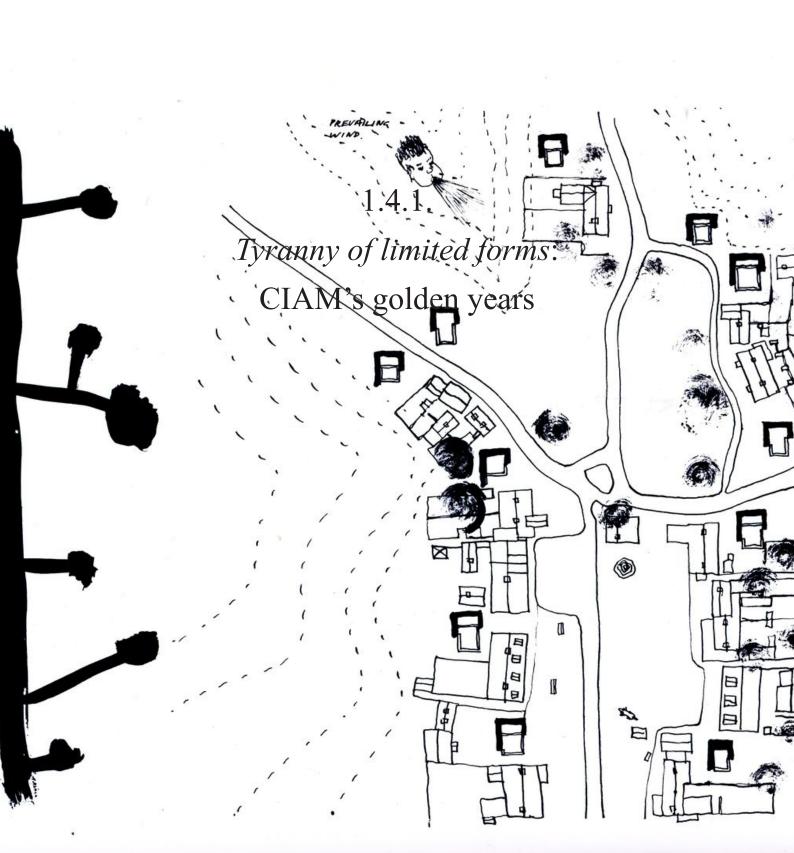
The overall problem seemed to be the helplessness of modern masters to deal with the real complexity of human phenomena, particularly when it came to cross-cultural concepts. After all, rationalism as employed by modernism inherently depended of the universality of several concerns, including the way societies represent the world. Thus, once it became impossible to avoid the different ways in which the world was conceptualized and the way architecture and urbanism related to that conceptualization, modernism couldn't help but cave. Many features of modernism could be used to explore this issue, but it's in the context of the last years of CIAM that one finds the best example. When trying to move on from CIAM urbanism – emblematically synthesized in the Chartre d'Athénes – the theme of the habitat comes up. And it's for the new generation – not the old one – to work the habitat matter in a consequential way.

29   **VAN EYCK, Aldo (1962 [2006])**. *Writings, vol.1: The child, the city and the artist*. Op-cit. pp.64-65
30   **SMITHSON, Alison; SMITHSON, Peter (1967)**. *Heroic relics*. In «Architectural Design», December

PREVAILING WIND.

1.4.1.

Tyranny of limited forms:

CIAM's golden years

CIAM's role in modern architecture came to lose its way after WW2. The late forties were a period of clear doubt, with younger members starting to question up to what point the human experience of the war should change CIAM's approach to urbanism.

In this context, there are three particular moments which make the inevitability of a CIAM dissolution particularly clear: the preparatory meeting in Sigtuna in 1952, CIAM 9 held in 1953 at Aix-en-Provence and CIAM 10 in Dubrovnik 1956. Aix-en-Provence will mark, more than Hoddesdon (CIAM 7) did, some schisms between an older generation which included some of the CIAM founders, and a new generation whose concerns were, arguably because of WW2, somewhat different or even oppositional. The problem seems to revolve around the pivotal role of the Chartre d'Athénes, whose history is endemically linked to CIAM and Le Corbusier.

The document was written in 1933, in CIAM 4, by some of the participants of the Congress, all of which seemed to subscribe to a vision of urbanism deeply dependent upon the work of Le Corbusier. Perhaps that's the reason he ended up publishing the Chartre in 1943 with his name on the cover. The division of the city by functions – which actually dates back to Garnier's Industrial City[1] (exhibited in 1904) – was one of the central points of the Chartre. Cities should make clear distinctions between living, working, recreation and circulation. This was, in a sense, an ultimate triumph of modern rationalism. Even if one wants to see this as a will to organize the city according to classificatory terms – as those proposed in 1903 by Durkheim and Mauss – it is still true that one fundamental aspect of classification as they presented it was their capability for change: *once this mental organization exists, it may react over its cause and contribute to change[2]. The* immutability of the principles of the Chartre can be appreciated in Le Corbusier's own project for the Ville Radieuse (1934), in which one can see a total appropriation of space, with buildings so neatly tied-up together that a significant change in urban structure becomes virtually impossible.

Josep María Montaner matches two urban tendencies within modernism: the garden-city of Ebenezer Howard, and the rationalist city of Le Corbusier, which was actually the dominant idea: *that dominant tradition is based on the omnipresence of architecture and on the lack of respect for ecological circumstances. The* Chartre d'Athénes *would therefore be the ultimate expression of this rationalist and technocratic current*

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1   See above, chapter 1.1.
2   **DURKHEIM, Émile; MAUSS, Marcel (1903 [1971])**. *De quelques formes de classification primitive*. Op-cit. p.184 [free translation]

which served as a base for the speculative urbanism of capitalism and for the featureless dwelling tissues which became "real socialism"[3]. The fact that all notions of society presented in «Vers une architecture» are mostly (uncritical) assertions on economics and the production system may have something to do with this capitalism-disguised-as-humanism that is at the core of the Chartre d'Athénes. The very pompousness of the model for the Ville Radieuse can be seen as a synthesis of the dreams of modern architecture, and yet there remains something fairly inhuman about its scale or its Cartesian organization. It is modern, for sure, but is it inhabitable? That was the question no one wanted to ask in CIAM meetings and congresses, and also the question that ended up burying CIAM – quite literally. Aix-en-Provence was the moment when the young generation officially started to pose the question.

The Sigtuna meeting took place in June 1952, as a preparation for Aix-en-Provence. Urbanism is already assumed as going through a considerable change, as stated in by Van Eesteren: *Une histoire brève des CIAM suit, montrant que l'étude de l'Urbanisme a menée à des découvertes et qu'après la guerre, à Bridgwater, on a concentré les efforts sur l'Homme, ce qui aboutit au Core à Hoddesdon et maintenant à l'Habitat[4].* Sigtuna is a fairly important happening in CIAM history because it affirms a new cycle which doesn't depend of rationalist design and on an economical view of society. In the inauguration of the meeting, it is stated that *L'HABITAT est une cònception nouvelle extrêmement importante. Il est possible que les CIAM* établis*sent cette conception nouvelle[5].*

While Sigtuna was merely a preparatory meeting, its importance is pivotal in the turn of CIAM thinking on urbanism, *it was almost a CIAM congress in itself[6].* The major breakthrough may be understood to be a development of the idea, clearly expressed by the British MARS Group: *They objected to the idea of a universal 'Charter of habitat', saying that a "primitive African or Asian society" will require a different one from a "more materially advanced" society[7].*

The idea to write a new Chartre, this time dedicated to the theme of the habitat was nonetheless questioned from the get-go by André Wogenscky, a younger architect who worked for Le Corbusier: *Le mot charte est un mot dangereux. Les CIAM ne doivent pas édicter de lois. Le travail de CIAM 9 doit aboutir à l'expression de principes directeurs[8].* At the same time, the idea of habitat is already acknowledged for its complexity which, nonetheless, points out that division of functions was no longer deemed enough: *Derrière*

3   **MONTANER, Josep María (2012).** *A modernidade superada.* Op-cit. pp.36-37 [free translation]
4   **VAN EESTEREN, Cornelius.** *Reunion inaugurale du congress de travail, Mercredi le 25 de juin.* CIAM Les documents de Sigtuna 1952 – gta archives/ ETH Zurich (CIAM archives) – p.6
5   **VAN EESTEREN, Cornelius.** *Reunion inaugurale du congress de travail, Mercredi le 25 de juin.* CIAM Les documents de Sigtuna 1952 – gta archives/ ETH Zurich (CIAM archives) – p.8
6   **MUMFORD, Eric (2000).** *The CIAM discourse on urbanism.* Ed. MIT Press, Massachusetts. p.219
7   **MUMFORD, Eric (2000).** *The CIAM discourse on urbanism.* Op-cit. p.222
8   **VAN EESTEREN, Cornelius.** *Reunion inaugurale du congress de travail, Mercredi le 25 de juin.* CIAM Les documents de Sigtuna 1952 – gta archives/ ETH Zurich (CIAM archives) – p.6

le mot se cache tout un ensemble de faits et de théories de sociologie, de géographie humaine et d'économie politique. Nous devons le considérer sous ses divers aspects, mais chercher à trouver ceux qui sont préalables à notre travail d'architectes[9].

Aix-en-Provence 1953 was a chance to test the new notion of habitat. There are several reasons – both thematic and organizational – that make Aix a particularly relevant congress: *It was both the largest CIAM Congress and the place where the young British architects Peter and Alison Gill Smithson openly challenged the CIAM discourse on the Functional city[10].* Alison and Peter Smithson – who were to take a leading role in the organization of the next congress – were by then a part of both the MARS Group and the Independent Group. While the work of MARS is mostly linked to British participations in CIAM, the Independent Group did not focus only in architecture, instead promoting a search for new conceptions of art, which understood it as having social and political – besides creative – aspects[11]. The vision of Alison and Peter Smithson, met with other younger members such as Aldo Van Eyck, the Voelcker couple, Jaap Bakema, Shadrach Woods and Georges Candilis, is perhaps the most interesting and challenging aspect of Aix. That may be the reason why two of the greatest masters of modern architecture – Le Corbusier and Gropius – would not accept to go back to a CIAM congress[12].

The experiences and ideas of the younger generation seemed not only to be more aware of the complexity of urbanism, but as was clear since Sigtuna, these ideas directly clashed with the Chartre d'Athénes, and yet, Eric Mumford states that the participants did not *consider the potential contradictions between a Corbusian formal vocabulary and the actual needs and desires of the population to be housed, an issue that would eventually discredit CIAM for later generations[13].* This can be seen in the GAMMA (Groupe des Architectes Modernes Maroquins) Group grids, which show the Casablanca project of 1951, inspired by Moroccan bidonvilles. The new approach, experimented by Candilis and Woods, who can be seen as some of the first ones to attempt *to regenerate the neglected assets of organically developed environments by the people of the pre-industrial city[14].* Their studies of the Moroccan bidonvilles rendered possible for them to merge modern aesthetics and vertical construction with vernacular – often temporary – housing specific to that place and culture. Despite the political situation of Morocco, it is still true that social housing projects such as these Carrières Centrales are light years ahead of modern interpretations of non-western cultures (both 'primitive' and not). If we take into consideration the Plan Obus for Algiers (1932), or Chandigarh, the methodological approach is almost opposite. Ironically, both Candilis and Woods were collaborators of Le Corbusier.

9   **VAN EESTEREN, Cornelius**. *Reunion inaugurale du congress de travail, Mercredi le 25 de juin*. CIAM Les documents de Sigtuna 1952 – gta archives/ ETH Zurich (CIAM archives) – pp.6-7

10   **MUMFORD, Eric (2000).** *The CIAM discourse on urbanism*. Op-cit. p.225

11   Cf. **WELSH, Victoria (2003).** *Reordering and redistributing the visual: the expanded 'field' of Pattern-Making' in Parallel of Life and Art and Hammer Prints*. In «Journal of Visual Culture», vol.12(2). p.225

12   Cf. **MUMFORD, Eric (2000).** *The CIAM discourse on urbanism*. Op-cit. p.228

13   **MUMFORD, Eric (2000).** *The CIAM discourse on urbanism*. Op-cit. p.238

14   **GÜNAY, Baykan (1988)**. *History of CIAM and Team 10*. In «METU- Journal of the Faculty of Architecture», nº8:1. p.34

Like Serat Karakayali and Marion Von Osten acknowledge – though reluctantly – Candilis and Woods, when working for the Carrières Centrales, understood that *as a dwelling environment the Bidonville was not only the locus of the first encounters and negotiations with the modern city for a lot of people coming from rural areas, above all it was also the special expression of a non-planned way of organizing an urban environment*[15].

On the other hand, the Smithsons presented a 1952 urban project for Golden Lane, which, despite its debt to the residential blocks of Le Corbusier, *had a looser, more 'organic' and less geometrical layout*[16], while a set of grilles consisting of photographs of kids playing (taken by photographer Nigel Henderson) presented the problem of relationship between elements as the central aspect of urbanism. The kind of 'organic' layout here relies more on the relationship between functions, something which is all too mechanized in modern urbanism. Van Eyck would say that these four functions were *so closed a concept that it does not allow either of them to coincide with the other – absolutes cannot shake hands, they have no flavor so they cannot absorb the flavor of another absolute, they only appear to be what they circumscribe*[17].

Despite the potential of the habitat theme, no definitive Chartre was issued, and it's interesting to note that *Wogenscky and Giedion agreed after CIAM 9 not to publish any detailed proceedings, which probably reflects the confusion and disagreement over the proposed Chater of Habitat*[18]. In the next year, the younger members were to synthesize their own concepts for urbanism in the Doorn Manifesto, a one-page-long document, in which they overturn all of the basic ideas of the Chartre d'Athénes. And yet, the feeling that the Chartre d'Athénes no longer could stand as the basic document for urbanism was now impossible to deny: *zoning was based on the division of the complexity of the city in parts susceptible of generic and independent treatment. Following Cartesian premises, the city as a problem is decomposed in zones so that it will function as a productive machine, divided in single-function parts connected by circulation lines*[19]. This *ultimate rationalist delirium* as Montaner calls it was no longer possible after WW2, for both architectonic and humanist reasons.

In the aftermath of Aix, the younger members *concluded that the lack of definitive conclusions from Aix was the fault of the administration of CIAM*[20]. The group initially formed by the Howells, the Smithsons and John Voelcker from the British representation, started to collaborate with the Dutch members – Van Eyck, Bakema, Van Ginkel – in order to redefine the guidelines for urbanism and habitat. By 1954, the group also counted with the participation of Bakema, Candilis, Rolf Gutmann and Woods. Out of them, a committee will

15 **KARAKAYALI, Serhat; VON OSTEN, Marion (2008)**. *This was tomorrow – the 'colonial modern' and its blind spots*. In http://eipcp.net/transversal/0708/karakayalivonosten/en (viewed 8-6-2017)
16 **MUMFORD, Eric (2000)**. *The CIAM discourse on urbanism*. Op-cit. p.232
17 **VAN EYCK, Aldo (1959 [2006])**. *The story of another idea*. In «Writings, vol.1: Collected articles». Op-cit. p.242
18 **MUMFORD, Eric (2000)**. *The CIAM discourse on urbanism*. Op-cit. p.226
19 **MONTANER, Josep María (2012)**. *A modernidade superada*. Op-cit. p.59 [free translation]
20 **MUMFORD, Eric (2000)**. *The CIAM discourse on urbanism*. Op-cit. p.238
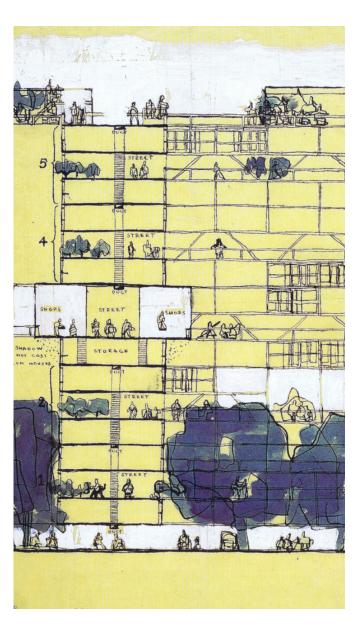
60 - Alison & Peter Smithson - Golden Lane elevation sketch(detail) (1952)

be named to organize the next meeting. From 1954 on, the group is referred to as Team X[21] precisely because they were charged with the organization of the tenth installment of CIAM, and in its final formation, it included Alison and Peter Smithson from the UK; from The Netherlands Jaap Bakema of Opbouw and Aldo Van Eyck of De 8; and Georges Candilis (born in Azerbeijan) and Shadrach Woods (born in the US) whom, despite working in Paris with Le Corbusier, were mostly working in Morocco with AT-BAT Afrique and GAMMA.

Their activity, up until de late 80s, would be one of criticism and subversion of the principles of modernism, which they did not accept without some serious skepticism. Baykan Günay argues that *The ideology of Team 10 may be considered as a resurgence of the culturalist model[22].* And perhaps this really is the major difference between the young members who would form Team X and the older generation. Like Romanticism had reacted against the spring of Rationalism in the 17th century, so Team X reacts to the objective modernist mind. For while modernism had some undeniable features, it must also be remembered that most of their progressivism was based on mere technological alibis, deprived from any metaphysical awareness. Van Eyck would say: *Modern architecture has been harping continually on what is different in our time – harping on its scientific, technological potential – to such an extent even that it has lost touch with what is not different[23].*

21   Cf. **PEDRET, Annie (2005)**. *Preparing CIAM X*. In «Team 10 1953-81: In search of a utopia in the present», org. Dirk Van Den Heuvel and Max Risselada, ed. NAi Publishers, Rotterdam. p.44

22   **GÜNAY, Baykan (1988)**. *History of CIAM and Team 10*. Op-cit. p.33 – **Team X only became Team 10 in 1960, after the Otterlo Congress. Thus, in this essay, the group will be called Team X whenever the subject is their pre-Otterlo activity.**

23   **VAN EYCK, Aldo (1962 [2006])**. *Writings, vol.1: The child, the city*

After the end of WW2, it was all the more clear that the lack of sensitivity towards both the phenomenological aspect of architecture and different cultural patterns was a dangerous position to assume. More than ever, it was important that everyone – not just politicians – could come to recognize that, while we may all live in the same world, we don't experience it (or want to experience it) in the same way. This was, after all, the very conclusion of Durkheim and Mauss' theory of collective representations, on which modern architects were never interested. Though it is true that, as far as Team X CIAM grilles went, *The schemes carried both features of the culturalist garden city movement at the turn of the century, and the progressist understanding of CIAM[24], their aim is never a conservative one. It's not about getting people to live in pre-modern conditions or patterns, which would be nearly impossible, but rather to understand architecture as susceptible of integration in the wider cultural pattern.

Their first major achievement is the Doorn Manifesto, a set of principles for urbanism which constitutes *a declaration of war on the established methods of thinking on housing and town planning[25]. Consisting of eight points, the Manifesto emphasizes the problem of connections and inter-actions; the particularity of both the architectonic object and of its placement; basic community structures; correspondences between built environment and community structure, while also noting the potential of study of previously existing dwellings and groups of dwellings as in social anthropology, while retaining for architectural invention the design of solutions for communities[26]. The echoes of anthropological and sociological theories of the past 100 years can be sensed in the way the Smithsons pose the problem. In that sense, they are the best disciples of Le Corbusier: if he stated over and over again in «Vers une architecture» that architecture was only possible if the problem of the house was rightly posed, then Team X attempts to pose the problem in the right way – in a way more right than Corbusier himself. To further explain the basic relationship of these sociological notions to architecture, the Smithsons themselves give a very interesting account: *Much of the social pattern observed by the sociologist in the Byelaw Street is a survival – modified by the particular built environment – of even earlier patterns. There is no point in perpetuating this way of life, but it might be worth looking further back to its roots, to get a picture of the development of a particular society[27].

While the notion of survival actually dates back to the anthropological treatises of Edward B. Tylor, it does not exist in the sense he imagined, that is, between different societies. But the existence of survivals – past forms which no longer have a content but still survive in the present – can hardly be denied within specific societies. That idea may be one of the most interesting in the Doorn Manifesto, for the architect acting according to it will not focus on a given territory for what it is, but rather for what it had been and how it has changed through time. The Smithons themselves can be said to have particular interest in this idea, for

and the artist. Op-cit. p.130
24   **GÜNAY, Baykan (1988)**. *History of CIAM and Team 10*. Op-cit. p.33
25   **SMITHSON, Alison; SMITHSON, Peter (1967)**. *Urban structuring*. Op-cit. p.14
26   Cf. **SMITHSON, Alison; SMITHSON, Peter (1967)**. *Urban structuring*. Op-cit. p.19
27   **SMITHSON, Alison; SMITHSON, Peter (1967)**. *Urban structuring*. Op-cit. p.20

it should be noticed that *With the emergence of English new towns, the concept [of culturalism] will revive again[28]* after WW2.

The Doorn Manifesto is a clear manifestation of the most relevant concerns of Team X: *Rather than "analytic" categories, the group proposed new "synthetic" categories, based on the terminology of Patrick Geddes' 'Valley section'. This methodology was based on the observation that towns often developed in river valleys and it called attention to how members of traditional occupations, ranging from fishermen at water level through gardeners and peasant farmers in the lowlands, to shepherds on the lower slopes and hunters, woodmen and miners in the mountains, each occupied a specific topographical place[29].*

The impact of the Manifesto can be seen in Giedion's 'Prolegomena pour une Chartre d'Habitat'[30], written for the tenth Congress. In it, Giedion states that there are *basic human demands (biological, sociological, emotional and economic) that directly affect an interpretation of a renewed equilibrium between the individual and the collective sphere[31],* an idea which could never fit into the rational criteria of the Chartre d'Athénes. On the other hand, the 'Prolegomena' includes a definition of habitat given in 1955 by Le Corbusier: *"L'Habitat" représente les conditions de vie dans le milieu total (implique par consequent les grandes modifications qui s'annoncent sur l'occupation du territoire par le travail de l'homme de la civilization machinist. C'est l'état de confusion et de déchirement actuel[32].* The statement does not seem to come 33 years after «Vers une architecture» for, again, what we see is the city as the result of economic and productive criteria, while no attempt is made to even meet the important aspects identified by the Doorn Manifesto.

The tone set by the Doorn Manifesto was greatly influential from there on, which can be seen in the theme of CIAM 10: the term 'habitat' was to be considered as the new basis for urbanism, instead of function-division as proposed in the Chartre d'Athénes. In a sense, the very theoretical framework of CIAM is challenged for good, for the ideas of the younger generation amounted to a *radical break from internationalism to particularism[33].* Despite the matricial role of the Team X document, it's up to Giedion, an older member, to write the 'Prolegomena pour une Chartre d'Habitat'. His work, which would be taken as the basis for discussion in CIAM 10[34], makes an outstanding effort to reconcile two urbanism conceptions which most of the times stand at odds with each other. Le Corbusier had said that *we shall arrive at the "House Machine", the mass-production house, healthy (and morally so too) and beautiful in the same way the working tools and*

28   **GÜNAY, Baykan (1988)**. *History of CIAM and Team 10*. Op-cit. p.27
29   **MUMFORD, Eric (2000).** *The CIAM discourse on urbanism*. Op-cit. pp.238-239
30   Cf. **GIEDION, Siegfried**. *Prolegomena pour une Chartre d'Habitat*. CIAM 10 DUBROVNIK– gta archives/ ETH Zurich (CIAM archives) – p.53
31   **GIEDION, Siegfried**. *Prolegomena pour une Chartre d'Habitat*. CIAM 10 DUBROVNIK– gta archives/ ETH Zurich (CIAM archives) – p.53
32   **LE CORBUSIER** quoted in **GIEDION, Siegfried**. *Prolegomena pour une Chartre d'Habitat*. CIAM 10 DUBROVNIK– gta archives/ ETH Zurich (CIAM archives) – p.54
33   **GÜNAY, Baykan (1988)**. *History of CIAM and Team 10*. Op-cit. p.30
34   *Minutes of three meetings of CIAM Council & Team 10, August 2nd and 3rd.* CIAM 10 DUBROVNIK– gta archives/ ETH Zurich (CIAM archives) – p.9

instruments which accompany out existence are beautiful[35], which is a mechanic conception seldom coinciding with the Doorn more anthropological approach. When collecting their own urban projects, the Smithsons maintained their initial reserve as to the Chartre d'Athénes, stating that *Urbanism considered in terms of the Chartre d'Athene tends to produce communities in which the vital human associations are inadequately expressed. It became obvious that town building was beyond the scope of purely analytical thinking – the problem of human relations fell through the net of the 'four functions'[36].* Moreover, since at least the Sigtuna meeting, there was a general sense that the Chartre de l'habitat should consist of *une déclaration de principes qui situe l'habitation parmi les facteurs déterminants de la condition humaine. Les hommes sont ce qu'ils sont a) par hérédité b) par influence impérieuse du milieu. Le milieu a des aspects sociaux, familiaux, psychologiques, spirituels et physiques[37].*

The same attempt to overturn the excesses of modern rationalism can be traced back to the Report of Session 2 of Comission B.4. of CIAM 10, the one that included the Smithsons, Van Eyck and Woods. In this report, they address central issues such as free development (I), study of village type projects (II), the need for a *simple realistic economic and social base* for architecture (II-B), social division of labor (II-C), the eventual need for new disciplines within architectural practice (III) and terms such as cluster, structure and unit (III-A)[38]. Two points of this same report are yet of greater originality in the context of CIAM. One of them is the need to give *"signs" by architects, road engineers, etc., which people could respond to[39],* which may be seen as move towards the sociological theory of collective representations – lacking throughout modernism. The other aspect has to do with the main principles of urban development: *If we accept change and growth, we can no longer plan in the sense of all-over control. (...) We suggest that the function of planning is: -Coordination. Providing the possibilities of doing separate things – that is making sure that the roads etc are made available for development[40].* Together, these two points amount to the particular way in which architecture interplays with society and culture, and which had been a starting point at the Sigtuna meeting in 1952*: l'habitation doit résulter des besoins de l'homme mais qu'elle est à son tour un élément actif[41].* In a sense, the crisis of modernism which started in Sigtuna came to be fully recognized, and a new way of thinking and conceiving architecture had become inevitable.

Besides the direct participation of Team X members to the redefinition of urbanism criteria, Commission B.5. (which included Gill and William Howell from MARS Group, to which the Smithsons also belonged) worked on the issue of urban mobility, maintaining three different criteria: ecological, anthropo-

35   **LE CORBUSIER (1923 [1986]).** *Towards a new architecture.* Op-cit. p.7
36   **SMITHSON, Alison; SMITHSON, Peter (1967)**. *Urban structuring.* Op-cit. p.18
37   **VAN EESTEREN, Cornelius**. *Reunion inaugurale du congress de travail, Mercredi le 25 de juin*. CIAM Les documents de Sigtuna 1952 – gta archives/ ETH Zurich (CIAM archives) – p.7
38   *Report of session 2 (Commission B.4.), August 9th.* CIAM 10 DUBROVNIK– gta archives/ ETH Zurich (CIAM archives) – p.83
39   *Report of session 2 (Commission B.4.), August 9th.* CIAM 10 DUBROVNIK– gta archives/ ETH Zurich (CIAM archives) – p.83
40   *Cluster - Final report (Commission B.4.), August 11th.* CIAM 10 DUBROVNIK– gta archives/ ETH Zurich (CIAM archives) – p.84
41   **VAN EESTEREN, Cornelius**. *Reunion inaugurale du congress de travail, Mercredi le 25 de juin*. CIAM Les documents de Sigtuna 1952 – gta archives/ ETH Zurich (CIAM archives) – p.7

logical (*the study of mobility as an expression of man's spirit, and of man's reaction to the environment as he moves through it)* and technological[42]. Again, the distinction of these previously amalgamated factors proves to be a definite move away from modern urbanism. Commission B.6. which included Bakema, also points out the need for *the architect-urbanist [to] interpret, select, and integrate in plastic forms these results of scientific investigation which may enhance the condition of existing habitat[43]*.

Commission B.7. which included both Georges Candilis and Shadrach Woods, incorporates many of the lessons learned from AT-BAT Afrique and GAMMA: *il ne s'agit pas de créer par example un habitat pour pauvres ou riches, blancs ou nègres, ouvriers ou intellectuels, juifs ou musulmans, etc, mais de trouver l'expression spécifique de l'habitat en relation avec* les fonctions prédominantes *considerées dans le "milieu total" et les* bésoins reels *des hommes que composent l'habitat[44]*. The experience of building a neighborhood for European Christians and Moroccan Muslims and Jews now comes up as an early experiment with some of the notions which, through the Doorn Manifesto, became the main point of late CIAM.

However, CIAM 10 may be said to have had two themes: surely one was the habitat, but there was also the matter of the transition of leadership of the whole Congress. In his report of CIAM 10, Giedion opposes the *schism between the elder and the younger generation* in the 1920s, to the mere *evolutionary period of development[45]* of the 1950s, but it is not very clear if this is more than wishful thinking. To be sure, Giedion's guidelines for habitat manage to bring out complex aspects of the relations between individual and community and the changes in family structure, but no radical break with modern urbanism is to be found here. On the other hand, his notes about the new leadership seem to be a sort of anxiety-controlling mechanism, designed to reassure a non-existent harmony between the ideas of different generations. Facts would indeed prove him wrong.

One of the things that should be noticed about the organization of CIAM 10 is the division of architects in commissions. Despite the will – shown in many of the addresses, including Sert's, of equating the different visions of two different generations, the commissions do not reflect this will. Thus, we see older members of CIAM such as Giedion, Sert and Tyrwhitt in the commission for the 'Formulation of the Chartre de l'habitat' (A.1.) whereas the commission for 'The problem of the cluster' (B.4.) includes Alison and Peter Smithson, Aldo Van Eyck; Shadrach Woods, Bakema on 'The problem of growth and change' (B.6.) and Candilis on 'Urbanism as part of the habitat' (B.7.)[46], while no cross-generational commissions of relevance are to be found. It seems as though the council of elders cannot be mixed with the young folks, although their

42   *Mobilité (Commission B.5.)*. CIAM 10 DUBROVNIK– gta archives/ ETH Zurich (CIAM archives) – p.89
43   *Mobilité (Commission B.5.)*. CIAM 10 DUBROVNIK– gta archives/ ETH Zurich (CIAM archives) – p.89
44   *Rapport de la commission B.7*. CIAM 10 DUBROVNIK– gta archives/ ETH Zurich (CIAM archives) – p.98 [italics of the authors]
45   **GIEDION, Siegfried**. *Toward a Chartre de l'habitat*. CIAM 10 DUBROVNIK– gta archives/ ETH Zurich (CIAM archives) – p.3
46   Cf. *Comissions of CIAM 10*. CIAM 10 DUBROVNIK– gta archives/ ETH Zurich (CIAM archives) – pp.50-51

own reports do show a clear influence of the Doorn Manifesto, which the younger had written. This tendency confirms Le Corbusier's own refusals to work productively with the younger, as stated in the end of his message: *If I gave up coming to Dubrovnik, it was to escape the fruitless controversy between two generations, of which the most recent has not known the facts of the problem[47].* The letter, written by a characteristically intelligent man, displays the utmost disregard for Team X members: though Le Corbusier rightly claims that previous CIAM contributions should not be out-written in the Chartre de l'habitat, he overestimates his own contribution to the subject, while his willingness to *help [Sert] in the establishment of the summary of [the Chartre d'habitat]* and his advice that *The "Second CIAM" should not take sides in this affair[48]* certainly seem at odds with the general idea that the masters were willing to give up CIAM direction. Considered all documents, it's somewhat clear that all the younger commissions are concerned with the construct of a useful and sensitive notion of habitat, whereas for the old generation – together in Commission A.1. – seems to integrate the notion of habitat into earlier urbanism of CIAM, thus attempting to manage the modernist inheritance.

Through exhibitions like the Weissenhofsiedlung (1927) or 'International Style' (1932), and institutions like the Bauhaus school (19xx-1933) and CIAM (started in 1928), modernism had become a particularly coherent and hip movement. After WW2 however, a younger generation came to think of it as a *tyranny of limited forms,* to use Van Eyck's description.

To talk about a collapse of modernism means talking about the collapse of these institutional and critical forces which sustained its popularity and success. And yet the strength of modernism was so instituted that it generated very diverse critical lines. Critiques – more radical or less – of modern principles are frequent after WW2, but two major lines can be identified: in Europe, the late 40s and 50s bring about the criticisms of the Italian critics, who defend a shift to an organic architecture; but also the critics of Team X, who had participated in CIAM but were quick to discover its flaws. Already during the 60s, and mostly in the USA, the development of postmodernism (through such dissonant works as those of Venturi/ Scott-Brown and Michael Graves) will also question the accuracy of modern ideas towards the post-war world. Although all of these critiques are often very different from one another, they do have in common a certainty as to this inaccuracy of modernism.

Despite that agreement, the assertion of an alternative would be met with resistance, particularly for Team X, since they were indeed a part of CIAM. The period between the wars had institutionalized modernism and it had gained momentum with the elites, not only of economics, but also politics. State buildings and

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47   **LE CORBUSIER**. *Message of Le Corbusier to the X Congress CIAM at Dubrovnik*. CIAM 10 DUBROVNIK– gta archives/ ETH Zurich (CIAM archives) – p.27
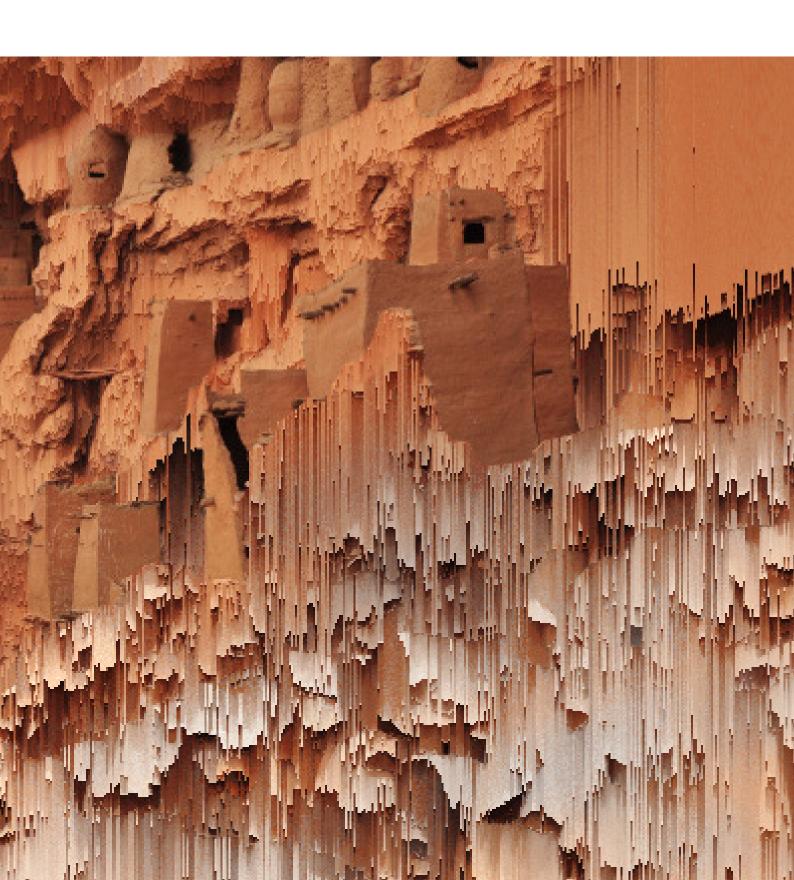48   **LE CORBUSIER**. *Message of Le Corbusier to the X Congress CIAM at Dubrovnik*. CIAM 10 DUBROVNIK– gta archives/ ETH Zurich (CIAM archives) – p.27 for both quotes

private housing are amongst the appreciators of modern architecture at this point. This seemed to have formed a sort of complex, a collective adaptation of the psychic process thus describes by Carl Jüng: *Reality sees to it that the quiet circles of egocentric ideation are frequently disturbed by strong feeling tones, so called affects. A situation threatening danger pushes aside the tranquil play of ideas and places in its stead a complex of other ideas of the strongest feeling-tone. The new complex then appears very prominently, crowding all the others into the background. It totally inhibits all other ideas, retaining only those direct egocentric ideas which fit its situation. Under certain conditions it can even momentarily suppress to complete unconsciousness the strongest contrary ideas[49].*

Team X would be important because of its radicalism, which will lead the group to perform a symbolic burial of CIAM in 1959, thus trying to overturn the complex of modern architecture. If it is true that most of the researches of the humanities did not find an interest in the works of modern masters; and that dogmatism permeated in architecture, whereas a tendency for liberation was intrinsic to other modern art forms, Team X will, in a sense be a way to try and close this gap. Their interest in both the humanities and the arts is a recognition that the world is a complex matter, to which architecture can have no ready-made answers.

In order to pursue their own ideas, Team X – then renamed Team 10 – will have to fight the institutional power of modernism, while also recovering the ignored learnings from the arts and the humanities. These will be the general themes of the next chapter.

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49   **JÜNG, Carl Gustav (1909)**. *The psychology of Dementia Praecox*. The Journal of nervous and mental disease Publishing, New York. p. 39.

2. *Orphans of a suspended dream*

I hurt myself all the way to where I think/ And the hurt is already from thinking,/
Orphan of a suspended dream/ Through the tide running out…

Fernando Pessoa[1]

    This chapter will analyze some of the critiques of modernism advanced by Team 10 members – specifically Alison and Peter Smithson and Aldo Van Eyck; while also stressing contributions towards a creation of a new 'form-language' which could replace modern models. Although most of the core members of Team 10 could be studied with this goal, here the choice is to analyze the work of those three persons, because their contribution to both a critique of modernism and towards a new form-language is arguably the most radical and the most extensive[2].

    The first section, 'The story of another idea', starts with a reading of Aldo Van Eyck's essay with the same name, which presents a genealogy of the habitat theme and its concurrence to the formation of Team X as a group within the context of post-WW2 CIAM. The first Congress the group organized (Otterlo 1959) will be discussed afterwards, as will its aftermath. From there on, the ulterior meetings of Team 10 will be presented insofar as they offer a development to the most important concepts of Van Eyck and the Smithsons, as they are presented in Otterlo. The chapter ends with a 'Lisbon epilogue', which will discuss a possible interpretation of the group's dissolution.

    The remaining sections seek to elaborate on some important aspects of Team 10 thought and activity, as distinct from CIAM and modernism. As such, these sections must be read as complementary analysis of the general outline given in the first section.

    The second section, 'The view from Doorn', will focus on the relationship of Van Eyck and the Smithsons to anthropology and sociology, and how they are used towards a critique of modern urbanism and as tools for new methodologies in urban and architectural design. Political and ideological notions will also be

    discussed in this chapter, in order to clarify the terms used to describe the group's approach to anthropology and ideology.

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1   **PESSOA, Fernando (1927).** *Marinha*. In «Presença», nº5, July. - *Doo-me até onde penso,/ E a dor é já de pensar,/ Órfão de um sonho suspenso/ Pela maré a vazar…* [free translation]

2   Cf. **KAMINER, Tahl (2011).** *Architecture, crisis and resuscitation – The reproduction of post-Fordism in late-twentieth-century architecture.* Ed. Routledge, London. pp.128-129

The third section, 'Folklore of the frontier', will focus on the matter of popular culture, which also remained mostly ignored by modern architecture but became central for the work of Team 10. From an outline of the importance of popular culture in the late 50s and the 60s, it will be shown how it was important specifically for these architects, whether in its properly pop aspect – for the Smithsons – and its folk aspect – for Van Eyck. The interest in popular culture is important in this context, not only for its revolutionary aspect, but also because it grounds Team 10 in a nearly anti-academic position, when compared to modernism.

The fourth and final section, 'Maps for disclosure' will analyze the relationship of Team 10 theory and practice with the visual arts of its time, with particular focus on points of contact which either confirm new themes and new approaches to art (including architecture) or which present a critique of modern art. The basic notions of aesthetics and its relation to society and culture will also be discussed in this section, seeking to establish some parallels between the thought of Team 10 and that of some other art critics.

Since Team 10 members tended to use a renewed conceptual language to ensure a reframing of architecture, the fundamental new concepts of Aldo Van Eyck and the Smithsons will be analyzed throughout the chapter: cluster, aesthetics of number, configurative discipline and twin phenomena will be found in section 2.1; relativity, cultural relativism, pattern of growth, place of affinity, real third, doorstep and in-between realm, in section 2.2; while the notion of popular culture, pop and folk will be explored in section 2.3.
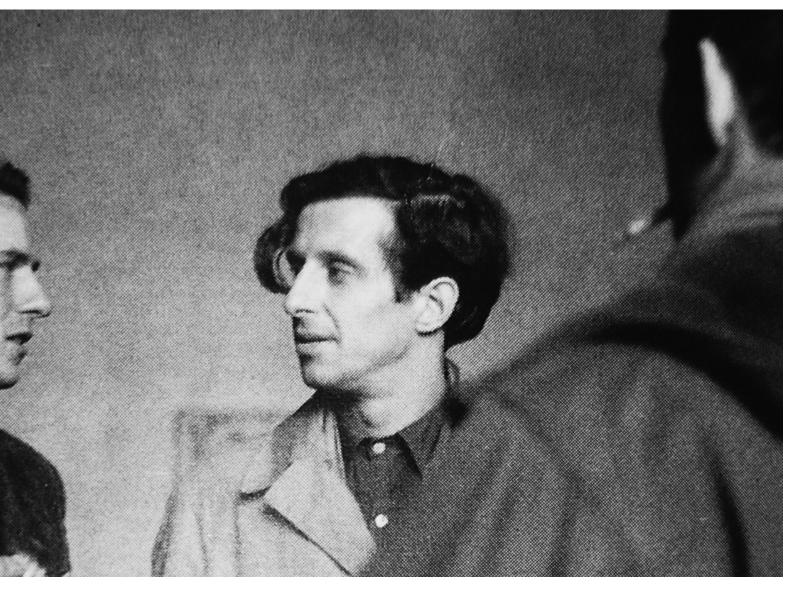
The overall model for this chapter is Ruth Benedict's «Patterns of culture» (1934), a pivotal book for Van Eyck[3] whose influence can be sensed in many Team 10 ideas[4]. Benedict stands for the idea that each aspect of culture is not self-contained, but often integrated in a wider cultural pattern – and, as such, this chapter will seek to integrate architecture into wider debates within Western culture. Moreover, if Team 10 often sided with this integration of architecture into social and cultural space – as this chapter will discuss – it makes sense to think of their work according to the same principle.

As mentioned before, the monograph «Team 10 1953-81: In Search of a Utopia of the Present» (2005), edited by Dirk Van Den Heuvel and Max Risselada is an outstanding anthology on the history of Team 10. As such, this chapter will often use information collected from that book, but it does not pertain to be an historiography of Team 10, rather an analysis of the development of some of its ideas. On the other hand, if Chapter 1 established that there was no fundamental interest of modern architects in the social sciences and in modern visual arts, this chapter will assert that Team 10 did show an interest in these themes. As such, some information presented on Chapter 1 will now be seen to reach an integration into architectural discourse.
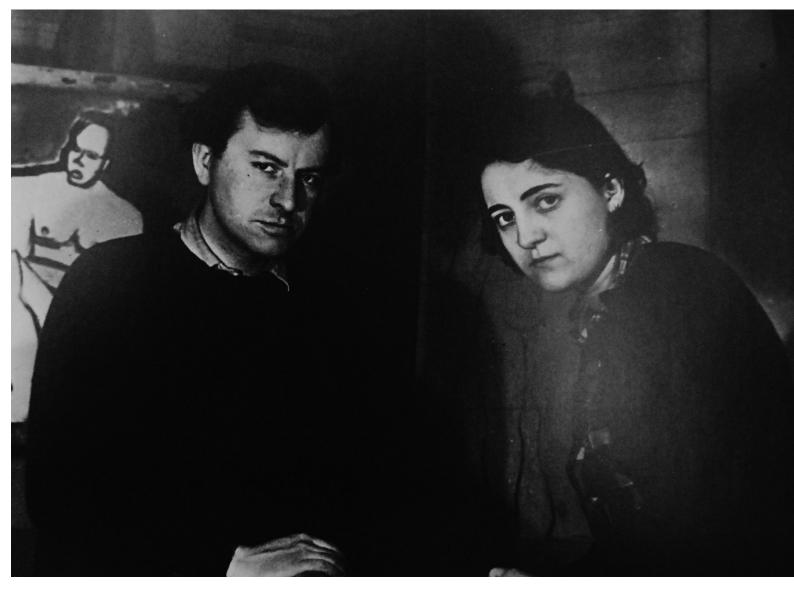
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3   Cf. **STRAUVEN, Francis (1994 [1998])**. *Aldo Van Eyck – The shape of relativity*. Ed. Architectura & Natura, Amsterdam. p.449
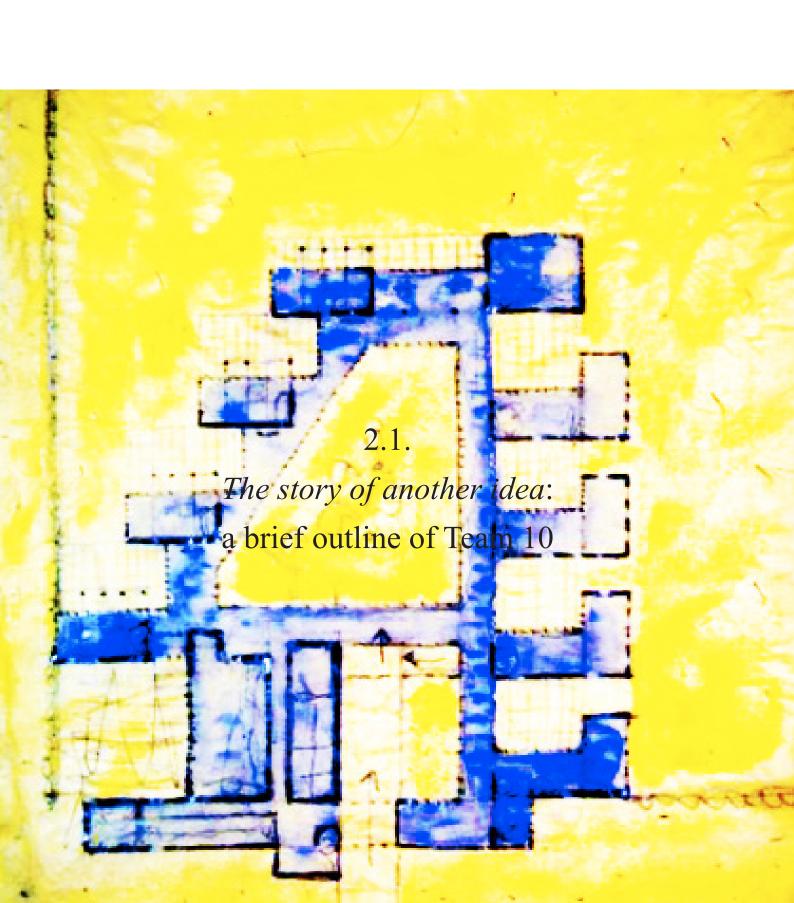4   **As to the influence of Benedict on Van Eyck and Team 10, see below, chapter 2.2**

61 - Aldo Van Eyck in 1949

62 - Peter and Alison Smithson in the 1950s

2.1.

The story of another idea:

a brief outline of Team 10

The birth of Team X in the early 1950s and the debate over the habitat are intertwined, and this relationship has never ceased to be a central one throughout the work of all the members of Team X and later Team 10. Although habitat came up as a subject in the later CIAM meetings, it would be up to Team 10 to explore its far-edged development.

By the time of the 1959 Otterlo Congress, Van Eyck prepared an essay which was also the first issue of the Dutch magazine 'Forum' and also handed out in preview to the Congress attenders[1]. That article represents a priceless piece of information, not only for its insight on the formation of Team 10, but also because of its sui-generis reading of CIAM history. «The story of another idea starts from the assertion that *the western world is racing towards uninhabitability* and that *architects and urbanists (...) have even contributed towards making the western world less rather than more habitable*[2]. The revision of CIAM guidelines and principles is thus made according to the will to shift emphasis from rational urbanism to a notion of habitat, accepted as 'another idea' whose true importance had been undermined by CIAM. This 'another idea' shows a narrative pulse which makes it clear both that Team 10 was a product of CIAM, and that this outcome was incompatible with its original framework.

Bakema can be seen to have shifted the grounds on which the city was thought of, with his discussion of the Core in 1951: it was about *the moment we become aware of the fullness of life by the experience of relationships whose existence we did not know*[3]. Other documents from the same congress show the general impact of these ideas: *Its function is to provide opportunities – in an impartial way – for spontaneous manifestation of social life. (...) It is these expressions that will give it a validity to modern society*[4]. From Sigtuna 1952, the preparatory meeting for Aix, Van Eyck quotes some documents already containing mentions to the notion of habitat, expressing a desire to extend the charged meaning given to the Core to the rest of the city. This becomes particularly clear in a report co-authored by Van Eyck where his proximity to the Structuralist method in anthropology becomes somewhat clear: *We declare that the Habitat cannot be dissected into distinct parts but that it is an organized structure: that modification of each part modifies the whole. We declare that the Habitat is not static, but that it is in perpetual mobility according to the mobility of man and society*[5].

1   Cf. **VAN DIJCK, Hans (2005)**. *Forum: the story of another idea, 1959-63*. In «Team 10 1953-81: In search of a utopia in the present». Op-cit. p.83

2   **VAN EYCK, Aldo (1959 [2006]).** *The story of another idea*. In «Writings, vol.1: Collected articles». Op-cit. p.223

3   Quoted in **VAN EYCK, Aldo (1959 [2006]).** *The story of another idea*. In «Writings, vol.1: Collected articles». Op-cit. p.238

4   *A short outline of the Core – CIAM 8 Hoddesdon 1951,* quoted in **VAN EYCK, Aldo (1959 [2006]).** *The story of another idea*. In «Writings, vol.1: Collected articles». Op-cit. p.241

5   **WOGENSKY, VAN EYCK, et. al**, *Report of the Commission on the theme of CIAM 9, Sigtuna, 1952*, quoted in **VAN EYCK, Aldo (1959 [2006]).** *The story of another idea*. In «Writings, vol.1: Collected articles». Op-cit. p.242

Van Eyck identifies Aix as a Congress firstly devoted to the theme of identity: *This identity is to be found in the dwelling itself – in the residential unit – in the community unit – in the town and in the region – in other words, in all the stages of multiplication[6]*. But, more radically, Van Eyck sees the point of Aix to be the formation of a new sort of architect, one that's more accurately described as *architect-urbanist: The splitting of the total scale of association into two disciplines is artificial, inadequate and consequently cannot cope with the problems posed by our time[7]*. The centrality of identity can be seen to ensure the transition from the Core to habitat, since it is believed in Aix that all of an urban system – not just its Core – is or must be endowed with identity.

After Aix, the pivotal moment for the formation of Team X is the Doorn Manifesto which Van Eyck describes as a *revolt from mechanical concepts of order and [...] passionate interest in the complex relationships in life and the realities of our world[8]*. The «Team 10 Primer» confirms this idea, stating that this sort of *new beginning (...) has been concerned with inducing (...) an understanding and feeling for the patterns, the aspirations, the artefacts, the tools, the modes of transportation and communications of present-day society[9]*.

In Dubrovnik the Smithsons introduced one of the most fundamental concepts of Team 10, the cluster, which designates *a specific pattern of association, (...) introduced to replace such group concepts as 'house, street, district, city' (community sub-division), or 'isolate, village, town, city' (group entities) which are too loaded with historical overtones. Any coming together is 'cluster'[10]*

Though the term cluster was to be a *clearing-house term during the period of creation of new types[11]*, its inception into the concept of habitat had a disruptive effect, for to understand habitat one had to dismantle traditional or functional interpretations of city elements. In the final report of Commission B.4. of Dubrovnik, which included the Smithsons and Van Eyck, one sees just how revolutionary the notion of habitat had become, especially in the context of CIAM: *The structure of a community is not a matter of roads and services. (...) the problem which is inherent in the Habitat is a question of community structure, and this is the problem about which we know least. If one lives in a community one should be able to understand its structure. This is more than a matter of being able to find one's way about, it a matter of feeling that you are somebody living somewhere. Mobility is a factor in this comprehensibility, we see differently and thus get a different idea of the structure[12]*. As such, relations within a structure or patter is the methodology for the habitat, not the functional reading of CIAM from which Team X departed more and more after the Doorn manifesto of 1954.

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6   **BAKEMA, LEMCO, VAN GINKEL, VOELCKER, et. al.** *Report urbanism, CIAM 9 Aix-en-Provence*, quoted in **VAN EYCK, Aldo (1959 [2006])**. *The story of another idea*. In «Writings, vol.1: Collected articles». Op-cit. p.247

7   **VAN EYCK, Aldo (1959 [2006])**. *The story of another idea*. In «Writings, vol.1: Collected articles». Op-cit. p.249

8   **VAN EYCK, Aldo (1959 [2006])**. *The story of another idea*. In «Writings, vol.1: Collected articles». Op-cit. p.257

9   *The aim of Team 10*, in **SMITHSON, Alison (org) (1968)**. *Team 10 Primer*. ed. MIT Press, Massachusetts. p.3

10   **SMITHSON, Alison; SMITHSON, Peter (1967)**. *Urban structuring*. Op-cit. p.33

11   **SMITHSON, Alison; SMITHSON, Peter (1967)**. *Urban structuring*. Op-cit. p.33

12   *Cluster - Final report (Comission B.4.), August 11th*. CIAM 10 DUBROVNIK– gta archives/ ETH Zurich (CIAM archives) – p.85

Van Eyck's essay reporting the evolution of the habitat concept was given to the attendants of Otterlo seems to be, perhaps as a way of justifying the ritualistic tone the Congress was to achieve. «The story of another idea» makes a strong case for the legitimacy of burying CIAM. His narrative runs thus: the discussion of 'dwelling for the largest number' (La Sarraz, 1929) was completed by ideas about the Core of the City in Hoddesdon (1951). The deep interpretation of the Core extends into the whole notion of urbanism in Aix (1953), causing the crisis of the Chartre d'Athénes and the emergence of a new notion of habitat with the Doorn Manifesto (1954). From there on, discussion revolves around the habitat which comes to largely surpass CIAM's customary field of action, as evidenced by the Dubrovnik congress (1956). Ultimately separation – and even a burial – are the inevitable outcome, which came to pass right after Van Eyck finished the article.

In a sense, for Van Eyck, Team X derived their own notion of habitat from the B-sides[13] of CIAM history. Tributary to a certain philosophical tradition – sustained at least since Nietzsche – Van Eyck enquires in a near-philosophical manner the genealogy of some of the ideas he and the rest of Team 10 were to take to heart. On the other hand, his article stresses the importance of creating a new lexicon (what Team 10 would later call 'form-language'[14]) to develop these concepts so that they would escape the abstract formulation typical of CIAM. This concern would be at the center of many of his writings, including «The child, the city and the artist» (which would be written in 1962), while «The story of another idea» may be considered a prequel to the «Team 10 Primer» Alison Smithson was to organize and publish in 1968.

The tone after Dubrovnik was therefore not peaceful. In the preparation for the next congress, formally organized by Team X, the idea of dropping the CIAM ban was mentioned, though discussion on this subject would only happen in the event itself. Held in September 7-15 1959 in the Kröller-Müller Museum of Otterlo, the Congress was titled 'CIAM: Research Group for Social and Visual Relationships'. Though a scholar like Annie Pedret, who has studied Team 10, sees in the title a sign of *conceptual and procedural continuity*[15], it is not unlikely that the Smithsons or Van Eyck might have used it ironically. After all, no members of the direction of CIAM were present, and the Chartre d'Athénes – or the unreleased/ unfinished 'Chartre de l'habitat', for that matter – were not a topic of discussion. If in Dubrovnik they had emphasized the importance of 'community structure', one should understand that structure is a notion inherently dependent on relationships, which was not the general opinion of CIAM, and certainly not the point of the older generation.

Pedret points out that *The projects presented at the meeting provided solutions to problems of habitat in extreme contexts that ranged from the photographs of the Algerian Sahara by Dutch architect Herman*

13   ***The side of a pop single regarded as the less important one***. In https://en.oxforddictionaries.com/definition/b-side (viewed 20-10-2017)
14   See below, chapter 2.4
15   **PEDRET, Annie (2005)**. *Preparing CIAM X*. In «Team 10 1953-81: In search of a utopia in the present». Op-cit. p.44

Haan to the analysis and theoretical solution for a town in the sub-Arctic by Swedish architect Ralph Erskine[16]. This shows just how much Otterlo sought to distance itself from CIAM models. To understand habitat as a specific phenomenon meant to experiment with the limits of the concept itself. Haan and Erskine thus take habitat to climatic and geographic conditions in which both built environment and social organization are radically different from the West. On a totally different line, Louis Khan (1901-1974) presented an urban project for Philadelphia, Candilis and Woods one for Bagnols sur Céze and DiCarlo his buildings for Matera.

The Smithsons presented their London Roads Study, a complex restructuring of motorways in London, which testes their own notions of association[17]. The Smithsons' vision of London was generally pessimistic, particularly when it came to inception of traffic. Alison stated that *we are paying twice over, in the lack of housing then in unpleasantness, money and time, for the traffic congestion, parking problems, servicing problems[18].* This firm belief that traffic is an unresolved urban problem is the leit-motiv for their study presented in Otterlo.

Van Eyck presented his Amsterdam Orphanage[19], construction of which was to be finished in 1960: it is mostly noteworthy for its brilliant physical embodiment of Van Eyck's use of structure. Undoubtedly his most emblematic project, it captures with both accuracy and innocence most of Van Eyck's basic concepts. Vincent Ligtelijn stresses the issues of *'twin-phenomena' (part/whole, unity/diversity, open/closed, static/ dynamic, etcetera* and that *The house is (…) conceived as a little city and the city as a huge house*[20]. Both of these will be fundamental problems for Van Eyck, showing importance the Orphanage, even though his later work will not lack depth, sensibility and novelty. Twin-phenomena were one of Van Eyck's most lasting obsessions, for he thought it urgent *to reconcile conflicting polarities. Provide the place where they can interact and you re-establish the original twin phenomena[21].*

Otterlo presentations focused on several geographical, social and cultural contexts, from general masterplans to specific buildings. Human associations are the common ground from which and towards which every project is designed. Habitat as a socially-specific phenomenon of human association, as stated by Jerzy Soltan (1913-2005), then a member of Team 10, who claimed that *The higher the level of clustering, the greater must be the concern for community life[22].* Thus, cluster, understood as 'any coming together', is a term which allows for different sorts of human associations to be interpreted and intervened, without the use of traditional Western urban terms which may be nonsensical in non-Western conditions and even in the

16   **PEDRET, Annie (2005)**. *CIAM'59: the end of CIAM*. In «Team 10 1953-81: In search of a utopia in the present». Op-cit. p.62
17   Cf. **PEDRET, Annie (2005)**. *CIAM'59: the end of CIAM*. In «Team 10 1953-81: In search of a utopia in the present». Op-cit. p.63
18   **I. CHIPPENDALE (i.e. Alison Smithson) (1966)**. *Return of the house*. In «Architectural Design», July. p.326
19   See below, **Case study: Amsterdam Orphanage**
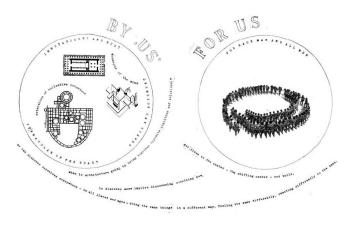20   **LIGTELIJN, Vincent (2005)**. *Municipal Orphanage, Amesterdam, 1955-60, Aldo Van Eyck*. In «Team 10 1953-81: In search of a utopia in the present».
Op-cit. p.68
21   **VAN EYCK, Aldo (1962 [2006])**. *Writings, vol.1: The child, the city and the artist*. Ed. Sun, Amsterdam, 2006. p.61
22   **SOLTAN, Jerzy**. *Preface*. In **SMITHSON, Alison (org) (1968)**. *Team 10 Primer*. Op-cit. p.8

63 - *Alison & Peter Smithson - London Roads Study (1959)*

64 - *Aldo Van Eyck - Otterlo Circles (1959)*

contemporary West itself. In every situation presented, either in extreme conditions or in modernized West, human 'coming togethers' – meaning clusters and habitat – were always observable and possible to build into architecture.

One presentation that's also extremely meaningful to understand Otterlo is the Circles of Van Eyck: By 'us'/ For us. This diagram is the perfect sum of Van Eyck's critique of modernist conception of architecture and urbanism: *For 'us' simply implies each man and all men; one man and another man, the individual and society (a twin phenomenon that cannot be split into conflicting polarities – hence the second circle). As soon as architecture, moreover, begins to reconcile hitherto conflicting aspects – the essence of solutions found – it will avoid the pitfalls of eclecticism, regionalism and modernism – three kinds of short-sightedness that continually alternate. Get close to the shifting centre of man and build!*[23] The inability to understand all of the possibilities in the first circle – and the further inability to relate to the second circle – seem to be the more pressing critiques of modernism, and thus the main points of Otterlo and Team 10.

The burial of CIAM occurred after all the projects were presented. The photographs which document it can still arise some emotional response today: Van Eyck, the Smithsons, Bakema, Candilis, Woods and DeCarlo walk with a carton 'gravestone' with the name of CIAM and a discreet Roman-Catholic decorative motif indicating a funeral. What Van Eyck had called 'the tyranny of limited forms' was

23   **VAN EYCK, Aldo (1962 [2006])**. *Writings, vol.1: The child, the city and the artist*. Ed. Sun, Amsterdam, 2006. p.131

finally brought down. Unless one doesn't have a taste for rebellion and rising up against authority figures, it's impossible to not admire their tenaciousness and courage. CIAM had become synonymous with outdated ideas, which no longer served the needs of people. To maintain it would be to further reinforce counterproductive practices. And Team 10 refuses to do it, even if it means outraging the architectural elite.

It may be no accident that this event takes place right at the end of 1959. The Sixties are about to begin. Although in different speeds, both the US and Europe will walk into what would later be called the Age of Aquarius, a period in which people – especially young people - *put their faith in an open set of values that were at the same time naively honest, revolutionary, and kind, but those which, above all, celebrated life. For most celebrants their revels represented more than appeasing appetites, as the "roaring 20's" parties did; the new generation had a cultic concern for making and living in a better world, and backing away from repressive cold war behavioral codes[24].* Although the architects of Team 10 preserved a more conspicuous posture than most of the icons of the time, their action was in every way imbued in the same principle of challenging authority and celebrating a new, better, more plural world, less based on the cold principles of 'pure reason' and more loosely based on a 'human, all too human' new morality.

Reactions start coming up from the spring of 1960 on, when Giedion, along with Sert, Gropius and Le Corbusier, prepares a letter that sought to comment the final burial of CIAM in The Netherlands[25]. In March 1961, the letter is published in 'Architectural Design' with the title *The truth about CIAM*, and in 'Architectural Review' as *What became of CIAM*. In April 1961, it's Bakema's turn to write his answer, published in 'Architectural Review', also named *What became of CIAM,* an answer that was meant to *rectify the information given by [Giedion] about the Otterlo meeting[26].*

Despite that, a scholar like Eric Mumford prefers the version presented by the first letter, the one of 'the masters', at least when it comes to the decision of dropping the CIAM label[27]. Be that as it may, there are plenty of reasons to give at least some credibility to Bakema's rectifications. First of all, one should notice that, as he points out, none of the signatories of the first letter was present in Otterlo[28]. Also, one may notice the lack of accuracy of several facts reported. It's the case of the indication that *the international situation for the representatives of the new movement in architecture and planning was of complete isolation[29],* an exaggeration when one remembers that, not only since the 19th century several architects and artists had worked on the same issues that mattered most to modernism, but also that the few gatherings of modernism, outside

24   http://scholar.library.miami.edu/sixties/aquarius.php (viewed 4-9-2017)
25   Cf. **MUMFORD, Eric (2000)**. *The CIAM discourse on urbanism*. Op-cit. p.264
26   **BAKEMA, Jaap (1961)**. *What became of CIAM*. In «Architectural Review», vol. CXXIX, nº770, April. p.226
27   Cf. **MUMFORD, Eric (2000).** *The CIAM discourse on urbanism*. Op-cit. pp.263-passim
28   Cf. **BAKEMA, Jaap (1961)**. *What became of CIAM*. Op-cit. p.226
29   **SERT, Josep Lluis; GROPIUS, Walter, GIEDION, Siegfried; LE CORBUSIER (1961)**. *What became of CIAM*. In «Architectural Review», vol. CXXIX, nº769, March. p.154

of CIAM, like the Weissenhofsiedlung and the International Style exhibition, did not exactly expand international relationships much farther than the France-Germany axe. Moreover, it is suggested that, from the 1953 Congress on, *the founders of CIAM felt that the time had come to hand over the organization to a younger generation[30],* which is an exaggeration of the good-will of 'the masters' to retire. One should remember that, in April 8, 1955, Le Corbusier had written to Giedion a letter in which he clearly states that *the 'young' do not have the strength to embrace the terrible complexity of the modern phenomenon[31]*. Also, even in CIAM 10, in which the ideas brought forward by the Doorn Manifesto were to take central stage, the 'Formulation of the Chartre de l'Habitat' was handed over to Comission A.1.[32], the one where most of the older members – Giedion, May, Sert – were included, but no one from the younger generation was.

Besides, the first letter presents several internal contradictions, which are important not because they make it unreliable, but rather because they demonstrate that the signatories might have seriously lacked enough of a critical distance to understand their inability to keep up with cultural shift. The first letter makes it a point to state that, despite the amplitude and the ambition of their work, *Never in its whole history, CIAM accepted any official support[33]*. This sentence calls for a sort of distance from official powers, which starts to crack a few paragraphs down. Speaking of the period 1928-1956, it is said that *Universities began to look for teachers who were informed by CIAM principles[34],* forgetting that, though they are not directly political institutions, Universities are nonetheless social institutions that do have a specific kind of power. This invasion of the Universities shows CIAM – and modernism – as forces that go beyond what is described right at the start of the letter: *CIAM was an avant-garde movement. These movements have normally only a few years of existence before they become history[35]*. At the same time, it should be reminded that Gropius' letter to CIAM 10 clearly stated *CIAM should make a special study of how its members must train themselves to know the democratic process in order to become eligible as professional members with voting power within the political power groups of their own towns or cities[36]*. This encouragement to pursue political positions is in no way a match to the later claim for independence, in a letter that Gropius also signs. While Le Corbusier had made it a point in 1923 to regret that *Architects live and move within the narrow limits of academic acquirements[37]*. The burial of CIAM seems to show the new generation limited not by academic rule, but by CIAM rule. Charles Édouard was right to say that *Architecture is stifled by custom[38],* but he didn't seem to mind this castration if it was imposed by the principles he helped to create.

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30   **SERT, Josep Lluis; GROPIUS, Walter, GIEDION, Siegfried; LE CORBUSIER (1961)**. *What became of CIAM*. Op-cit. p.154.
31   Quoted in **MUMFORD, Eric (2000)**. *The CIAM discourse on urbanism*. p.244.
32   *Formulation of the Chartre de l'habitat – Provisional headings – Report of Comission A.1., August 8*. CIAM 10 DUBROVNIK– gta archives/ ETH Zurich (CIAM archives) – p.62.
33   **SERT, Josep Lluis; GROPIUS, Walter, GIEDION, Siegfried; LE CORBUSIER (1961)**. *What became of CIAM*. Op-cit. p.154.
34   **SERT, Josep Lluis; GROPIUS, Walter, GIEDION, Siegfried; LE CORBUSIER (1961)**. *What became of CIAM*. Op-cit. p.154.
35   **SERT, Josep Lluis; GROPIUS, Walter, GIEDION, Siegfried; LE CORBUSIER (1961)**. *What became of CIAM*. Op-cit. p.154.
36   **GROPIUS, Walter**. *Letter*. CIAM 10 DUBROVNIK– gta archives/ ETH Zurich (CIAM archives) – p.30.
37   **LE CORBUSIER (1923 [1986])**. *Towards a new architecture.* Op-cit. p.92.
38   **LE CORBUSIER (1923 [1986])**. *Towards a new architecture.* Op-cit. p.92

Although the burial carries little consequence – perhaps because Le Corbusier would die in 1965, and with him part of the oppressive gravitas of modern architecture – it is nonetheless an important rite of passage for Team 10: *The end of CIAM also marked the end of the formative phase of Team 10, a fecund period which resulted in establishing many of the theoretical foundations for the better-known projects of Team 10 in later years[39]*. The group was to grow and change, and meet on eighteen different occasions until 1981.

As we have seen, habitat may be considered to be the center of the projects presented in Otterlo. When the first meeting of Team 10 after the CIAM burial was announced by Candilis, Josic and Woods in Bagnols-sur-Cèze, there were several familiar notions to be debated, including dwelling for the largest number, integration of new structures into already existing ones, the assessment of the role of industry in architecture, the role of the architect and its language[40]. Yet, the issue of formulae and formalism seems to be a particularly important one, showing that Team 10 did not want this new notion of habitat – and all the linked notions – to result in formulas.

The letter sent by Candilis-Josic-Woods was indeed clear in stating the need for a *continuing struggle against enemies from within and from without:/ -Against formulae/ -Against formalism, whether modern or neo-romantic[41]*. This shows a break-up not only from modernist tendency towards recipes, but also marks a distance from the idea of bucolic nostalgia. It was important that such concepts as Van Eyck's structure or Candilis' and Woods' stem would not turn into new conventions, sacrificing the group's belief that habitat was a specific situation to a specific context. Otterlo's variety of contexts was thus to be kept as a basic feature of Team 10.

Habitat – as a method for urbanism – meant thinking in terms of structure, which includes not only a specific content, but also the possible patterns for its transformation throughout time. Structure – social and built and the relation between them – is the backbone of habitat. The meeting in Royaumont 1962 is a perfect example for this. The themes included *reciprocal infra-structure/ building group concepts* and *how to sustain (…) building organization potential in the actual building groups, in the 'infil' of the infra-structure[42]*. The ambition of the projects can be appreciated in Woods' and Candilis' Toulouse-le-Mirail urban extension, Erskine's Tibro Housing (Brittgarden), De Carlo's Feltre urban extension, Bakema's and Van Der Broek's

39   **PEDRET, Annie (2005)**. *CIAM'59: the end of CIAM*. In «Team 10 1953-81: In search of a utopia in the present». Op-cit. p.63
40   Cf. **VAN DEN HEUVEL, Dirk (2005)**. *Team 10 on its own: against formulae, against formalism*. In «Team 10 1953-81: In search of a utopia in the present». Op-cit. pp.84-85
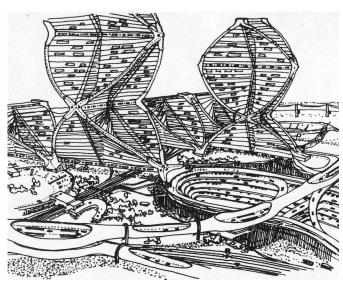41   **CANDILIS, JOSIC and WOODS** quoted in **VAN DEN HEUVEL, Dirk (2005)**. *Team 10 on its own: against formulae, against formalism*. In «Team 10 1953-81: In search of a utopia in the present». Op-cit. pp.84-85
42   **VAN DEN HEUVEL, Dirk (2005)**. *The issue of urban infrastructure*. In «Team 10 1953-81: In search of a utopia in the present». Op-cit. p.99

65 - Ralph Erskine - Tibro Housing (1959 - 1961)

66 - Kisho Kurokawa - Helix City (1961)

project for Bochum University or Kurokawa's studies for the Helix City. That some of these projects revolve around habitat for the largest number is no accident, for it is a permanent aspect of Team 10 discussions, and, for Van Eyck, it had been the first sketch of habitat in CIAM[43].

Moreover, it's interesting to note the presentations of Van Eyck and the Smithsons. Instead of presenting a project by himself, Van Eyck presented the 'tree-leaf' diagram, synthesizing his thinking on the relation between architecture and urbanism, and a project by his student Piet Blom, 'Noah's Ark'[44]. Blom's housing study shows an extreme approach to Van Eyck's own notions of structure[45]. For Van Eyck, it shows the *inseparable reciprocity between the house and the city[46],* the same basic principle he explored in his own work, so that *What is essentially similar becomes essentially different through repetition instead of what is arbitrarily 'different' becoming arbitrarily 'similar' through addition[47].* Noah's Ark, developed after the major cornerstone that was the Amsterdam Orphanage, was thus instrumental in developing what Van Eyck called a 'configurative discipline', which would later have a considerable centrality in Team 10: *'Noah's Ark' by Piet Blom, attempts to integrate the smaller and larger urban components by means of a single configurative discipline, proving tentatively that this is certainly possible[48].*

43   Cf. **VAN EYCK, Aldo (1959 [2006]).** *The story of another idea*. In «Writings, vol.1: Collected articles». Op-cit. p.2226
44   Cf. **VAN DEN HEUVEL, Dirk (2005).** *The issue of urban infrastructure*. In «Team 10 1953-81: In search of a utopia in the present». Op-cit. pp. 100-101
45   See below, **Case study: Noah's Ark**
46   **VAN DEN HEUVEL, Dirk (2005).** *The issue of urban infrastructure*. In «Team 10 1953-81: In search of a utopia in the present». Op-cit. pp. 100-101
47   **VAN EYCK, Aldo (1962 [2006]).** *Writings, vol.1: The child, the city and the artist*. Ed. Sun, Amsterdam, 2006. p.61
48   **VAN EYCK, Aldo (1962 [2006]).** *Writings, vol.1: The child, the city*

As for the Smithsons, they continued the line they had started in Otterlo, of presenting urban studies, focusing particularly on circulation. In Royaumont, they brought their studies of Cambridge, London and Berlin[49]. These projects can be taken to be both a continuation and a critique of past projects, like Berlin Hauptstadt (1957) or the London Roads (1959), for while they also focus on issues of mobility, they explore its meanings and possibility in smaller scale. In Cambridge, they aim to study *contrapuntal structuring systems[50],* while their new study of Berlin focuses on the open center and the many 'events' or 'chains of events' associated with it, seeking to create open spaces, *so that buildings, roads and services can each develop according to their own laws, and have the possibility of change without compromising the development as a whole[51].*

This concern over structure and future growth is at the center of the Smithsons' concerns. Discussing their own work of the 60s, they point out that *The architectural unachievability of the mega-structure is in the first place due to impossibility of developing end ensuring the compatibility of the structure and space systems across the change-of-function-lines, and in the second place to the near impossibility of these huge animals being able to weld one with another into the larger units by which cities are built and comprehended[52].*

Although the conclusions of Royamont were discussed in a meeting in Paris (1963), the next big meeting – in Berlin 1965 – did not have a specific theme, despite the obvious need to discuss, for instance, the Candilis-Josic-Woods project for the Free University of Berlin and the theme of growth and change[53]. Many of the themes debated since Otterlo (or even earlier) again came to be evaluated on their basic conceptions. Herman Hertzberger's LinMij Factory (Amsterdam, 1962-64) was, like Bloom had been in 1962, an example of interest in Van Eyck's research into the aesthetic meaning of number. Van Eyck understood the aesthetics of number (discovery of which he credits to Swiss painter Richard Paul Lohse[54]) to be about *imparting rhythm to the similar, [disclosing] the conditions that may lead to the equilibration of the plural[55].* The meaning of structure for Van Eyck – and Hertzberger – is, then, an organizing principle for plural elements, predicting changes that will alter the building without annihilating it.

The same issue of the aesthetic meaning of number would be discussed by Van Eyck himself in his presentation of a competition project for a Church[56]. This concern for overall structure – what he would call

and the artist. Ed. Sun, Amsterdam, 2006. p.61

49   Cf. **VAN DEN HEUVEL, Dirk**. *The issue of urban infrastructure*. In «Team 10 1953-81: In search of a utopia in the present». Op-cit. p.101
50   **SMITHSON, Alison; SMITHSON, Peter (1967)**. *Urban structuring*. Op-cit. p.73
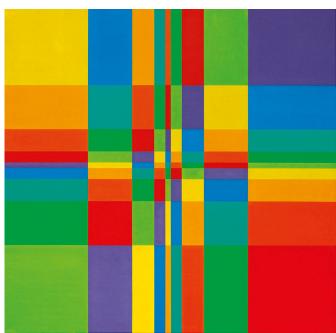51   **SMITHSON, Alison; SMITHSON, Peter (1967)**. *Urban structuring*. Op-cit. p.87
52   **SMITHSON, Alison; SMITHSON, Peter (1965)**. *The pavillion and the route*. In «Architectural Design», March. p.144
53   Cf. **RISSELADA, Max (2005)**. *Between understatement and overdesign*. In «Team 10 1953-81: In search of a utopia in the present». Op-cit. p.121-122
54   Cf. **VAN EYCK, Aldo (2006)**. *Lohse and the aesthetic meaning of number*. In «Writings, vol.1: Collected articles». Op-cit. p.56
55   **VAN EYCK, Aldo (2006)**. *Lohse and the aesthetic meaning of number*. In «Writings, vol.1: Collected articles». Op-cit. p.56
56   Cf. **RISSELADA, Max (2005)**. *Between understatement and overdesign*. In «Team 10 1953-81: In search of a utopia in the present». Op-cit. p.122
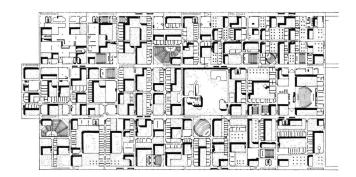
67 - Richard P. Lohse - Neun Vertikale System (1955- 1969)

68 - Georges Candilis, Shadrach Woods, Alexis Josic - Free University of Berlin general plan (1963)

configurative discipline – seems to be at the heart of Van Eyck's concerns, for he thought it a pressing problem in The Netherlands: *Failure to govern multiplicity creatively, to humanize number by means of articulation and configuration, has already led to the curse of the new towns! They demonstrate how the identity of the initial element – the dwelling – has hardly proved able to survive even the very first multiplicative stage – those in Holland are terrifying examples or organized wasteland*[57].

As for the Smithsons, they again showed a complex urban study – this time of a street in Somerset – in which they focused on the classification of elements which could be seen as characterizing for the environment of the countryside[58]. If in Otterlo they had studied the London roads, by the 60s they return to their earlier works, as the housing studies presented in Dubrovnik 1956. The comparison between different scales of habitat marks their presence in Berlin 1965, at a time when they were focused on the construction of the Economist Building (finished in 1964) and the Robin Hood Gardens housing estate (design of which started in 1966). Perhaps this is the reason why some critics claimed that the English presentations *were marked by a kind of 'understatement' which involved 'relegating the major decisions of the shape of things to the future'*[59].

57   **VAN EYCK, Aldo (2005)**. *Writings, vol.1: The child, the city and the artist*. Ed. Sun, Amsterdam, 2006. p.167
58   Cf. **RISSELADA, Max (2005).** *Between understatement and overdesign*. In «Team 10 1953-81: In search of a utopia in the present». Op-cit. pp.122-123
59   **RISSELADA, Max (2005).** *Between understatement and overdesign*. In «Team 10 1953-81: In search of a utopia in the present». Op-cit. p.123 [the quotes are from Arthur Glikson]

The radical implications of the notion of habitat become more apparent as Team 10 members continue to work. In «The story of another idea», Van Eyck had claimed that in 1929 *La Sarraz statements [were] both blatantly limited and embarrassingly hollow,* and its notion of 'Dwelling for the Existence Minimum' *lead to a new kind of slum dwelling – extended, more efficient and more hygienic, no doubt, but still a slum dwelling[60].* Habitat for the largest number was discussed in 1960 in Bagnols-sur-Cèze[61] and in 1962 in Royamont[62], but from the mid-60s on, it may be considered the most pressuring political issue of Team 10 meetings. In a letter to Alison Smithson, Shadrach Woods said: *housing for the greater number, i.e. housing subsidized by public funds, should in no way be considered as a poor relation of architecture (as too often happens)[63].* As such, from the Paris 1967 meeting, Team 10 encounters become more and more centered on political aspects of habitat. Despite the absences of Candilis, Van Eyck and Bakema, this congress was a game-changer, because of its *unmistakable politicization of standpoints, unmistakably an outcome of the growing climate of social protest in the world at large[64].* As May 68 approaches and the protests against the war of Vietnam grow more and more, the Age of Aquarius comes to a turning point and Team 10, being in a sense a very typical expression of this utopian age, cannot help to recognize this change: *The tone was becoming more radical[65].*

The complexity of this kinship may be appreciated in Alison Smithson's critique of Student Protests: *To march in Cambridge for Vietnam is a screaming steam-age immature political farse; whereas to sandbag a narrow pleasant street in Cambridge to keep out cars so that life can be lived freely there and re-experienced and de-stressed – then label it perhaps/ Good action here by students/ Why not right action by Vietnamese?/ could actually start a movement to change the spirit of the world[66].* The general sense is clear: students are protesting against war, without protesting the social and economic system that allows for war to happen in the first place. On the other, her criticism might actually miss the point, for while it is true that the UK took no official strand on the Vietnam War, it is well-known that it did offer some basic help to the US[67]. Yet, the bottom-line of her critique is not detached from the general intentions of the students, for she shares the idea that political bureaucracy and its economic and ideological sustaining of war is an actual problem.

Team 10 as a group was critical of the relation between war and the negligible public investment in housing –particularly in social housing[68]. Alison Smithson expressed some concern about Welfare State: *we*

60   **VAN EYCK, Aldo (1959 [2006]).** *The story of another idea.* In «Writings, vol.1: Collected articles». Op-cit. p.226
61   Cf. **VAN DEN HEUVEL, Dirk (2005).** *Team 10 on its own: against formulae, against formalism.* In «Team 10 1953-81: In search of a utopia in the present». Op-cit. p.85
62   Cf. **VAN DEN HEUVEL, Dirk (2005).** *The issue of urban infrastructure.* In «Team 10 1953-81: In search of a utopia in the present». Op-cit. p.100
63   **WOODS, Shadrach (1967).** *Preface.* In **SMITHSON, Alison (org) (1974).** *Team 10 Primer.* Op-cit. p14
64   **VAN DEN HEUVEL, Dirk (2005).** *Restatement of convictions.* In «Team 10 1953-81: In search of a utopia in the present». Op-cit. pp. 157
65   **VAN DEN HEUVEL, Dirk (2005).** *Restatement of convictions.* In «Team 10 1953-81: In search of a utopia in the present». Op-cit. pp. 157
66   **SMITHSON, Alison (1967).** *Preface.* In **SMITHSON, Alison (org) (1974).** *Team 10 Primer.* Op-cit. p.9
67   https://thevietnamwar.info/united-kingdom-involvement-vietnam-war/ (viewed 4-9-2017)
68   **These concerns with war spending are not misplaced, for about this time the UK had been through a lot of armed conflicts – including Indonesia-Malaysia (1962-67), the Dhofar Rebellion (1962-75), the Nigerian Civil War (1967-70), not to mention its alliance with the US with its implications in the Cold War (1947-1991). Thus, the Welfare State starts to be seen as a 'raining-and-spending' bureaucracy where money is never well invested, at least from a humanist perspective.**

have before us the example of the traditional apparently unstoppable system of money taken by taxes being used for war arms when it should in honesty be spent on human beings for life[69]. Woods also resents this problem: *Our greatest industry is war*[70]. Van Eyck also grows critical of the basic duality of modern politics: *Modern individualism is an imaginary structure – this is why it fails. Collectivism is the final barrier man has thrown up against himself as a substitute*[71], meaning that abstract concepts such as those could never succeed in creating real concerns and real dialogues.

Aside from the disillusion with Welfare State, this is also a critical time for the belief in the possibilities of an architecture which can be revolutionary, pluralist and symbolic. This may be a result of the events of May 68, which showed Europe resenting – with some delay in comparison to the US – its political climate.

Post-1968 meetings were to further develop this critique of Welfare State, particularly in Toulouse-le-Mirail 1971. It had a particularly tense pathos, not only in its theme, but also in its context. It had been ten years since Candilis-Josic-Woods had won the competition for the extension of Toulouse-le-Mirail, and the first stage was nearly finished[72], becoming the most extensive project of Team 10 core members to ever be built. Yet architecture would not be the point of tension of the meeting, for shortly before, Candilis announced his resignation from the project, due to *the outcome of a municipal election in the city that forced the present mayor, Louis Bazerque, to give way to a conservative team who strongly opposed continuation of the project*[73]. The example of Toulouse-le-Mirail is the confirmation not only of the most pessimistic ideas on Welfare State, but also of Max Weber's own notion of bureaucratic functioning: *The bureaucratic structure goes hand in hand with the concentration of the material means of management in the hands of the master*[74].

This adds a practical problem to the one already stated in the «Primer» by Alison Smithson: *we must (...) question whether the Welfare State in choosing so much for us might not be freezing our life pattern, forcing social benefits to answer a time before, unopposed by allowing no incentives. (...) Freely made choices are the redirective factors in society*[75]. Despite its initial somewhat utopian roots, appealing to equalitarianism, Welfare State became a sort of anxiety shortly after.

Team 10 critique of Welfare bureaucracy is organized around two main axes: one of them is the bad distribution of public tax money, the other – particularly visible in the Smithsons – is the centralization of power and subsequent invasion of personal freedom. If we attend the fact that the Smithsons came from the

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69 **SMITHSON, Alison (1967)**. *Preface*. In **SMITHSON, Alison (org) (1974)**. *Team 10 Primer*. Op-cit. p.5
70 **WOODS, Shadrach (1967)**. *Preface*. In **SMITHSON, Alison (org) (1974)**. *Team 10 Primer*. Op-cit. p.18
71 **VAN EYCK, Aldo (1962 [2006])**. *Writings, vol.1: The child, the city and the artist*. Op-cit. p.24
72 Cf. **RISSELADA, Max (2005)**. *Changing conditions I: Questioning the welfare state*. In «Team 10 1953-81: In search of a utopia in the present». Op-cit. pp. 163-164
73 **RISSELADA, Max (2005)**. *Changing conditions I: Questioning the welfare state*. In «Team 10 1953-81: In search of a utopia in the present». Op-cit. p.164
74 **WEBER, Max (1915 [1946])**. *Bureaucracy*. In «From Max Weber: essays in sociology». Op-cit. p.221
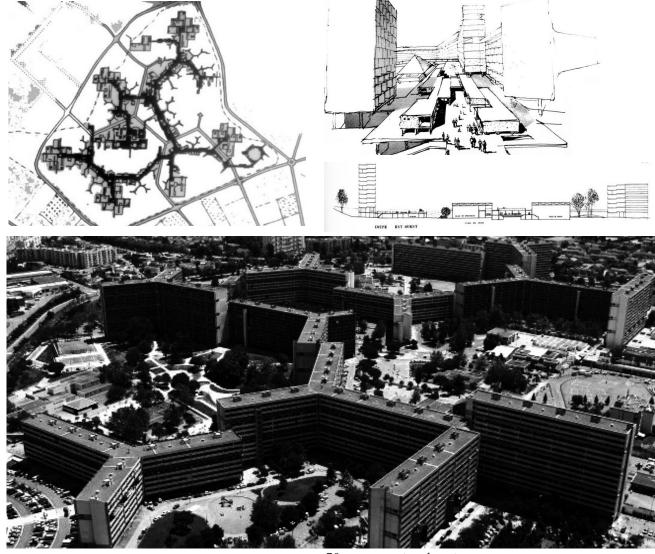75 **SMITHSON, Alison (1967)**. *Preface*. In **SMITHSON, Alison (org) (1974)**. *Team 10 Primer*. Op-cit. p.5

Georges Candilis, Shadrach Woods, Alexis Josic

1961 - 1972

TOULOUSE-LE-MIRAIL MASTERPLAN

Toulouse, France

70 - perspective drawing

69 - General masterplan

71 - cross-section

72 - general air-view

country of many liberal thinkers, such as David Hume, John Stuart Mill, John Locke and Adam Smith himself, their concern for individual autonomy cannot be a surprise. However, Max Weber had also predicted that *Once it is fully established, bureaucracy is among those social structures which are the hardest to destroy. Bureaucracy is* the *means of carrying 'community action' over into rationally ordered 'societal action.' (...) bureaucracy has been and is a power instrument of the first order*[76].

Charles Pologni, who was by the late 60s considered to be a member of Team 10, pointed the specific challenge: *To establish a continuous and real dialogue with the authorities who represent the client, the real client – the society itself – is as important as the dialogue with scientists, specialists, students or members of the group*[77]. This point may be taken as the inevitable and sullen realization that no social function of architecture can be thought of without considering the unnerving machine of bureaucracy, in which institutions – particularly the State – function as gatekeepers of social action.

The critique of political systems obviously led to some debate on the social role of the architect, an issue suggested by the fact that many of the projects presented depended on the criticized Welfare State, as was the case with Robin Hood Gardens. On the other hand, the position of the group towards Students Protests of 1968 came to be of issue. Although *they often opted for solidarity with the protesters*[78], their too-specific approach to the main points of interest may have showed a self-undermining one. This had been the case with the Student invasion of the Milan Biennalle in 1968, but also with Candilis' reaction to closing down of the Paris École de Beaux-Arts, or the dismissal of Van Eyck and Bakema as professors in TU Delft, *censored for 'acting as lackeys of capitalism' even after they had themselves actively contributed to the democratization of decision-taking in the Architecture Faculty*[79].

This sad misinterpretation of Team 10 political stands might have been due to their overstress of habitat problems, failing to acknowledge the need to protest some specific themes that did not involve – at least directly – public spending with housing or urbanism. To be sure, the like-mindedness of Team 10 and many of the late 60s revolutionary actions is self-evident to those who know the ideas and critiques of the members. The family-like structure of the group, although necessary to keep it from becoming a new CIAM, may have been a factor in this too. The need to not institutionalize Team 10 and rule out participation of more architects and even non-architects may have been a missed opportunity to show the amplitude of Team 10 vision of society and culture[80].

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76   **WEBER, Max (1922 [1946])**. *Bureaucracy.* In «From Max Weber: essays in sociology». Op-cit. p.228
77   **POLOGNI, Charles (1967)**. *Preface.* In **SMITHSON, Alison (org) (1974)**. *Team 10 Primer*. Op-cit. p.5
78   **RISSELADA, Max (2005)**. *Changing conditions I: questioning the welfare state.* In «Team 10 1953-81: In search of a utopia in the present». Op-cit. p.164
79   **RISSELADA, Max (2005)**. *Changing conditions I: questioning the welfare state.* In «Team 10 1953-81: In search of a utopia in the present». Op-cit. p.164
80   **The extension of invitations to Team 10 meetings was a point of disagreement between Van Eyck (standing for inclusion) and the Smithsons (standing for more exclusive gatherings) in the Milan 1966 meeting**. Cf. **SAMASSA, Francesco (2005)**. *Team 10 in crisis: to move or to stay?*. In «Team 10 1953-81: In search of a utopia in the present». Op-cit. p.203

The next meeting – scheduled for Berlin in 1973 – marked a return to the issues of urban structure, with particular emphasis on *The theme of the matrix (or grid) as a concept and organizational principle[81]*, a theme very close to the Smithsons, as they were about to conclude their Kuwait masterplan[82]. From there on, more and more the meetings cease to have very specific themes, instead focusing on the direct discussion of projects, particularly in the relationship between built structure and political framework, including the ongoing critique of Welfare State. Hertzberger's emblematic Centraal Beheer[83] in Appeldorn would be visited in the Rotterdam 1974 meeting, to much dismay from Peter Smithson who thought the building *conformed too eagerly to the idea of the new consumer society[84],* whereas Alison Smithson saw Bakema's Terneuzen Town Hall as a eulogy of the free society the Welfare State never created[85].

In the face of political changes and the growth of capitalism, the Team 10 belief in habitat as the basis for a liberated society, open to growth and change, became a sort of distant dream, and a loss of energy seems to permeate at least their activity as a group from 1974 on.

Three more Team 10 meetings would happen: London 1975, Spoleto 1976 and Bonnieux 1977. These are all marked mostly by the familiar but fierce discussion of individual projects, seeking no grand themes, while maintaining in mind issues like the role of the architect (Spoleto)[86] or what Peter Smithson in Bonnieux came to call *design morality: (...) designing reciprocally one with another as we have individually already shown that we can design reciprocally with the architecture of the past[87]*.

On the other hand, the dawn of postmodern architecture – now a real issue in architectural press – brought the problem of neorationalism to discussion, although the focus on whether or not to invite Ungers, on the grounds that he might or might not be a neorationalist[88], makes it seem like Team 10 underestimated the importance of the phenomenon of postmodernism.

A meeting was to be prepared for Lisbon 1981, but it did not come to pass due to Bakema's death in February and the fact that *Van Eyck and the Smithsons became entangled in an argument that proved to be beyond reconciliation[89]*. With Bakema's death and the fall-out of Van Eyck and the Smithsons – with no drama and no grand finale – in 1981 Team 10 comes to an end.

81   **RISSELADA, Max (2005).** *The matrix meeting*. In «Team 10 1953-81: In search of a utopia in the present». Op-cit. p.183
82   See below, **Case study: Kuwait urban study and mat-building**
83   See below, **Case study: Centraal Beheer**
84   **VAN DEN HEUVEL, Dirk (2005).** *Changing conditions II: the consumer society*. In «Team 10 1953-81: In search of a utopia in the present». Op-cit. p.203
85   **VAN DEN HEUVEL, Dirk (2005).** *Changing conditions II: the consumer society*. In «Team 10 1953-81: In search of a utopia in the present». Op-cit. p.203
86   Cf. **SAMASSA, Francesco (2005).** *Participation and the meaning of the past*. In «Team 10 1953-81: In search of a utopia in the present». Op-cit. p.203
87   **PETER SMITHSON**, quoted in **RISSELADA, Max (2005).** *Making plans for the future*. In «Team 10 1953-81: In search of a utopia in the present». Op-cit. p.230
88   **RISSELADA, Max (2005).** *Making plans for the future*. In «Team 10 1953-81: In search of a utopia in the present». Op-cit. p.230
89   *...que je passe d'état en état...* In «Team 10 1953-81: In search of a utopia in the present». Op-cit. p.230

2.1.1. A Lisbon epilogue

With Bakema's death and the fall-out of Van Eyck and the Smithsons – with no drama and no grand finale – in 1981 Team 10 comes to an end. The meeting in Lisbon did not happen, although the Smithsons did visit in Lisbon Amâncio Guedes[90], the only Portuguese who frequently attended Team 10 meetings. In 1981, Portugal was a post-revolutionary country, seeking to establish a democracy after over 40 years of a right-wing dictatorship.

Alison Smithson seems to have suggested that modern South Mediterranean architecture – including Portuguese white architecture – actually was derived from the autochthonous architecture of North Africa, an idea Van Eyck considered *simply absurd[91]*.

But even if this idea were to have been ruled out, Lisbon had a history of itself when it came to a critical adoption of modernism. Although Guedes did not have any building in the city (most of his work had been built in the ex-colony of Mozambique), the group's critique of Le Corbusier's Unité was echoed by the Águas Livres housing estate by Bartolomeu Costa Cabral and Nuno Teotónio Pereira, designed in 1953, the very same year the Smithsons had presented Golden Lane in CIAM 9. The headquarters of the Gulbenkian Foundation (1959-69) by Ruy d'Athouguia, Pedro Cid and Alberto Pessoa, showed a formal integrity and a use of concrete and glass that runs parallel to the Smithson's own use of volumes and transparency. Teotónio Pereira also signed with Nuno Portas de Sacred Heart of Mary church (1962-76), with its heavy aesthetics, using concrete and steel in a way that mixes Frank Lloyd Wright's taste for detail and Team 10 preference for strong rough structures. On the other hand, the urban solution found in this church – connecting two streets separated by a slope – is certainly an example of architecture thought as urbanism, more than an isolate object. The Palace of Justice (1962-1970) designed by Januário Godinho and João Andersen, also showed an inclination to modern architecture, although its massive concrete exterior façades are more akin to the work of the Smithsons. The Franjinhas Building, by Teotónio Pereira and João Braula Reis (1966-69) also showed some interest in the sui-generis possibilities of aesthetic repetition and concrete façades. On the other hand, some public works of Francisco Keil do Amaral, such as the buildings in Monsanto (mostly built in the 40s), would provide a good basis for discussion of regional aesthetics of modern architecture in an approach different from postmodernism.

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90   *...que je passe d'état en état...* In «Team 10 1953-81: In search of a utopia in the present». Op-cit. p.230
91   **TUSCANO, Clelia (1991 [2005]).** *Everybody had its own story – Interview with Aldo Van Eyck*. In «Team 10 1953-81: In search of a utopia in the present». Op-cit. p.328

Given Lisbon's taste for concrete, its inability to create a pure modern lexicon due to years of limitation by the conservative positions of the dictatorship[92], and its consequent creation of a particular style – or particular styles – with particular questions and concepts[93], the city might have been a good place for Team 10 to start where they had left off in Spoleto and Bonnieux. If it is true that in the latter there was interest in making plans for the future[94], Lisbon offered several topics of discussion from the perspective of Otterlo: the city had developed a complex – and sometimes absurd – architectonic culture and aesthetics, the country had even had a short-lived program for social housing after the Revolution (the SAAL operations on 1974 and 75[95]) offering an opportunity to analyze habitat for the largest number and the relationship between a liberal democratic state and social housing estates, while projects to explore consumer society where only at the beginning – with the first shopping gallery of the city, Apolo 70, opening just ten years before the Smithsons' visit.

And yet, in a sense, to think that Team 10 ended in a meeting that never took place may just be the perfect ending. How else can one imagine a finale worthy of the spirit of the group? Team 10 stopped gathering, despite the fact that all of its members kept working and further developing their earlier researches. The meeting that never took place could almost be diffusely expected to one day just be scheduled and come to happen. And although it never did, it's weird and ironic enough to make sense.
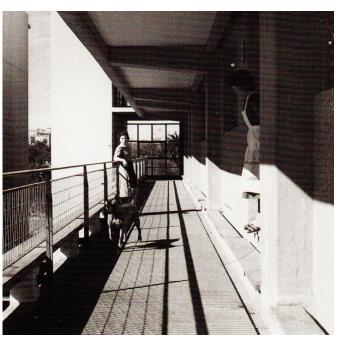
92   Cf. **TOSTÕES, Ana (1997)**. *Os verdes anos na arquitectura portuguesa dos Anos 50*. Ed. FAUP, Porto. pp.34-37
93   Cf. **TOSTÕES, Ana (1997)**. *Os verdes anos na arquitectura portuguesa dos Anos 50*. Op-cit. p.204
94   Cf. **RISSELADA, Max (2005).** *Making plans for the future*. In «Team 10 1953-81: In search of a utopia in the present». Op-cit. p.229
95   Cf. **BANDEIRINHA, José António (2007).** *O Processo SAAL e a arquitectura no 25 de Abril de 1974*. Ed. Imprensa da Universidade de Coimbra, Coimbra.

73 - Bartolomeu Costa Cabral, Nuno Teotónio Pereira -
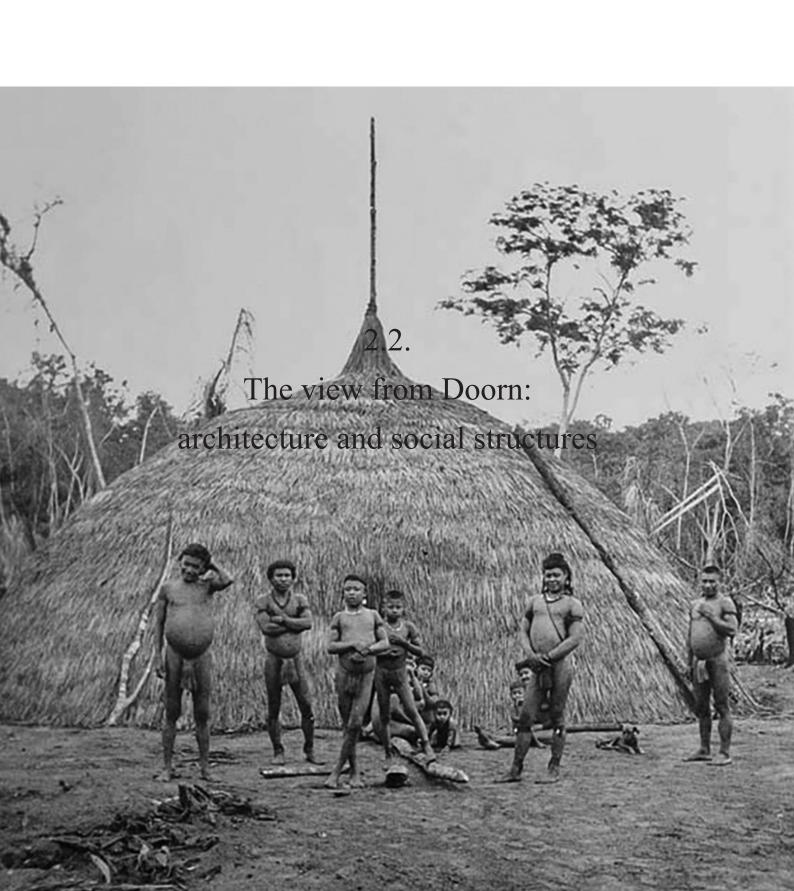*Águas Livres housing estate (1953-1956)*

74 - Ruy d'Athouguia, Pedro Cid, Alberto Pessoa -
Calouste Gulbenkian Foundation (1959-1969)

75 - Nuno Teotónio Pereira, Nuno Portas - Sacred
Heart of Jesus Church (1962-1976)

76 - Januário Godinho, João Andersen - Lisbon Palace of
Justice (1962-1970)

2.2.

The view from Doorn:

architecture and social structures

*the principles now underlying the actions of men, at least
in a large portion of the world, are certainly more mechanical
than in other periods when they were grounded in
living consciousness and conviction*
Max Horkheimer[1]

One of the most interesting effects of the second postwar was the renewed interest in the humanities, in which no new radical debates arose since the dawn of functionalism (in Europe) and Boasian school (in the US). Existentialism, derived from the philosophical works of Soren Kierkegaard, Jean-Paul Sartre and Albert Camus; and phenomenology, derived from the works of Edmund Husserl and Martin Heidegger, are a point of interest right after 1945, when Maurice Merleau-Ponty publishes his «Phenomenology of perception». Also in France, Gaston Bachelard writes several monographs, including «The poetics of space» (1957), also searching for a new standard on ontology and metaphysics. One of the main points of Merleau-Ponty was this: *The phenomenological world is not of the pure being, but of the sense which is reflected from my experiences and of the intersection of my experiences and those of others, by the gear of some over the others, thus being inseparable from subjectivity and intersubjectivity which are made one by the reprise of my experiences past in my experiences present, of the experience of other on my own[2].*

This emphasis on subjectivity and intersubjectivity was a fundamental one for the work and thought of Van Eyck – which largely influences Team 10 as a group – as it was expressed in some his most thoughtful and poetical aphorisms: *Whatever space and time mean, place and occasion mean more. For space in the image of man is place and time in the image of man is occasion[3].* As a criticism of modern architecture, this idea attacks its abstract notions. But as a program for a new architecture, it becomes the foundational premise, built *in human terms: since man is both the subject and the object of architecture, it follows that its primary job is to provide the former for the sake of the latter[4].*

Fundamental to this shift is the notion more dear to Van Eyck – from which all others depend – that of relativity. As a dismissal of determinism in the sciences, but also in aesthetics and art in a general sense (including architecture), this notion is perhaps Van Eyck's greatest contribution for Team 10 ideas. He states:

1   **HORKHEIMER, Max (1939 [2002]).** *The social function of philosophy*. In «Critical theory – selected essays», ed. Continuum, New York, 2002. p.258
2   **MERLEAU-PONTY, Maurice (1945 [1989]).** *Phénoménologie de la perception*. Ed. Gallimard, Paris. p. XV [free translation]
3   **VAN EYCK, Aldo (1962[2006]).** *Writings, vol.1: The child, the city and the artist*. Op-cit. p.50
4   **VAN EYCK, Aldo (1962[2006]).** *Writings, vol.1: The child, the city and the artist*. Op-cit. p.61

the mild gears of reciprocity upset the static hierarchy within which all 'things' are stratified at the expense of their real identity, profoundly affecting our appreciation of them; of their multilateral meaning; of the space between and around them (rendering it at least less like nothing); and of temporal experience[5]. Thus the notion of relativity is understood in relation to phenomenology's emphasizing of subjectivity and inter-subjectivity. Though Merleau-Ponty made it a point to separate phenomenology from *causal explanations which the erudite, the historian or the sociologist can provide*[6], Van Eyck sought to understand phenomena of perception as (co-) determined by cultural conditions, which he studied especially from the work of American particularist anthropology.

It may be no accident that Otterlo includes some attempts to think of habitat outside the West, taking into consideration that, in «The story of another idea», Van Eyck includes, among the excerpts from Aix 1953, a long quote of Franz Boas' «Primitive art» (1927). In fact, the term 'cultural relativism', so important for Van Eyck and for Team 10 in general, was actually coined by Boas[7].

It may be considered Van Eyck's own input the fact that in Aix there was not only an intention of understanding social territories which were not altogether contained in the phenomenon of modernity but also – and perhaps more importantly – the recognition of a what modernism is lacking that is verifiable in autochthonous architecture of 'primitive' tribes: *Its forms teach us how to deal with the specific social, territorial and cosmic conditions which confront it. Here, we know social and aesthetic imagination form a complete unity*[8]. Thus, it was modern western architecture which is found wanting in its connection with social and cultural reality, justifying the need to expand this anthropological investigation towards 'architectonic invention', the prescribed solution-finding method of the Doorn Manifesto.

Team 10 inflates CIAM – although to no avail – to actual sociological work, which would only become a specific concern in Team 10 development of new notions. By the time Team 10 is forming, its first – and arguably greatest – influence comes from the American particularists, with their emphasis on relativism and pattern.

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In social terms, relativism had been established by the late works of Durkheim – some of his «Année Sociologique» papers and «The elementary forms of religious life» (1912) – and then by Mauss, Malinowski and Radcliffe-Brown. But signs of the same relativism are also found in the US, at more or less the same time. American Lewis Henry Morgan had been of course one of the founders of evolutionism, but it was up

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5   **VAN EYCK, Aldo (1962 [2006])**. *Writings, vol.1: The child, the city and the artist*. Op-cit. p.47
6   **MERLEAU-PONTY, Maurice (1945 [1989])**. *Phénoménologie de la perception*. Op-cit. p. I [free translation]
7   Cf. **ERIKSEN, Thomas Hyllan; NIELSEN, Finn Sivert (2001)**. *A History of Anthropology*. Op-cit. p. 40
8   **GIEDION, VAN EYCK, et. al.,** *Report commission 2, CIAM 9 Aix-en-Provence*, quoted in **VAN EYCK, Aldo (1959 [2006])**. *The story of another idea*. In «Writings, vol.1: Collected articles». Op-cit. p.252

to Franz Boas to give a new start to the discipline on the other side of the Atlantic – quite literally, since Boas was a German geographer who moved to New York, escaping (at least partly) anti-Semitism, and becoming closer to the Amerindians he wanted to study[9].

It is chiefly as a professor that Boas becomes relevant, training numerous talented anthropologists, some of whom remained close collaborators in Columbia University. His critique of evolutionism led him to some very original ideas and, ultimately, to the formation of a general 'school' of anthropology. Although he was skeptical of evolutionism, he accepted the Tylorian notion culture, but criticized in a way that divided anthropology in four distinct fields: linguistics, physical anthropology, archaeology and cultural anthropology[10]. On the other hand, he emphasized the importance of direct field-research – as did the Europeans – although unlike Malinowski he did not think that long stays were especially decisive[11].

Aside from the belief that anthropology was about culture, including but not limited to society, his acceptance of biological data, another major difference between Boas and the Europeans was his acceptance of history[12], which may be seen in connection to his sympathy for diffusionism. The inclusion of history in Boas' anthropology, however, must be seen with all its specificity: *Historical investigation was merely a supplementary tool in the study of physical traits, language, and culture, since the limited availability of historical data in the field of ethnology forced one to seek evidence in the present[13].* This had a very important impact on the basic theories of evolutionism, for, as Boas said himself, *when we find analogous single traits of culture among distant peoples, the presumption is not that there has been a common historical source, but that they have arisen independently[14].*

Thus, this acceptance of history is not of a common history – which was the belief of evolutionism – but rather the acceptance of specific (different) histories, which have to do with the way different societies deal with universal elementary phenomena: *The influence of external and internal factors upon elementary ideas embodies one group of laws governing the growth of culture. Therefore, our endeavors must be directed to showing how such factors modify elementary ideas[15].* In a sense, Boas' notions run parallel to those of Europeans, while he tends to focus less on function than on meaning, thus distancing himself from Durkheimian (functionalist) analysis: *Meaning, not function, was the goal of ethnological investigation, and it could only be understood in its geographical and historical context[16].*

9   Cf. **ERIKSEN, Thomas Hyllan; NIELSEN, Finn Sivert (2001)**. *A History of Anthropology*. Op-cit. p. 39
10   Cf. **ERIKSEN, Thomas Hyllan; NIELSEN, Finn Sivert (2001)**. *A History of Anthropology*. Op-cit. p. 39
11   Cf. **ERIKSEN, Thomas Hyllan; NIELSEN, Finn Sivert (2001)**. *A History of Anthropology*. Op-cit. p. 40
12   Cf. **ERIKSEN, Thomas Hyllan; NIELSEN, Finn Sivert (2001)**. *A History of Anthropology*. Op-cit. p. 40
13   **BUNZL, Matti**. *Franz Boas and the Humboldtian tradition: From Volksgeist and Nationalcharakter to an Anthropological Concept of Culture.* In **STOCKING JR, George W. (org) (1996)**. *History of Anthropology, vol.8: Volksgeist as method and ethic*. Ed. University of Wisconsin Press, Wisconsin. p.58
14   **BOAS, Franz (1896 [1940])**. *The limitations of the comparative method of anthropology*. In «Race, Language and Culture», ed. McMillan, New York. p.271
15   **BOAS, Franz (1896 [1940])**. *The limitations of the comparative method of anthropology*. In «Race, Language and Culture», Op-cit. p.271
16   **BUNZL, Matti**. *Franz Boas and the Humboldtian tradition.* In **STOCKING JR, George W. (org) (1996)**. *History of Anthropology, vol.8.* Op-cit. p.57

The method he proposed was historical particularism meaning the belief that *each culture [contains] its own values and its own unique history, which [can], in some cases, be reconstructed by anthropologists and that there is intrinsic value in the plurality of cultural practices in the world[17].* Although Boas developed a nearly-impossible amount of work, he is mostly recognized for his role as a professor to a generation of anthropologists, mostly because *he left no grand theory or monumental work that is read by each succeeding generation of anthropologists[18].*

It would be up to one of his students and close collaborators to write such a book. The retirement of Boas was announced in 1926, and it lead to a difficult process of choosing his successor. In the end, the position went to Ralph Linton[19], although it is generally believed that it was Boas' wish that his successor would be his former student and then close collaborator Ruth Fulton Benedict. Because of both the need for a political cool-down and because Benedict was a woman, she did not get the chairmanship[20].

Benedict's work has several continuities with that of Boas, although in all fairness, a lot of the most important aspects of her magnum-opus, «Patterns of culture» (1934) are due to her own developments, including her emphasis on *the psychological aspects of culture[21].* She reframes Boas' core ideas on cultural relativism, emphasizing that although certain aspects of social organization can be considered transcultural, the same doesn't happen with the contents of those organizations: *Culture is not a biologically transmitted complex. What is lost in Nature's guaranty of safety is made up in the advantage of greater plasticity[22].* What is characteristically human is this plasticity – this creative capacity to respond to elementary phenomena, as defined earlier by Boas.

It is to sustain the pre-eminence of cultural conditions that Benedict's notion of pattern becomes decisive: *The diversity of culture results not only from the ease with which societies elaborate or reject possible aspects of existence. It is due even more to a complex interweaving of cultural traits. The final form of any traditional institution, (...) goes far beyond the original human impulse. In great measure this final form depends upon the way in which the trait has merged with other traits from different fields of experience[23].* Thus, culture is not so powerful in molding minds and behavior from biology up because of mere traditional inheritance, but mostly because culture merges a wide set of fields of experience, thus creating a sort of gestalt from which the world is rendered intelligible. This simple argument is simultaneously a precise critique of evolutionism – pointing out its sometimes abusive interpretation of fragmentary data –, but also a further justification of the importance of fieldwork, and mostly a methodology for analysis that highlights the

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17 **ERIKSEN, Thomas Hyllan; NIELSEN, Finn Sivert (2001)**. *A History of Anthropology*. Op-cit. p. 40
18 **ERIKSEN, Thomas Hyllan; NIELSEN, Finn Sivert (2001)**. *A History of Anthropology*. Op-cit. p. 40
19 Cf. **HEYER YOUNG, Virginia (2005)**. *Ruth Benedict – Beyond relativity, beyond pattern*. Op.cit. p.48
20 Cf. **HEYER YOUNG, Virginia (2005)**. *Ruth Benedict – Beyond relativity, beyond pattern*. Op.cit. p.49
21 **HEYER YOUNG, Virginia (2005)**. *Ruth Benedict – Beyond relativity, beyond pattern*. Op.cit. p.51
22 **BENEDICT, Ruth (1934)**. *Patterns of culture*. Ed. Houghton Mifflin Company, Boston, 1934. p.14
23 **BENEDICT, Ruth (1934)**. *Patterns of culture*. Op-cit.p.37

importance and the demands of cultural relativism. She further states: *The significance of cultural behavior is not exhausted when we have clearly understood that it is local and man-made and hugely variable. It tends also to be integrated. A culture, like an individual, is a more or less consistent pattern of thought and action*[24].

Integration, then, is the actual meaning of pattern, in the sense that it only exists through integration of different aspects into a continuum. Thus, in a position that somehow echoes Durkheim's, Benedict states that *The whole (...) is not merely the sum of all its parts, but the result of a unique arrangement and interrelation of the parts that has brought about a new entity*[25].

To be sure, Benedict is not so absolutist as to assume patterns to be rigidly fixed or all-inclusive. In fact, she argues against both ideas. As for the first, she is clear in saying that *All cultures, of course, have not shaped their thousand items of behavior to a balanced and rhythmic pattern. Like certain individuals, certain social orders do not subordinate activities to a ruling motivation. They scatter*[26]. As for the complicated relation between collective and individual, Benedict is clear that *No individual can arrive even at the threshold of his potentialities without a culture in which he participates. Conversely, no civilization has in it any element which in the last analysis is not the contribution of an individual*[27]. Although this relation is in no way a simple one, it does seem to knit the antagonism between holism and individualism, which had been a sort of dispute in European sociology, as exemplified by the differences between Durkheim and Weber.

Both these problems – the implications of cultural relativism and the holism-individualism tension – come to be concerns of Van Eyck, expressed as philosophical problems and as challenges for architecture. In «The child, the city and the artist», he already quotes both Boas[28] and Benedict[29]. To be sure, most of Boas' sparse work was already available in the heroic days of modernism, and that Benedict's «Patterns of culture» was published one year after the writing of the Chartre d'Athénes. Despite that, no one showed an interest on the questions raised by anthropology in CIAM 5, in Paris 1937. Moreover, the Chartre had been published by Le Corbusier in 1942 with no mention of cultural relativism, which could jeopardize the universal validity of the four functions. And when CIAM re-gathered after WW2 in Bridgewater 1947, no one was interested in the idea either. As for the Smithsons, if they did not read Benedict on the advice of Van Eyck, there are indications that they have read «Patterns of culture» because of the influence of their friend, sociologist Judith Henderson, who in the 30s had been in the US studying anthropology under the direction of Margaret Mead,

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24 **BENEDICT, Ruth (1934)**. *Patterns of culture*. Op-cit. p.46
25 **BENEDICT, Ruth (1934)**. *Patterns of culture*. Op-cit. p.47
26 **BENEDICT, Ruth (1934)**. *Patterns of culture*. Op-cit. p.223
27 **BENEDICT, Ruth (1934)**. *Patterns of culture*. Op-cit. p.253
28 Cf. **VAN EYCK, Aldo (1962 [2006])**. *Writings, vol.1: The child, the city and the artist*. Ed. Sun, Amsterdam, 2006. p.119
29 Cf. **VAN EYCK, Aldo (1962 [2006])**. *Writings, vol.1: The child, the city and the artist*. Ed. Sun, Amsterdam, 2006. p.161

a collaborator, close friend and later lover of Benedict[30].

In fact, perhaps «Patterns of culture» even identifies the major problem posed by the young architects who would later constitute Team 10: *Some cultures, like some periods of art, fail of (...) integration[31]*. Modern architecture seemed to be one of those examples, and the whole *raison d'être* of the group was the reestablishment this integration. Several aspects of their basic critiques of modernism can be read as precisely denouncements of this lack of integration.

Benedict's proposition that *All the miscellaneous behavior directed toward getting a living, mating, warring, and worshipping the gods, is made over into consistent patterns in accordance with unconscious canons of choice that develop within the culture*[32] was assumed as a general imperative: there can be no architecture detached from an understanding of patterns. The Doorn Manifesto indeed shows several echoes of Benedict: point 1 states that *It is useless to consider the house except as a part of a community owing to the inter-action of these on each other;* and point 6 that *Any community must be internally convenient;* while the notion of habitat presented in point 3 shows just how much of the concept confirms Benedict's theory: *'Habitat' is concerned with the particular house in the particular type of community*[33].

This can be seen even in the use of the term 'pattern' by the Smithsons from early on. In 1956, they developed some studies on infra-structure which led to later studies presented in CIAM 10. These infra-structure studies – including an early sketch of a Cluster City – were interpretations of a conception of town: *A town is by definition a specific pattern of association, a pattern unique for each people, in each location, at each time. To achieve this specific pattern it must develop from principles which give the evolving organism consistency and unity*[34]. This understanding of 'pattern' is clearly akin to Benedict's, even though the Smithsons use it in the sense of conceiving a built expression of it. These projects prove the utility of Benedict's concept if we take into consideration that they were designed as a critiques of *the existing closed patterns of finite spaces and self-contained buildings*[35]. Thus, as Team 10 meetings of the 60s and 70s start to focus on the relation between social and built structure, and on the integration of groups of buildings in an overall structure, the influence of Benedict shows, more and more, its constructive and creative potential.

By the time Otterlo came to happen in 1959, Van Eyck was ready to discuss relativity in terms of anthropology, physics, phenomenology and architecture. In fact, he is rather clear in his use of *relativity to cover the totality of this mutual concept – call it attitude – i.e. beyond the Einsteinian connotation*[36]. So, if

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30   Cf. **WALSH, Victoria (2013)**. *Reordering and redistributing the visual: the expanded 'field' of pattern-making in 'Parallel of Life and Art' and Hammer Prints*. In «Journal of Visual Culture», vol.12(2), p.239

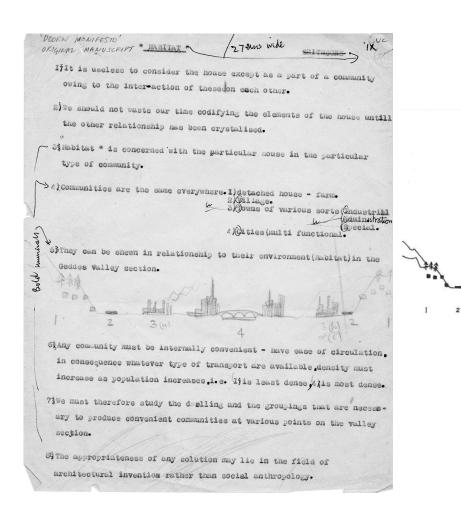31   **BENEDICT, Ruth (1934)**. *Patterns of culture*. Op-cit. p.47

32   **BENEDICT, Ruth (1934)**. *Patterns of culture*. Op-cit. p.48

33   All quotes: **DOORN MANIFESTO (1954)** in **SMITHSON, Alison; SMITHSON, Peter (1967)**. *Urban structuring*. Op-cit. p.19

34   **SMITHSON, Alison; SMITHSON, Peter (1967)**. *Urban structuring*. Op-cit. p.29

35   **SMITHSON, Alison; SMITHSON, Peter (1967)**. *Urban structuring*. Op-cit. p.29

36   **VAN EYCK, Aldo (1962 [2006])**. *Writings, vol.1: The child, the city and the artist*. Ed. Sun, Amsterdam, 2006. p.47

77 and 78 - Team X - Doorn Manifesto (1954) draft and printed version

Van Eyck's critique of architecture depended on a considerable amount of concepts, relativity is the concept that gathers all the others: *What is needed is a dimensional change, both in our way of thinking and working, which will allow the quantitative nature of each separate polarity to be encompassed and mitigated by the qualitative nature of all twin phenomena combined: the Medicine of Reciprocity[37].*

Yet, in this very statement written in 1962, Van Eyck is crossing lines from one major philosophical current of the second post-war – phenomenology – to another one which was more recent by more or less a decade – structuralism.

The phenomenological rebirth of Merleau-Ponty or Bachelard is met in the early 50s with an oppositional approach, led by French anthropologist Claude Lévi-Strauss. Although Van Eyck only came to read Lévi-Strauss rather late – after his Amsterdam Playgrounds, after the Orphanage and after the composition of «The child, the city and the artist» in 1962[38] – there are very surprising parallels between the newborn theory of structuralism and Van Eyck's ideas.

Trained as a philosopher, Lévi-Strauss remains uninterested in phenomenology or existentialism[39]. Like Malinowski, Lévi-Strauss nearly stumbles upon anthropology. In 1935, he ran from France to Brazil[40], due to anti-Semitic laws. There, he manages to do fieldwork in Brazil – where he makes several expeditions in Amazonia with the Caduveo[41], the Bororo[42], the Nambikwara[43] and the Tupi-Kahuahib[44]. Afterwards, he movs to the US where he writes his doctorate on «La vie familiale et sociale des Indiens Nambikwara» (1946), he goes on to write «The elementary structures of kinship» in 1949. While there are some common points between Lévi-Strauss' anthropology and Boas' and Durkheim's, his most fundamental reference will not be an anthropologist, but a linguist.

Despite that, upon his return to France, he starts his academic career with an «Introduction to the work of Marcel Mauss» (1950). In this paper, Lévi-Strauss emphasizes Mauss' analysis of culture as a combination of symbolic systems, claiming that *All the systems seek to express certain aspects of physical reality and social reality, and even more, to express the links that those two types of reality have with each other and those that occur among the symbolic systems themselves[45].* Throughout the essay, Lévi-Strauss – perhaps

37   **VAN EYCK, Aldo (1962 [2006])**. *Writings, vol.1: The child, the city and the artist*. Ed. Sun, Amsterdam, 2006. p.65
38   Cf. **STRAUVEN, Francis (1994 [1998])**. *Aldo Van Eyck – The shape of relativity*. Trans. Victor J. Joseph. Ed. Architectura & Natura Press, Amsterdam. p.449
39   Cf. **LÉVI-STRAUSS, Claude (1955 [2015])**. *Tristes tropiques*. Ed. Plon/ Pocket, Paris. p.61
40   Cf. **LÉVI-STRAUSS, Claude (1955 [2015])**. *Tristes tropiques*. Op-cit. p.17
41   Cf. **LÉVI-STRAUSS, Claude (1955 [2015])**. *Tristes tropiques*. Op-cit. pp.173-223
42   Cf. **LÉVI-STRAUSS, Claude (1955 [2015])**. *Tristes tropiques*. Op-cit. pp.229-284
43   Cf. **LÉVI-STRAUSS, Claude (1955 [2015])**. *Tristes tropiques*. Op-cit. pp.285-377
44   Cf. **LÉVI-STRAUSS, Claude (1955 [2015])**. *Tristes tropiques*. Op-cit. pp.379-445
45   **LÉVI-STRAUSS, Claude (1950 [1987])**. *Introduction to the work of Marcel Mauss*. Trans. Felicity Baker, ed. Routledge, London, 1987. p.16

79 - Mundé tribe - photo by C. Lévi-Strauss (1936)

*80 - Bororo tribe funeral -
photo by C. Lévi-Strauss (1936)*

because of his own ideas – seeks to highlight these notions of symbolic value and of system in the work of Mauss. These have a theoretical implication that would later be of pivotal importance for structuralism: that the operations inside these systems *always authorise a reduction to a smaller number of operations, groups or persons, in which there finally remain only the fundamental terms of an equilibrium, diversely conceived and differently realised according to the type of society under scrutiny[46]*.

Thus, structuralism, as it came to be defined in the 1950s, is to some extent indebted to Durkheimian sociology. According to Lévi-Strauss, it was Durkheim who first resolved the apparent incompatibility between historical and ethnology: *he accused the theorists of ethnology not of ignoring history, but of building themselves an historical method which couldn't stand the comparison with true historians[47]*. In a sense, the death of the generation taught by Durkheim (most of them in WW1[48]) and the death of Mauss, Lévi-Strauss was the first French name to establish a grand theory in anthropology.

Aside from Durkheim, Boas had contributed to understand that, in anthropology, history is always *a history of a running moment which can only be sensed, a* microhistory *which can only be enjoyed, which cannot be linked to the past which the* macrohistory *of evolutionism and diffusionism couldn't*

46   **LÉVI-STRAUSS, Claude (1950 [1987])**. *Introduction to the work of Marcel Mauss.* Op-cit. p.39
47   **LÉVI-STRAUSS, Claude (1960 [1973])**. *Ce que l'ethnologie doit a Durkheim.* In «Anthropologie Structurale Deux», ed. Plon, Paris. p.59 [my translation]
48   Cf. **LÉVI-STRAUSS, Claude (1960 [1973])**. *Ce que l'ethnologie doit a Durkheim.* In «Anthropologie Structurale Deux», Op-cit. p.59

join[49]. And although it is true that Boas spent a lot of his research *investigating the diffusion of myths and demonstrating correlations between the geographical locations of peoples and their stories*[50], it is still true that his acceptance of diffusionism was always partial. To Ruth Benedict, on the other hand, Lévi-Strauss credits the articulation between anthropology and psychology – and particularly Gestalt Psychology which is central to the fundamental notions of structuralism[51]. Despite all these influences, Structuralism owes less to the past of anthropology than it does to early 20th century linguistics.

What is structuralism, then? Roland Barthes, one of the first literary and art critics to absorb the notion of structuralism, defends that *structuralism is essentially an* activity, *i.e., the controned succession of a certain number of mental operations*[52], more than a current or a school. It goes back to 1916, to Saussure's «Cours de linguistique génèrale», rapidly absorbed by the Linguistic Circle of Prague, led by Russian linguist Roman Jackobsen. Saussurian linguistics and phonology were an important discovery for Lévi-Strauss because *phonology goes from the study of* conscient *linguistic phenomena to their* unconscious *infrastructure (…) it introduces the notion of system*[53]. The notion of system –central for Durkheimian sociology and for particularism, especially Benedict – is thus rendered scientific in the structural study of language.

Saussurian theory is, in a sense, the first means by which this 'more scientific' approach comes to detach structuralism from its Durkheimian and Boasian roots: *Distinguishing between* langue *et* parole, *Saussure has shown that language offers two complementary aspects: one structural and the other statistical; langue belongs to a reversible time, and parole to an irreversible one*[54]. To be more specific, *langue* is a system of unconscious, social and formal norms, comprising linguistic signs, while *parole* is the use of linguistic signs, comprising the specific, individual and conscious ways in which we use language[55]. These linguistic signs (words) are the sum of a concept (the signified) and an acoustic image (the signifier), with an arbitrary connection to their reference (the 'thing' that's signified)[56].

Saussure believed that linguistics ought to study only *langue,* conceiving it as a system where every sign (word) only acquires meaning through its difference from other signs[57]. What is perhaps more important for Lévi-Strauss is that, to study language thus, means to study it as a system for signification, which makes

49   **LÉVI-STRAUSS, Claude (1949 [2012])**. *Introduction: Histoire et ethnologie.* In «Anthropologie structurale». Ed. Plon/ Agora, Paris. p.19 [author's italics] [my translation]
50   **BUNZL, Matti.** *Franz Boas and the Humboldtian tradition.* In **STOCKING JR, George W. (org) (1996).** *History of Anthropology, vol.8.* Op-cit. p.60
51   Cf. **LÉVI-STRAUSS, Claude (1958 [2012])**. *Postface au Chapitre XV.* In «Anthropologie structurale» (1958). Op-cit. p.379
52   **BARTHES, Roland (1963 [1972]).** *The structuralist activity.* In «Critical essays», trans. Richard Howard, Northwestern University Press, Evanston. p. 14 [author's italics]
53   **LÉVI-STRAUSS, Claude (1945 [2012])**. *L'analyse structurale en linguistique et en anthropologie.* In «Anthropologie structurale» (1958). Op-cit. p.46 [author's italics] [free translation]
54   **LÉVI-STRAUSS, Claude (1945 [2012])**. *La structure des mythes.* In «Anthropologie structurale» (1958). Op-cit. p.239
55   Cf. **CLARKE, Simon (1981).** *The foundations of structuralism: a critique of Lévi-Strauss and the Structuralist movement*. Ed. The Harvester Press, Sussex. p.120
56   Cf. **CLARKE, Simon (1981).** *The foundations of structuralism.* Op-cit. p.120
57   Cf. **CLARKE, Simon (1981).** *The foundations of structuralism.* Op-cit. p.125

it similar to several aspects of social life: *like phonemes, the terms of kinship are elements of significa-
tion; like them, they do not acquire meaning unless they are integrated in systems*[58]. It's a little hard not
to see that this isn't a significant departure from Benedict in terms of a conception of society. The shift of
structuralism is mostly a formalist one, focusing on the features of the system, rather than its content: in an-
other words, it's a shift towards an emphasis on structure alone. This formalism may be a direct consequence
of Lévi-Strauss' use of Saussure, who was famous for saying that *Language is a form and not a substance*[59].

This can be seen in the view posed by Barthes: *we must doubtless resort to pairings like those of* sig-
nifier/signified *and* synchronic/diachronic *in order to approach what distinguishes structuralism from other
modes of thought*[60]. The difference between Benedict's 'patterns' and Lévi-Strauss' 'structures' is also inad-
vertently explained by Barthes: *the world has never stopped looking for the meaning of what is given it and
of what it produces; what is new is a mode of thought (or a "poetics") which seeks less to assign completed
meanings to the objects it discovers than to know how meaning is possible, at what cost and by what means*[61].

As for Saussure's notion of arbitrary, Lévi-Strauss accepts the premise that *There are no necessary
relations as to vocabulary*[62]*,* and throughout his theory, the content of structures is presented as arbitrary.
Though these contents define society through convention, they are without any necessary, stable or con-
scious meaning[63]. Their solidity comes from them being organized in closed structures. All of these notions
are particularly important because of Lévi-Strauss' take on the idea of classification introduced by Dukheim
and Mauss. Yet unlike them, and because of his interest in Saussure, Lévi-Strauss will end up favoring intel-
lectualism over the sociological tradition[64]. This can clearly be seen in his account of classification given in
1962 «La pensée sauvage»: *the classificatory intention may always go to its end. It is defined according to
an implicit axiom according to which all classification happens through pairs of opposites: we only cease to
classify when it is no longer possible to oppose*[65].

It should be noted that the 1950s rediscovery of Saussurian theory was not a peaceful one. In 1957,
linguist and political philosopher Noam Chomsky published «Syntactic Structures»[66], a systematic debunk-
ing of structural linguistics. In fact, despite the tremendous influence of Saussure in structuralism and post-
structuralism, Norman K. Holland points out that *Saussure's views are not held (…) by modern linguists, only*

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58   **LÉVI-STRAUSS, Claude (1945 [2012])**. *L'analyse structurale en linguistique et en anthropologie.* In «Anthropologie structurale» (1958). Op-cit. p.47
[free translation]
59   **FERDINAND DE SAUSSURE**, quoted in **CLARKE, Simon (1981).** *The foundations of structuralism.* Op-cit. p.120
60   **BARTHES, Roland (1963 [1972]).** *The structuralist activity.* In «Critical essays». Op-cit. p.213 [author's italics]
61   **BARTHES, Roland (1963 [1972]).** *The structuralist activity.* In «Critical essays». Op-cit. p.218
62   **LÉVI-STRAUSS, Claude (1945 [2012])**. *L'analyse structurale en linguistique et en anthropologie.* In «Anthropologie structurale» (1958). Op-cit. p.50
[free translation]
63   Cf. **CLARKE, Simon (1981).** *The foundations of structuralism.* Op-cit. pp. 106-107
64   Cf. **CLARKE, Simon (1981).** *The foundations of structuralism.* Op-cit. p.90
65   **LÉVI-STRAUSS, Claude (1962 [2016]).** *La pensée sauvage.* Ed. Plon/ Agora, Paris. p.260 [free translation]
66   Cf. **CHOMSKY, Noam (1957 [2002]).** *Sytactic Structures.* Ed.Mouton de Gruyter, Berlin.

by literary critics and the occasional philosopher[67]. But despite its abandonment in linguistics, structuralism was deeply absorbed in the humanities. In the likes of Saussure, Lévi-Strauss conceived of social life as being a specific manifestation of an underlying structure, in which elements are intelligible because of their structural relationship of articulation or opposition between elements. So to speak, *the subject, conscience, will be elided by the rule, the code, the structure[68]*.

After an initial interest in kinship and marriage, Lévi-Strauss focused on mythology[69]. His first attempt at applying the structural method to a myth dates back to the same year of 1955, when he publishes the article *La structure des mythes,* but by 1971, he had already published two major critiques of the theories of totemism, «Le totémisme aujourd'hui» and «La pensée sauvage» (1962) and the four volumes of the «Mythologiques» series (1964-71). As for the Oedipus myth, *Lévi-Strauss studies it* working not with one but with all available versions of this myth, and organizing the common elements in a table that can be read both left to write and top down: *This system is of two dimensions: both diachronic and synchronic[70]*. The goal would be to find concordances and oppositions between terms. The myth of Oedipus, one of the most important ones in Western culture that resembles myths found pretty much everywhere, is a tragic story about destiny, fatality, incest and parricide – and, in Lévi-Strauss, it becomes a myth about man's self-chthonic incapability[71]. This method also stresses the two main operations of structuralism as described by Barthes: *dissection and articulation[72]*.

Today, one may regard these conclusions with the interest that rises out of something that's unusual, and eventually understand the interest of reaching the structure, the skeleton, of a given phenomenon, particularly if it is such a ubiquitous one. But it may be inevitable to find here a reductionism that, though interesting as a process, reaches a weirdly boring conclusion. One might say, as does Filipe Verde, on the structuralists: *self-absorbed shuffling and reshuffling the set of codes, they got distracted from the question they needed to ask to stop their compulsion: what is this for?[73]*

Barthes synthesizes that *Structure is (...) a* simulacrum *of the object, but a directed,* interested *simulacrum, since the imitated object makes something appear which remained invisible or, if one prefers, unintelligible in the natural object[74]*. This notion of structure will be paralleled by Van Eyck's work throughout the 1950s and 60s. The parallelism can be appreciated in the fact that the Orphanage starts to be designed in 1955, the same year as the first edition of Lévi-Strauss' «Tristes Tropiques», an instant classic in which he

67   **HOLLAND, Norman K (1992)**. *The critical I*. Columbia University Press, New York. p. 141. **This much-needed critique of Saussure brought on by Chomsky on linguistics and beyond, has been also put forward by such authors as Colin Falck, Camille Paglia, Marya Mazor, among others.**
68   **DOSSE, François (1991)**. *Histoire du structuralisme, vol.1*. Ed. La découverte, Paris. p.21 [free translation]
69   Cf. **DEBAENE, Vincent (2008)**. *Préface*, in «Oeuvres de Claude Lévi-Strauss», ed. Gallimard. p.XII
70   **LÉVI-STRAUSS, Claude (1955 [2012])**. *La structure des mythes*. In «Anthropologie structurale» (1958). Op-cit. p.242
71   Cf. **LÉVI-STRAUSS, Claude (1955 [2012])**. *La structure des mythes*. In «Anthropologie structurale» (1958). Op-cit. p.246
72   **BARTHES, Roland (1963 [1972])**. *The structuralist activity*. In «Critical essays». Op-cit. p.216
73   **VERDE, Filipe (2009)**. *O homem que transformou os mitos em matemática*, in «Ípsilon», 8/11. [free translation]
74   **BARTHES, Roland (1963 [1972])**. *The structuralist activity*. In «Critical essays». Op-cit. p.214-215 [author's italics]

Cadmos seeks
his sister Eu-
ropa, ravished
by Zeus

Cadmos kills
the dragon

The Spartoi kill
one another

Labdacos (Laios'
father) = *lame* (?)

Oedipus kills
his father,
Laios

Laios (Oedipus' fa-
ther) = *left-sided*
(?)

Oedipus kills
the Sphinx

Oedipus = *swollen-
foot* (?)

Oedipus marries
his mother,
Jocasta

Eteocles kills
his brother,
Polynices

Antigone buries
her brother,
Polynices, de-
spite prohibition

*81 - Claude Lévi-Strauss - Scheme showing the
structure of the Oedipus myth (1955)*

narrates not only his personal path towards a renewal of anthropological epistemologies, but also his experiences in the four expeditions in Brazil. Despite the tremendous success of «Tristes Tropiques», the methodological shift brought on by Lévi-Strauss happens in his sparsely published scholarly articles, which will be collected in book form in «Structural Anthropology» (1958).

The connection of these matters with architecture is a strong one, though not self-evident. As Herman Hertzberger puts it, *the concept of structure tends to obscure rather than clarify*[75]. In 1954 – one year before Lévi-Strauss' article on the Oedipus myth – Van Eyck had said, in a letter to the Smithsons: *We must rediscover the faculty with which to distinguish between what is elementary or permanent to man and what is arbitrary or temporary to man*[76]. This clearly stated division is at the core of Van Eyck's work from the beginning, and it again shows his kinship to structuralism. Roland Barthes called Lévi-Strauss' serial analysis (like the Oedipus myth) are *having-been-mades*[77], which means that they are meant to discover a meaning already existing but not visible. The parallel between Lévi-Strauss' having-been-mades to understand myths and Van Eyck's division of arbitrary and temporary is conspicuous: both aim at discerning what is elementary and permanent from what is

75   **HERTZBERGER, Herman (2009).** *Lessons for students in architecture.* 010 Publishers, Rotterdam. p.92
76   **VAN EYCK, Aldo**. *Letter to the Smithsons on the guideline for CIAM 10.* In «Writings, vol.1: Collected articles». Op-cit. p.187
77   **BARTHES, Roland (1963 [1972]).** *The structuralist activity.* In «Critical essays». Op-cit. p.219

incidental or temporary. Like Lévi-Strauss, so is Van Eyck looking to tell the structural skeleton from the content flesh, though his example is not a myth, but the city.

Already in the meeting of Bagnols 1960, it was a main issue *the creation of a new habitat which should be integrated into an existing urban and regional structure* and *the transformation of this structure*[78]. This shows not only the direct influence of Benedict's idea of integration and pattern, but also runs parallel to structuralist having-been-mades, shifting the focus of urbanism to the idea of society as developing through some structural integrity. Team 10 has, by then, absorbed the idea, recurrent in particularism and structuralism, of cultural relativism, treating societies as specific coherent entities. On the other hand, in order to understand these entities, architects need to understand them through a basic interpretation of their constitutive elements, that is, to understand them as having-been-mades.

In Otterlo, Herman Haan presented a housing project for Algerian Sahara, while Erskine presented one for the sub-Arctic region, thus pointing out the challenges of extreme climates[79]. And, in fact, Erskine would further develop his 'Sub-Arctic Habitat' research throughout the 60s, while Haan was to deeply study African cultures and to make several near-anthropological expeditions[80], and even make film documentaries, some of which he showed in Bagnols 1960[81]. In Royaumont 1962, *Invitations went to architects in Communist Eastern Europe (Hansen, Polónyi and Soltan), to Scandinavia (Grung and Pietilä) and to Southern Europe (Coderch, Correa, DeOiza and Távora). One list includes Tange, Kikutake, Kurokawa and Maki from Japan, and contact was also sought with Doshi, Alexander and Talati to represent the Indian situation*[82]. Moreover, in 1962, Van Eyck also publishes an essay on «The Pueblos» in 'Forum' August issue. In fact, he had been visiting non-Western tribes since the early 50s, including Ghardaia (Algerian Sahara, 1951), Salah (Algerian Sahara, 1951), Aoulef (Algerian Sahara, 1952), Djenné (1961), the Taos Pueblo (New Mexico, 1961), the Yugo Na (Dogonland, Mali, 1961) and the Banani (Yugo Doguru, 1961).

Though the 'Forum' article on the Pueblos is mostly a descriptive one, in other essays it becomes clear that the confrontation with these examples of foreign architecture were decisive for Van Eyck's assessment of the value of relativity. Further on, his connection to the Dogon tribe was also a very productive one, to which a whole chapter of «The child, the city and the artist» is devoted. Dogon housing, built roughly on stony mountain slopes, surprises Van Eyck not for its exotic aspect, but rather because of their achievement of place affinity: *the identification of the idea 'dwelling' with the idea 'village' on the one hand and the identification*

78   **VAN DEN HEUVEL, Dirk (2005).** *Team 10 on its own: against formulae, against formalism*. In «Team 10 1953-81: In search of a utopia in the present». Op-cit. p.84

79   Cf. **PEDRET, Annie (2005)**. *CIAM'59: the end of CIAM*. In «Team 10 1953-81: In search of a utopia in the present». Op-cit. p.62
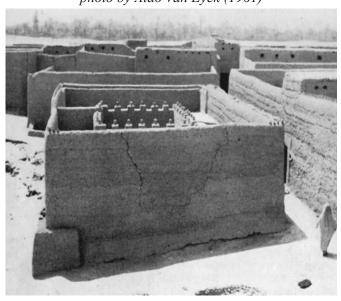
80   Cf. http://schatkamer.nai.nl/en/designers/herman-haan (viewed 7-9-2017)

81   Cf. **VAN DEN HEUVEL, Dirk (2005).** *Team 10 on its own: against formulae, against formalism*. In «Team 10 1953-81: In search of a utopia in the present». Op-cit. p.85

82   **VAN DEN HEUVEL, Dirk (2005).** *The issue of infrastructure*. In «Team 10 1953-81: In search of a utopia in the present». Op-cit. p.100

*82 - Pueblo houses in New Mexico -
photo by Aldo Van Eyck (1961)*

*83 - Aoulef houses in Algerian Sahara -
photo by Aldo Van Eyck (1952)*

of both together with those who dwell there on the other[83]. Here again, Benedict's notion of integration of particular phenomena into a wider coherent pattern can be sensed, while oppositions (as Lévi-Strauss would call them) or twin phenomena (as Van Eyck would) become understandable through their structural integrity. Van Eyck does not present Dogon as an example of village, but as an example of place affinity, which means that it is the structural relation between dwellings and dwellers that is being emphasized, not the content of this relation.

Cultural difference, and cultural relativism, are intrinsic to Team 10 debate and work, which seems to put them at odds with modern progressivism and closer to a more traditionalist culturalism.

Yet this culturalism is a complicated concept. Though it may be said to always be at the core of the works of those who sought to integrate or be in contact with Team 10, the notion itself must not be accepted unless one understands the multiple forces that construct this culturalism, and which are based on political and anthropological notions sometimes conflicting with each other. Culturalism, in itself, is almost always assumed to be a conservative standpoint in ideological terms, for it relies on the permanence of traditional values instead of revolutionary or liberal change. Baykan Günay does not avoid this idea when he states that *The [CIAM] second generation representatives of the culturalist model do not reject the industrial society but they try to adapt its space*

83   **VAN EYCK, Aldo (1962 [2006])**. *Writings, vol.1: The child, the city and the artist*. Ed. Sun, Amsterdam, 2006. p.191

understanding to that of the pre-industrial society[84].

But the culturalism of Team 10 must be seen as the knitting of two different notions: on one side, particularism and on the other pluralism. Again, these are confusing terms, especially when it comes to politics. Though Team 10 often base their works and their research on particularism, this is merely in anthropological terms.

To be sure, there is an ideological aspect to this, which is of no small importance. The Boasians were always keen on disproving the idea of the modern West as the pinnacle of evolution, which has serious implications in the discussion of such decisive matters as the subordination of women – already an issue since the first Suffragettes before WW1 – or racism, which was to be one of the major political struggles of the 60s, with the Civil Rights Movement in the US.

But particularism, in political terms, claims that only specific politics to specific interest groups are conceivable, with no large action being even conceptually possible. This is an ideological characteristic of postmodernism, while completely incompatible with Van Eyck's statement on Otterlo, where he says: *I believe that the moment you rediscover the old primordial principles of human nature, you discover something new. Because rediscovery always means to discover something new. It's just a constant rediscovery of eternal truth, which you translate into architecture (...) Man is always the same, in all places and all times. He has the same mental equipment, he just uses it and reacts differently according to his cultural or social background[85].*

Hence, particularism can hardly be said to politically describe the positions of Team 10 members. Their particularism is anthropological, but – unlike their near-contemporary postmodernists – they are aware that if no basic cross-cultural *human horizon*[86] is assumed, no action (political or architectonic) can be thought of. The political implications of their works are more akin to the notion of pluralism as defined by historian of ideas Isaiah Berlin, according to whom pluralism is *the conception that there are many different ends that men may seek and still be fully rational, fully men, capable of understanding each other and sympathizing and deriving light from each other*[87] while acknowledging that values *can be incompatible between cultures, or groups in the same culture*[88].

These very same notions can be found in Van Eyck's interpretation of Martin Buber's theory of 'the real third': *individualism sees man only in relation to himself, whilst collectivism fails to see man at all. (...) Neither one nor the other can pave the way that leads to the totality of man, for only between real people can*

84   **GÜNAY, Baykan (1988)**. *History of CIAM and Team 10*. Op-cit. p.26
85   **VAN EYCK, Aldo (1959 [2006]).** *Talk at the Otterlo Congress*. in «Writings, vol.1: Collected articles». Op-cit. pp.64-65
86   **BERLIN, Isaiah (2007)**. *The pursuit of the ideal*. In «Proper study of mankind: an anthology of essays», ed. Chatto & Windus, London. p.10
87   **BERLIN, Isaiah (2007)**. *The pursuit of the ideal*. Op-cit. p.9 [my italics]
88   **BERLIN, Isaiah (2007)**. *The pursuit of the ideal*. Op-cit. p.10

there be anything like real associations[89]. Again, this shows Van Eyck's unshakable belief in an architecture guided by phenomenological inter-subjectivity, but also his critical cross-reference with anthropology, for Ruth Benedict had likewise said that *To understand the behavior of the individual, it is not merely necessary to relate his personal life-history to his endowments, and to measure these against an arbitrarily selected normality. It is necessary also to relate his congenial responses to the behavior that is singled out in the institutions of his culture*[90].

The Smithsons' concern for 'appreciated units', already discussed since CIAM, also speaks to this concern: *An appreciated unit is not a 'visual group' or a 'neighborhood', but a part of a human agglomeration which can be 'felt'. The appreciated units must be different for each type of community*[91].

This sort of particularism belongs to study and solution-finding, while it also presupposes at least the basic dialogue between a 'real' community and a 'real' architect. Were this particularism political, and the possibility of this dialogue would be an impossibility from the get-go. Standing on opposition to this political freezing of particularism, is Van Eyck's notion of doorstep: *The real third is a real dialogue, a real embrace, a real duel between real people (...) [it's] something that happens between both [people] in a dimension only accessible to both. The in-between acquiring form*[92]. The doorstep is, then, an architectonic way of articulating this in-between realm, the meeting-point of twin phenomena, so that *Things of a very different nature can be familiarized by some device*[93].

The importance of twin phenomena, such as those inbuilt in the Amsterdam Orphanage is subsidiary to this ideological stand: *It is up for architecture to provide a built framework (...) for the twin phenomenon of the individual and the collective without resorting to arbitrary accentuation of either one at the expense of the other (...) so that basic twin phenomenon can be split into incompatible polarities*[94].

Moreover, it should be reminded that Team 10 was not about a common way of thinking, but about a dialogue between different acknowledged backgrounds. Giancarlo DeCarlo says: *it is important to face [members'] ideological background: the moral, political, rational, utopian pattern from which we derive both theoretical lines and architectural forms*[95]. Emphasis on difference was an obvious consequence to their particularism and in a sense, it's this critical dialogue that sustains some of the group's meetings after Otterlo, including those which dealt more directly – and perhaps more polemically – with politics.

Thus, Team 10 culturalism, as it starts to be defined even before Otterlo, is never about a plain

89   **VAN EYCK, Aldo (1962 [2006])**. *Writings, vol.1: The child, the city and the artist*. Ed. Sun, Amsterdam, 2006. p.54
90   **BENEDICT, Ruth (1934)**. *Patterns of culture*. Op-cit. p.254
91   **SMITHSON, Alison; SMITHSON, Peter (1967)**. *Urban structuring*. Op-cit. p.20
92   **VAN EYCK, Aldo (1962 [2006])**. *Writings, vol.1: The child, the city and the artist*. Ed. Sun, Amsterdam, 2006. p.54
93   **VAN EYCK, Aldo (1952 [2006])**. *Writings, vol.1: The child, the city and the artist*. Ed. Sun, Amsterdam, 2006. p.55
94   **VAN EYCK, Aldo (1962 [2006])**. *Writings, vol.1: The child, the city and the artist*. Ed. Sun, Amsterdam, 2006. p.60
95   **DeCARLO, Giancarlo (1967)**. *Preface*. In **SMITHSON, Alison (org) (1974)**. *Team 10 Primer*. Op-cit. p.4

reconciliation of opposites such as liberal and conservative, tradition or revolution – or old and new, as Günay hastily suggests. In fact, Van Eyck and the Smithsons have a much deeper understanding of the society they live in. Van Eyck's interest is never on old architecture – in a merely historical sense – but rather on elementary and continuous traits existing in all times, which must be the base for any architecture which seeks to have what architect Juhani Pallasmaa (b.1936) calls *existential depth and sincerity*[96]. As for the Smithsons, their interest in smaller patterns of association is no pastoral longing, but a result of their belief that modernism had wrongly interpreted modern society. In fact, the whole of the Smithsons' interest in popular culture – blatantly ignored by modernism – will be motivated by this need to grasp the true depth and complexity of modern life.

Thus, despite the deeply romantic pathos of Team 10 – in both its attitude towards modernist institutionalized authority and its notion of built structure and social structure – they are never romantic in the sense of nostalgia: this very point is made in Bagnols, when Candilis, Josic and Woods write on their letter of invitation to the meeting that Team 10 must stand *against formalism, whether modern or neo-romantic*[97].

Team 10 is inherently dependent on its notion of social action, for this is the very heart of the function of architects *towards the cohesion and convenience of the collective structure to which they belong*[98]. This means that culture has to be assessed both as an existing reality, which can be grasped in its structural aspects, but also as something which can be changed and even revolutionized. If modernism had attempted a revolution, it was through strategies of tabula-rasa, which failed to achieve a truly revolutionary architecture. The points of contact between Team 10 and anthropology – whether particularist or structuralist – form a motto for action: there is no revolution without knowledge of culture and society, for revolution is a process of transformation of something already existing into something else. This is the essence of the last point of the Doorn Manifesto: *The appropriateness of any solution may lie in the field of architectural invention rather than social anthropology*[99]. From knowledge comes the solution, for, as Portuguese poet Ana Hatherly (1929-2015) once said, *the first revolutionary act is to learn*[100].
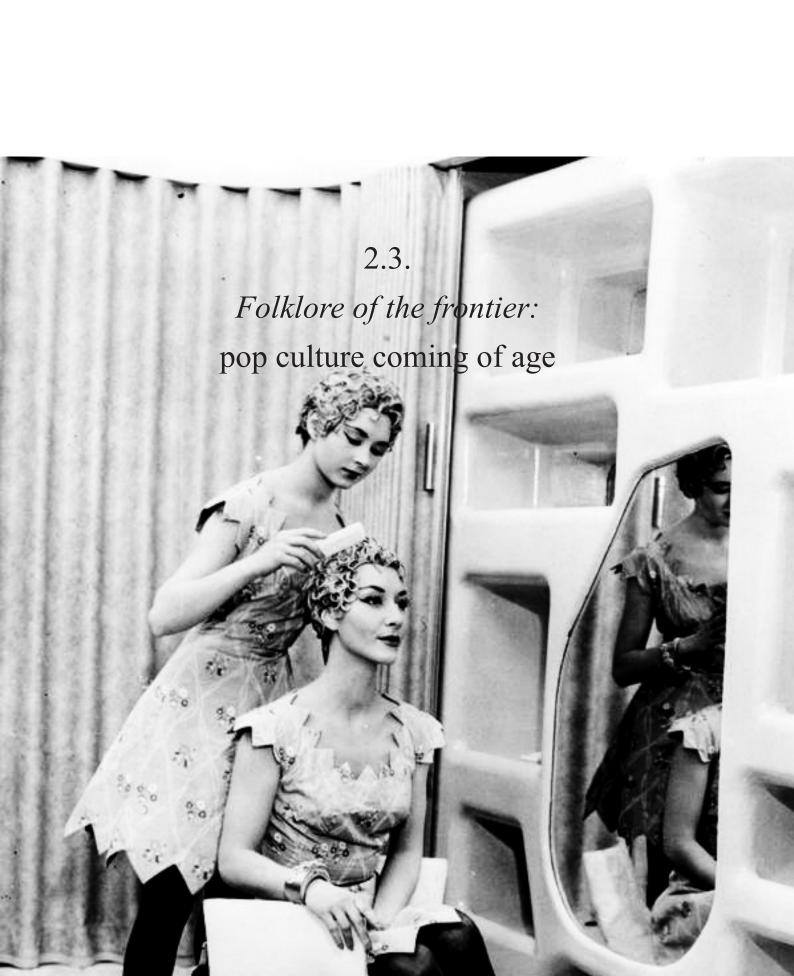
96   **PALLASMAA, Juhani**. *The eyes of the skin: architecture and the senses*. Ed. John Wiley and Sons, Sussex, 2007. p.30
97   **CANDILIS, JOSIC and WOODS** quoted in **VAN DEN HEUVEL, Dirk (2005).** *Team 10 on its own: against formulae, against formalism*. In «Team 10 1953-81: In search of a utopia in the present». Op-cit. p.85
98   *The aim of Team 10*. In **SMITHSON, Alison (org) (1974).** *Team 10 Primer*. Ed. MIT Press, Massachusetts, 1968. p.3
99   **DOORN MANIFESTO (1954)** in **SMITHSON, Alison; SMITHSON, Peter (1967)**. *Urban structuring*. Op-cit. p.19
100   **HATHERLY, Ana (1980)**. *Poemas de crítica e de revolta (1964-1966).* In «Poesia 1958-1978», ed. Moraes, Lisboa. p.60 [my translation]

2.3.

Folklore of the frontier:

pop culture coming of age

Within there runs blood,
The same old blood! the same red-running blood!
There swells and jets a heart, there all passions, desires, reachings, aspirations,
(Do you think they are not there because they are not express'd in parlors and lecture-rooms?)

Walt Whitman[1]

Right from the mid-50s to the very end of the Age of Aquarius, it's impossible to understand any cultural outline without acknowledging the importance of popular culture. Even in architecture, after the dissolution of CIAM in 1959, a lot of the work spawned by Team 10 or influenced by it expresses an interest in the popular realm, turning away from institutional and strict disciplinary approaches. Arnold Hauser defines popular culture as a spawn of the boredom of *the restless sensation-hungry urban form of life*[2], and he states that it can be traced back to Hellenistic Greece[3], while in order to acknowledge the specificities of popular art in the age of industrial capitalism, he uses the term mass-art, for *In the age of mass production, popular art takes on completely commercialized and highly rationalized forms, since it is intended to produce large numbers of easily and quickly salable goods in the shortest possible time*[4]. This distinction alone is enough to point out that the notion of popular culture is a complex and ever-changing one.

Like much else in western culture, the first distinction between high art and low art goes back to ancient Greece, in the work of Plato and Aristotle. For Plato, epic poetry as that of Homer is to be considered high culture, while tragedy and comedy, both associated with democracy, are presented by the conservative Plato as examples of low culture[5].

In his description of 'the painter of modern life' – which is no less a description of rising modern life – Baudelaire speaks to the same concern of high and low culture, but in a tone very different from the one found in Classical Athens: *Raphael, or Racine, does not contain the whole secret, (...) the minor poets too have something good, solid and delightful to offer; and (...) however much we may love* general *beauty, as it expressed by classical poets and artists, we are no less wrong to neglect* particular *beauty, the beauty of circumstance and sketch of manners*[6]. That Baudelaire finds this 'painting of manners' in colored engravings and fashion-plates confirms that it's up to the popular art objects of the time to show *the moral and aesthetic*

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1   *I Sing the Body Electric* #7
2   **HAUSER, Arnold (1974 [2011])**. *The sociology of art*. Trans. Kenneth J. Northcott, ed. Routledge, London, 2011. p.580
3   Cf. **HAUSER, Arnold (1974 [2011])**. *The sociology of art*. Op-cit. p.580
4   **HAUSER, Arnold (1974 [2011])**. *The sociology of art*. Op-cit. p.599
5   Cf. **PLATO**, *Republic*, Book X.
6   **BAUDELAIRE, Charles (1863 [1986])**. *The painter of modern life*. In «The painter of modern life and other essays». Op-cit., p.1

feeling of this time[7].

We can also find an interesting take on this issue in the work of Friedrich Nietzsche. In «The Birth of Tragedy», his first major essay, Nietzsche makes a distinction between epic (high) poetry and lyrical (popular) poetry, stating that *a new world of poetry begins with Archilochus, which is fundamentally opposed to the Homeric[8]*. Organizing his analysis on the opposition between Apollonian and Dyonisian energy, Nietzsche claims that *every period which is highly productive in popular songs has been most violently stirred by Dyonisian currents, which we must always regard as the substratum and prerequisite of the popular song[9].* The ritual and majestic Dyonisian impulse, inherent to nature and challenging to culture's Apollonian order lies within popular poetry, thus turning into a celebratory rediscovery of nature's powerful voice.

Not that Nietzsche's views on popular habits were altogether simple. In fact, a contradiction may arise out of his own statements on the press and mass culture in the same essay[10]. His remarks on lyrical poetry as popular art are nonetheless important – even groundbreaking – when it comes to criticism of popular culture. The idea that intellectual processes on high culture – descending from Homeric tradition – cover up deep un-controllable or pre-conscious truths can be traced back to Nietzsche's cultural match of Dyonisus vs. Apollo. Even if modernism failed to take these ideas seriously, the suggestion that rationality in art meant *rationalization*, i.e. a sort of lie, would be central to critics of modernism. Reyner Banham in fact argues that one of the most important modern concepts, that of functionalism was *almost without exception (...) interpreted in the limited sense that Le Corbusier attributed to* Rational[11], prophetically adding that *Functionalism, as a creed or programme, may have a certain austere nobility, but it is poverty-stricken symbolically[12].* Probably very aware of it, Banham opens the door for popular culture to be embodied as a means of criticism of modern architecture, for it seemed to lack what Nietzsche called *the power of this artistic double impulse of nature which leaves its vestiges in the popular song in the like manner as the orgiastic movements of a people per-petuate themselves in its music[13].*

The account of popular song given by Nietzsche may well be at the base of the re-thinking that oc-curred in the late 50s on popular culture. The issue was certainly foreseen by Claude Lévi-Strauss in his arti-cle «La notion d'archaïsme en ethnologie» (1952) when he compares hegemonic cultures in Peru and Mexico to their neighbor smaller or poorer tribes: they do not copy each other, so *les analogies entre hautes et basses cultures tiennent à des raisons plus profondes[14].* And when it comes to look for these reasons, Lévi-Strauss

7   **BAUDELAIRE, Charles (1863 [1986])**. *The painter of modern life*. In «The painter of modern life and other essays». Op-cit., p.1
8   **NIETZSCHE, Friedrich (1871 [1923])**. *The birth of tragedy*. Trans. W.A. Haussmann. Ed. George Allen and Unwin, London.p.52
9   **NIETZSCHE, Friedrich (1871 [1923])**. *The birth of tragedy*. Op-cit. p.51
10   Cf. **NIETZSCHE, Friedrich (1871 [1923])**. *The birth of tragedy*. Op-cit. section 22
11   **BANHAM, Reyner (1960 [1994])**. *Theory and design in the first machine age*. Ed. Butterworth-Heinemann, Oxford. p.320 [author's italics]
12   **BANHAM, Reyner (1960 [1994])**. *Theory and design in the first machine age*. Op-cit. p.320
13   **NIETZSCHE, Friedrich (1871 [1923])**. *The birth of tragedy*. Op-cit. p.51
14   **LÉVI-STRAUSS, Claude (1958 [2012])**. *La notion d´Archaïsme en ethnologie*, in «Anthropologie structurale», Op.cit. p.126

states: *les uns et les autres dérivent d'une base commune, mais qu'on doit chercher sur un plan in-termédiaire[15]*.

The idea, expressed by Nietzsche and implicit in Lévi-Strauss, is what feeds the generation of the 1950s and 60s who started taking lower forms of culture seriously. If modernity – as Hauser thinks – can be said to originate a specific kind of popular culture, it's also true that modernism failed to acknowledge its power, leaving it to the second postwar to analyze the impacts of mass-culture. Marshall McLuhan's first book, «The mechanical bride» was published in 1951, with the curious subtitle of «Folklore of Industrial Man». The title echoes the optimistic treatises of Charles Fourier, like «Le nouvelle monde industriel» (1829), but also of some prominent anthropology books like Frazer's «Folk-lore in the Old Testament» (1918). Somehow, industrialization has evolved enough not only to develop a folklore of its own, but also for that folklore to be studied. McLuhan searches for this new mythological system in what would commonly be seen as lower culture. «The mechanical bride» is a deep and ambiguous reading of advertising, and its contradictory and glittering layers of meaning. For McLuhan, *industrial technique was born of a pre-industrial appetite – in the Newtonian age – for mechanical order and power[16]*. This is at the heart of advertising, which seems to be as complex and fascinating as any art object.

Hal Foster points out that *We associate Pop with music, fashion, art, and many other things, but not architecture, and yet Pop was bound up with architectural debates from first to last[17]*. Alison and Peter Smithson wrote an article in 1956, which was bound to be emblematic in this context. 'But today we collect ads' takes the same interest as McLuhan, but from the point of view of those who do not seek to understand ads, but also to use them as materials. They note how everyday objects become art: *the object can be discovered – objet trouvé or l'art brut – the object itself remaining the same; a literary of folk myth can arise, and again the object remains unchanged; or, the object can be used as a jumping-off point and is transformed[18]*. This idea, which they developed in the 50s as part of a group of revolutionary artists in the UK, was perhaps even more important to their own search for a new aesthetic that could connect with modern life in a deeper way than modernism had.
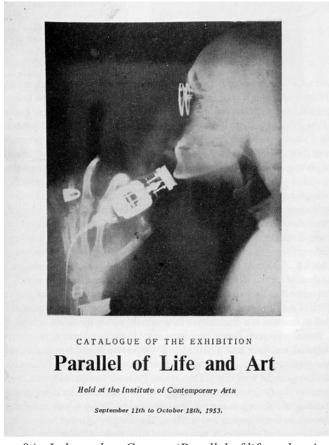
McLuhan's thought has more than accidental coincidences with the Smithsons' and their role in the Independent Group is key to this connection. This was a *speculative group, near to the visual arts but not*

15   **LÉVI-STRAUSS, Claude (1958 [2012])**. *La notion d´Archaïsme en ethnologie*, in «Anthropologie structuralel», op-cit. p.127
16   **McLUHAN, Marshall (1951 [2001])**. *The mechanical bride*. Ed. Gingko Press, Berkeley. p.22
17   **FOSTER, Hal (2011).** *The art-architecture complex*. Ed. Verso, London. p.1
18   **SMITHSON, Alison; SMITHSON, Peter (1956 [2003])**. *But today we collect ads*. In «L'architecture d'aujourd'hui», nº344 – Jan/Feb. p. 44

84 - Independent Group - 'Parallel of life and art'
exhibition catalogue (1953)

necessarily of them[19], which formed in the UK in the second postwar, for reasons akin to those that led to the formation of Team 10. Amongst the most preeminent members of the Independent Group were Eduardo Paolozzi, William Turnbull, Lawrence Alloway, Nigel Henderson, John Voelcker, Reyner Banham and Alison and Peter Smithson. Their common interests – which they were to explore in their individual works and in their collective exhibitions – pretty much all depended on the replacement of a pre-modern *aesthetic of scarcity* with a more complex and contemporary *aesthetic of plenty[20]*, through an *absorption of postwar informal art[21]*. Thus, one of the fundamental realization of this aesthetic of plenty is the generalized interest of the members of the group on popular culture, a term which, by then already, *could be used to refer to either the mass media or the fairground/carnival, the twentieth century or the nineteenth[22]*. In a sense, this becomes possible because the British share a language with the US, from which most of the references, at this point, are imported in terms of popular culture: *advertising, Detroit cars, Hollywood movies, and science fiction[23],* or, in the words of the more-inclusive Banham, *The popular arts of motorized, mechanized cultures (...) like*

19   **ALLOWAY, Lawrence (1990)**. *The Independent Group: Postwar Britain and the aesthetic of plenty*. In **ROBBINS, David (org).** *The Independent Group: Postwar Britain and the aesthetic of plenty*. Ed. The MIT Press, Massachusetts. p.49
20   **ALLOWAY, Lawrence (1990)**. *The Independent Group: Postwar Britain and the aesthetic of plenty*. In **ROBBINS, David (org).** *The Independent Group*. Op-cit. p.50
21   **ALLOWAY, Lawrence (1990)**. *The Independent Group: Postwar Britain and the aesthetic of plenty*. In **ROBBINS, David (org).** *The Independent Group*. Op-cit. p.52
22   **ALLOWAY, Lawrence (1990)**. *The Independent Group: Postwar Britain and the aesthetic of plenty*. In **ROBBINS, David (org).** *The Independent Group*. Op-cit. p.50
23   **ALLOWAY, Lawrence (1990)**. *The Independent Group: Postwar Britain and the aesthetic of plenty*. In **ROBBINS, David (org).** *The Independent Group*. Op-cit. p.50

85 - Independent Group - 'Parallel of life and art' exhibition (1953)

cinema, picture magazines, science fiction, comic books, radio, television, dance music, sport[24]. These were important elements to understand modern life, and therefore decisive for the Smithsons, who saw this as yet another research towards a *symbolic habitat[25]*.

The Independent Group organized two major exhibitions, which was nonetheless enough for their message to be clear. 1953 «Parallel of life and art» and 1956 «This is tomorrow» are happenings of tremendous importance in the context of a cultural shift which was about to explode, precisely around the problems posed by popular taste. On the other hand, this same subject will be important for the Smithsons' work and for their contributions to Team 10, as the notions of identity which they seek to preserve in (or despite) mass-production cannot be asserted without an understanding of mass-culture. The attitude of the Independent Group is fundamental here, because *there was no irony in our liking the rapid sequence of widescreen Big Studio movies[26]*. In fact, cinematic imagination was to be one of the main sources of inspiration for the Independent Group, particularly with sci-fi movies, which were – then as now – a ghetto of critically-ignored films: it was however a central interest in this context, for the iconoclastic features of the group made it clear that *science fiction was one of the few areas in which modern science was being discussed[27]*. To be sure, this 'discussion' is mostly operated in terms of aesthetics and style – hence the group's interest – for, on the other hand, Susan Sontag has rightly pointed out that *Science fiction films are not about science. They are about disaster, which is one of the oldest subjects of art[28]*.

These attitudes, to be sure, are in opposition with both the Smithsons' sympathy for socialist ideals (one should remember that Marxist-oriented Frankfurt School for Social Research tended to dismiss popular culture as a means of alienation[29]), and also with academic culture: *The university, to those for whom its culture seemed a limiting case, was disappointing in two ways: it cultivated a posture of detachment and nonchalance and it maintained a class- or education-bound dislike of popular culture[30]*. The Frankfurt School criticized high-culture for the "affirmative character" of its division of the world between the "cultural" world and the "real world", whereas popular culture, for most of its scholars, is tainted by a repressive form that crushes individuality in favor of capitalism[31]. Although these scholars do focus some dangerous aspects of popular culture, they leave no room for moral or political ambiguity, which may be why their assertions always miss something about the problem of popular imagination. The artist-composed Independent Group on the other hand *drew upon the avant-garde "found object" legacy to assert both the aesthetic*

24   **BANHAM, Reyner (1955 [1990]***). Industrial design and popular art*. In **ROBBINS, David (org).** *The Independent Group.* Op-cit. p.174
25   **ALISON and PETER SMITHSON** quoted in **WALSH, Victoria (2013)**. *Reordering and redistributing the visual.* Op-cit. p.223
26   **ALLOWAY, Lawrence (1990)**. *The Independent Group: Postwar Britain and the aesthetic of plenty*. In **ROBBINS, David (org).** *The Independent Group.* Op-cit. p.51 [author's italics]
27   **WHITHAM, Graham (1990)**. *Science fiction*. In **ROBBINS, David (org).** *The Independent Group.* Op-cit. p.61
28   **SONTAG, Susan (1965 [2009])**. *The imagination of disaster*. In «Against interpretation and other essays», ed. Penguin, London, p.213
29   Cf. **SCHUETZ, Arnold (1989)**. *The Frankfurt School and Popular Culture*. In «Studies in popular culture», vol.12, nº1. pp.1-14
30   **ALLOWAY, Lawrence (1990)**. *The Independent Group: Postwar Britain and the aesthetic of plenty*. In **ROBBINS, David (org).** *The Independent Group.* Op-cit. p.51
31   Cf. **SCHUETZ, Arnold (1989)**. *The Frankfurt School and Popular Culture*. In «Studies in popular culture», vol.12, nº1. pp.5-6

excitement of this image-structured world [of advertising] and its democratizing implications (...) Within the IG, "ads" connoted a more general explosion of significant subject matter[32]. Arnold Hauser, himself a Marxist, preserves the ambiguity of popular culture stating that *Popular art, which merges with the cares of everyday life, leads to evasion, to escape from facts of a higher order, from the seriousness and dangers of a moral existence, and it seduces us into attempts to flee from every duty and all responsibility[33],* while at the same time recognizing that, precisely because of this, popular art is more directly utilitarian than high art, for *Entertainment, relaxation, pointless, even capricious, play are indispensable conditions of life; they belong psychologically and physiologically to the preservation and renewal of vital forces[34].*

The Smithsons seemed to be perfectly aware of the opposition between the Independent Group and the dominant opinions on popular culture on the academia, for they would state later that *Scorning the sociologists of the time for collating past aspirations, we turned to this forever renewed source material so that we could be in a position to give people's aspirations at the same moment as they discovered they had them[35].* Though it is unclear if they actually meant this as a comment on the positions assumed by the Frankfurt School, it still remains true that its basic ideas on popular culture resonated throughout universities. However, the interest of the Smithsons may just be spot-on, for most of the interests of the group would become instrumental for their critique of architecture. In the case of sci-fi films, Sontag has lauded them for their *immediate representation of the extraordinary[36],* while pointing out that *Science – technology – is conceived of as the great unifier. Thus the science fiction films also project a Utopian fantasy[37].* This sense of the extraordinary, of a Utopia based on the actual possibilities of modern life transformed through symbolic individuation rather than rationalist reduction would be at the heart of the Smithsons' critique. It's interesting to compare the images of Metaluna, the planet of «This island earth» (1955) by Joseph F. Newman and Jack Arnold: what we see is a place built over great solid platforms, with occasional skyscrapers, entrances and rocket-launchers, all distributed according to a seemingly-organic scheme, not rationalist at all. The massive artificiality of the structure thus becomes lushly fused with the organic layout of the vertical structures. The same effect can be seen in one of the Smithsons' sketches for Golden Lane[38]. A twig-shaped platform of streets-in-the-air spreads across the territory, with occasional towers strategically placed. Again, in the Berlin Hausptadt project, these platforms are organized in a non-reticular scheme, even accepting a discreet organicism in order to respond to programmatic needs, while maintaining the tall buildings in an apparent random placing. This sense for monumentality, sensuality and even organicism is frequent in sci-fi films, and it may be no accident that the Smithsons' projects for superstructures so often have the forward-looking features of sci-fi.

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32   **ROBBINS, David (1990)**. *American Ads*. In **ROBBINS, David (org)**. *The Independent Group*. Op-cit. p.58

33   **HAUSER, Arnold (1974 [2011])**. *The sociology of art*. Op-cit. p.582

34   **HAUSER, Arnold (1974 [2011])**. *The sociology of art*. Op-cit. p.582

35   **SMITHSON, Alison; SMITHSON, Peter (1973)**. *Without rhetoric: an architectural aesthetic 1955-1972*. Ed. Latimer New Dimensions, London. p.2
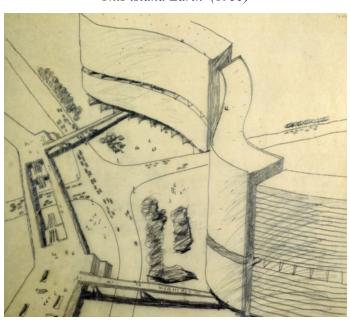
36   **SONTAG, Susan (1965 [2009])**. *The imagination of disaster*. In «Against interpretation and other essays» Op-cit. p.212

37   **SONTAG, Susan (1965 [2009])**. *The imagination of disaster*. In «Against interpretation and other essays». Op-cit. p.220

38   See below, **Case study: Golden Lane**

86 - Joseph F. Newman, Jack Arnold -
This island Earth (1955)

87 - Alison & Peter Smithson - Berlin Hauptstadt
perspective drawing (1957)

Popular culture also points out illuminates a further parallel between Team 10 architects and structural anthropology, for the Smithsons seem to think of advertising as the most emblematic modern example of Barthes' having-been-mades. That's the leit-motiv of both the Independent Group exhibitions, which were particularly effective in affirming the *fine art/pop art continuum,* a concept developed by the group, through their interest in these pop objects themselves, but also in recent theory, including the writings of Banham – who was a member –, of McLuhan's «Mechanical Bride»[39] and on Leslie Fiedler's writings on popular culture[40]. In fact, Fiedler doesn't shy away from the revolutionary possibilities of popular culture: *Contemporary popular culture (…) is distinguished from other folk art by its refusal to be shabby or second rate in appearance, by a refusal to know its place[41].* The impact of this continuum and its meaning in the experience of modern life is, to be sure, an aesthetic position, but no less a sociological one, for «Parallel of life and art» can be accurately described as an *anthropological staging of the process and conditions of cultural self-realization[42],* and one should remember that this was, according to Ruth Benedict, the key to interplay between individual and collective[43]. And in yet another sense, the aesthetic experience of «Parallel of life and art» (which today can be assessed only

39   Cf. **ROBBINS, David (1990)**. *American Ads*. In **ROBBINS, David (org).** *The Independent Group*. Op-cit. p.59
40   Cf. **BANHAM, Reyner (1955 [1990]).** *Industrial design and popular art*. In **ROBBINS, David (org).** *The Independent Group*. Op-cit. p.174
41   **LESLIE FIEDLER**, quoted in **BANHAM, Reyner (1955 [1990]).** *Industrial design and popular art*. In **ROBBINS, David (org).** *The Independent Group*. Op-cit. p.174
42   **WALSH, Victoria (2013)**. *Reordering and redistributing the visual*. Op-cit. p.224
43   Cf. **BENEDICT, Ruth (1934)**. *Patterns of culture*. Op-cit. p.253

through photographs) delivers precisely what the title suggests: the succession of photographs, without an apparent order, remind one of the structure of modernity in visual terms: the reproduction, re-articulation and chaotic juxtapositions of different messages, different visual techniques, different cultural realities which become explosive and euphoric through their very multiplicity. X-rays, sensual abstract curves, tribal masks, scientific regalia, illustrations, ads: all of these images could clash against one another, and yet this clashing itself is the spirit of the new age modernism had failed to see. The fine art/pop art continuum is not about the mixing of different visual codes, but rather about the complex new codes that all of the particular images create. It's a world where individuality is indeed threatened, but where the individual interpretation of the viewer can provide a unique position in relation to the images themselves.

In fact, it was intentional that the Independent Group *rejected the conventions, classifications and aesthetic norms of museum collections and displays, implementing instead an associative form of display*[44]. Modern life is a sea of visual lexicons, a perpetual but always unfinished re-imagination of the limits of the world. Through image-reproduction, the borderlines of different cultures and different aesthetic values become blurred, and available for countless interpretations. The overlapping of abstract painting, objects-trouvés, ads, photographs and images on non-Western art are, to be sure, a deeply discontinuous world – and yet this discontinuity is the very condition, and the very wonder, of the attained fine art/pop art continuum.

This notion is developed in the course of the next three years, culminating in the «This is tomorrow» exhibition in 1956. Considerably more ambitious in comparison to «Parallel of life and art», the idea of future seems to explain the relation between two, for in 1953 the Independent Group presented a wide anthology of the materials which, they thought, would construct the future, although Alloway notes: *The title was either ironic or intentionally inexact. The future it promises is withheld compared to, say, the city of the future by Moholo-Nagy in the movie* Things to come[45]. Much like Team 10, the Independent Group seems to perceive reality as being withheld because of the predominance of outdated notions.

In 'But today we collect ads', written for the 1956 «This is tomorrow» exhibition, the Smithsons largely exaggerate the importance of Le Corbusier's use of popular techniques, but also make a mature assessment of the kinship between architecture and pop culture: *the influence on mass standards and mass aspirations of advertising is now infinitely stronger than the pace setting of avant·garde architects, and it is taking over the functions of social reformers and politicians. Already the mass production industries have revolutionized half the house – kitchen, bathroom, utility room, and garage – without the intervention of the architect, and the curtain wall and the modular prefabricated building are causing us to revise our attitude to the relationship between architect and industrial production*[46]. This may well be the problem that makes

44   **WALSH, Victoria (2013)**. *Reordering and redistributing the visual*. Op-cit. pp. 224-225.
45   **ALLOWAY, Lawrence (1990)**. *The Independent Group: Postwar Britain and the aesthetic of plenty*. In **ROBBINS, David (org).** *The Independent Group*. Op-cit. p.52.
46   **SMITHSON, Alison; SMITHSON, Peter (1956 [2003])**. *But today we collect ads*. In «L'architecture d'aujourd'hui», nº344 – Jan/Fev. p. 44.

architecture's relationship with popular culture a lot more problematic than the other arts. Reyner Banham is much more realistic about the (missing) link between modernism and the expendability logos that's inherent to popular culture: *In fairness to Le Corbusier, it should be remembered that he was the first to raise the problem of permanence and expendability in engineering (...) Yet, recognizing this much, he declined to accept the consequences*[47].

When it comes to architecture, a survival of the fittest has started to happen, and architects seem to have missed it. Moreover, it is true that he had stated in «Vers une architecture» that *the specialized persons who make up the world of industry and business (...) will tell themselves that they are far removed from any aesthetic activity. They are wrong*, for they are among the most active creators of contemporary aesthetics[48]. Though this is one of the most brilliant passages of «Vers une architecture», it is still true that his defense of industrial design is mostly grounded on its rationalist value. This vision, often critiqued by Team 10, is yet again criticized by the Independent Group, for they thought that *mass media generates the only viable symbolism of our time, since "the fine arts sector" has failed to develop images of human action and experience"*[49]. In every sense, this idea resembles the one expressed by Bakema in 1956 as to what the 'new architecture' sought by Team 10: it is *the expression of a new relationship between man and man-made universe*[50].

Poetical as they may sound, Le Corbusier's assertions on technology never surpass the author's mechanist limitation. In 1967, already at the heart of the 60s revolutionary reappraisal of pop culture, Peter Smithson stated: *Europe has accomplished a change of life-style: its symbol is the motor-car. The new style reaches almost the whole of society, though pop styled clothes and 'gear'*[51]. This spirit – completely akin to McLuhan's assessment of popular culture, shows just how much Team 10 members were aware of the deep change brought forward by modern technology and popular culture, extending their thoughts on the subject much beyond the mere technical possibilities for architecture, and assuming it to have, more importantly, symbolic and transformative potential.

McLuhan dealt with ads as a sort of actual folklore: analyzing imagery and trying to figure out the morals. The Smithsons, and the Independent Group in general, were in the midst of a much more troublesome gesture: that of taking ads as a premise for art, design and architecture. This idea is clearly shared by the Smithsons, although they emphasize the importance of ads in ways that would later become foundational for Team 10 ideas: *both the Modern Movement in its heroic phase and our ideas of that time used as their measure traditional Japanese architecture (...) for the Japanese their* Form *was only a part of a general conception of life*[52].

47   **BANHAM, Reyner (1955 [1990]**). *Industrial design and popular art*. In **ROBBINS, David (org)**. *The Independent Group*. Op-cit. p.174
48   **LE CORBUSIER (1923 [1986]).** *Vers une architecture*. Op-cit. p.89 [author's italics]
49   **ROBBINS, David (1990)**. *American Ads*. In **ROBBINS, David (org)**. *The Independent Group*. Op-cit. p.58
50   **BAKEMA, Jaap (1956)**. *The role of the architect*. In **SMITHSON, Alison (org) (1974)**. *Team 10 Primer*. Op-cit. p.40
51   **SMITHSON, Peter (1967)**. *Preface*. In **SMITHSON, Alison (org) (1974)**. *Team 10 Primer*. Op-cit. p.6
52   **SMITHSON, Alison; SMITHSON, Peter (1973)**. *Without rhetoric: an architectural aesthetic 1955-1972*. Op-cit. pp.4-6 [authors' italics]

89 - 'This is tomorrow' exhibition poster (1956)

«This is tomorrow», the 1956 exhibition of the Independent Group, seemed to take advertising to the next level: it didn't allude to a symbolic ideal life, but rather was turning into matter. By stripping ads of their moral ambiguity, they turned them into near-radical experiments that were a sort of democratic secularization of advertising. This is clear in the group's definition of 'aesthetics of plenty': *plenty was a way of referring to abundance, the European forms of which could never be confused with American standards[53]*. Freed from guiding responsibilities, mythological concepts came down to earth, to the House of the Future[54], the Smithsons' contribution to «This is tomorrow». Elegance and fluidity embodied in concrete and glass, a big built implosion of concepts scattered in glossy magazine pages.

It is curious to see how much of the House of the Future can be enlightened by McLuhan. He notes how *anybody who takes time to study the techniques of pictorial reportage in the popular press and magazines will find a dominant pattern composed of sex and technology[55]*. This association of sex and technology in fact resonates with Nietzsche's notion of Apollo and Dyonisus, if we take into consideration that the first meant civilization and order, while the latter included nature and sexual energy. The interiors designed by the Smithsons in the House of the Future do seek no enact this weird *pas-de-deux*. The rough but roundly shape of the pillars, the subtle curves of the structure, the intimate interior garden, with the shy trees tickling concrete surfaces – all offer the same ambiguous meltdown of raw construction materials

53   **ALLOWAY, Lawrence (1990)**. *The Independent Group: Postwar Britain and the aesthetic of plenty*. In **ROBBINS, David (org)**. *The Independent Group*. Op-cit. p.52
54   See below, **Case study: House of the future**
55   **McLUHAN, Marshall (1951 [2001])**. *The mechanical bride*. p. 98

90, 91 and 92 - David Cronenberg - Videodrome (1983)

and sensual bodily form, a clash of sexual energy made linear. In advertising, this is no contradiction, but an actual value inherent to industrialized, i.e. civilized, society: *The modern nose, like the modern eye, has developed a sort of microscopic, intercellular intensity which makes our human contacts painful and revolting*[56].

There is a general sense that image gained an unprecedented importance in cultural and social space, both because of cinema and television, in which built spaces can be appreciated in continuous – though not necessarily in a realistic – way. Peter Smithson said: *Television has opened people's minds and a new class conscious of its existence as a group with a need for a lifestyle of its own. We as architects have still not found a built-mode appropriate to this life-style – we have not yet built the places 'where it can all happen'*[57]. As in McLuhan, as carrying messages capable of inflating consciousness and enlarge experience.

This is the idea that underlies David Cronenberg's «Videodrome» (1983), in which TV spreads an electronic sign that alters the organic structure of the brain, therefore altering the way in which humans interact with reality. The way to spread this brain alteration is through a snuff series called *Videodrome:* humankind's thirst for blood and violence is channeled so that it actively changes perception and neurological responses, thus potentially altering the outset of world conception. This interplay of sex and machinery, in fact, seems to echo the Hegelian notion of consciousness, in which there is no reality outside perception. Popular culture, as Cronenberg brilliantly shows in «Videodrome» has always been aware of technolo-

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56   **McLUHAN, Marshall (1951 [2001])**. *The mechanical bride*, p. 61
57   **SMITHSON, Peter (1967).** *Preface*. In **SMITHSON, Alison (org) (1974).** *Team 10 Primer*. Op-cit. p.6

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93 - Coca-Cola ad of the early 1950s

94 - Helmut Newton - Catherine Deneuve (1976)

gy's ability to influence perception and self-awareness, in ways that create both enthusiasm and anxiety.

It is noteworthy that Le Corbusier had stated in 1923 that *Every modern man has the mechanical sense. The feeling for mechanics exists and is justified by our daily activities. This feeling in regard to machinery is one of respect, gratitude and esteem*[58]. Though he correctly identified the phenomenon, as in so many instances, he failed to grasp its true meaning. The Smithsons are however not insensitive to the anxiety-inducing side of ads. They appreciate them for the flashing and aggressive aesthetics, but subject it to their more structured concepts on housing, drawn from architectural history and the humanities. Yet, by the 60s, the Smithsons keep making a case for an architecture which draws back to very unusual references. For instance, when discussing their own Churchill College scheme, the Wayland Young Pavilion, the Economist and the Fonthill Garden Pavillion, they mention play-houses and follies as inspiration[59], traditionally underrated architectonic pieces.

The interest in ads was a great influence on artists such as Andy Warhol, Helmut Newton or Robert Mapplethorpe, but it was also the start of a serious interest on popular culture in a general way. McLuhan had stated that *As the industrial market extends its power and control over thoughts and earnings alike, it swathes itself increasingly in the archaic garments of pre-industrial man*[60]. Times crashed: the modern way of life was based on a pre-industrial communication through image, the center of message-spreading until the invention of the press. The Smithsons too were

58   **LE CORBUSIER (1923 [1986]).** *Towards a new architecture.* Op-cit. pp.124-127

59   Cf. **SMITHSON, Alison; SMITHSON, Peter (1965).** *The pavilion and the route.* In «Architectural Design», March. p.145

60   **McLUHAN, Marshall (1951 [2001]).** *The mechanical bride.* p. 21

aware that popular culture and advertising had blown up the traditional understanding of art and they rightly acknowledge their central role in the postwar world: *today, the equivalent of the Dutch fruit and flower arrangement, the pictures of second rank of all Renaissance schools, and the plates that first presented to the public the Wonder of the Machine Age and the New Territories, is to be found in today's glossies -bound up with the throw-away object[61]*. What's noteworthy is that they do not just place ads as art, but mostly as an art form that depends of its capacity of mediating with society.

However, McLuhan did understand that what was defining to this *folklore of the frontier* was industrial capitalism. It is interesting to notice that three of the founding fathers of modern sociology had dedicated major studies to modern production system: Karl Marx's «Das Kapital» (1867-1894), Émile Durkheim's «The division of social labor» (1893) and Max Weber's «The protestant ethics and the spirit of capitalism» (1908). McLuhan, on the other hand, focuses on the consumption, that is, at the other end of the capitalist spectrum. In 1957, Roland Barthes would continue McLuhan's ethnography of this new folklore: the «Mythologies» is a collection of short essays on the symbols of French contemporary culture, ranging from wine to strip-tease and drag queens. The gate is open for the 60s critics to continue the interest with popular culture, as proven by the contributions of Leslie Fiedler, Susan Sontag, Camille Paglia and David Foster Wallace[62].

At the other end of the capitalist spectrum, then, a new sensibility is to be found. The 1960s would be the pivotal moment of this new sensibility. The contribution of McLuhan, Banham and the Smithsons is continued in the USA, where popular culture was not a parallel tradition – as it was in Europe – but a deeply rooted anti-academic heritage, including from Native tribes and African-Americans, whose cultures were to gain centrality with the African-American Civil Rights Movements from 1954 on.

It should be noticed that in 1965, Susan Sontag starts to describe what she feels to be a new sensibility, the first association she establishes is the one between the arts vs. science and technology. The scientific revolution, that spawned industrialism in economics and rationalism in science and philosophy, is now coming to a full-circle. Sontag claims *All kinds of conventionally accepted boundaries have thereby been challenged: not just the one between the "scientific" and the "literary-artistic" cultures, or the one between "art" and "non-art"; but also many established distinctions within the world of culture itself – that between form and content, the frivolous and the serious, and (a favorite of intellectual artists) "high" and "low culture"[63]*.

In this sense, ads wouldn't be the only aesthetic objects dependent on economic production. All consumption habits, including pop music, Hollywood movies, photography and graphic design became legitimate interests, as the Independent Group had predicted. When matched with the arts, including architecture and literature, it gave rise to concepts of anti-academicism and counterculture. Popular becomes pop, a term

61   **SMITHSON, Alison; SMITHSON, Peter (1956 [2003])**. *But today we collect ads*. In «L'architecture d'aujourd'hui», nº344 – Jan/Fev. p. 44
62   **These are only art or literature critics that have written on pop culture. The list does not include names such as Pierre Bordieu or Gilles Lipovestky who have studied pop culture from the standpoint of politics or society**
63   **SONTAG, Susan (1965 [2009])**. *One culture and the new sensibility*. In «Against interpretation and other essays», ed. Penguin, London, p.297

which can be used (for clarity purposes) to classify the mass-produced objects and works rooted not on traditional academic standards, but on industrial capitalism, street-culture and spectacle circuits. Like Sontag would point out, *The works of popular culture […] were seen as having little value because they were manufactured objects, bearing no individual stamp – group concoctions made for an undifferentiated audience[64].*

Despite the efforts of McLuhan, Barthes, Fiedler and Sontag to make no distinction between high (intellectual) art and lower (popular) art, in the 1990s, when Camille Paglia took a special interest in Hollywood movies, Madonna and fashion, pop criticism was still a risky move. And yet it is very likely that the absolute presence of pop culture has changed our sensibility for good. Hal Foster states that *the primary condition of Pop was a gradual reconfiguration of cultural pace, demanded by consumer capitalism, in which structure, surface, and symbol were combined in new ways[65].* The discomfort with pop culture comes from the fact that it presents a view of western culture and art that is at odds with modern narratives based on traditional disciplines. Paglia states that *Popular music and film are the great art forms of the twentieth century[66],* a premise that's compatible with Arnold Hauser's «The social history of art» (1957), whose last chapter, dedicated to the twentieth century is significantly titled *The film era.*

Depending on economic gain, pop culture caters to a general public and uses a particular aesthetics that will sell an idea, more than just an object. Hence its powerful graphic conceptions, that Alison and Peter Smithson rightly acknowledged. Still, there is more to popular culture than the commercial goal. Paglia says: *Everything implicit in the* Illiad, *the first great Western book, returns in a historical wave in modern popular culture, which I view as an eruption of our buried paganism[67].* This means that popular culture is not just about economics, it also reanimates a part of the Western canon, as opposed to the modernist goal to stand outside of History. Sontag also pointed out that *Some of the basic texts for this new cultural alignment are to be found in the writings of Nietzsche, Wittgenstein, Antonin Artaud, C.S. Sherrington, Buckminster Fuller, Marshall McLuhan, John Cage, André Breton, Roland Barthes, Claude Lévi-Strauss, Siegfried Giedeon, Norman O. Brown, and Gyorgy Kepes[68].* This will prove to be a very important fact, for what popular culture shows, when analyzed through this lens, is that the twentieth century has a vaster and more complex heritage that modern architecture also failed to acknowledge. Turning their back on the beaux-arts academic models, architects failed to see that a vast and riveting counterculture existed alongside.

Technology also allowed for a broader interest in traditional and vernacular heritages that had been almost ignored by academic and urban circuits. Music shows this phenomenon in a rather exemplary way.

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64   **SONTAG, Susan (1965 [2009])**. *One culture and the new sensibility*. In «Against interpretation and other essays», op-cit, p.297 – In this quote, Sontag uses "popular" to mean what above was defined as "pop".

65   **FOSTER, Hal (2011)**. *The art-architecture complex*. Op-cit. p.1

66   **PAGLIA, Camille (1990 [1991])**. *Rock as art*. In «Sex, art and American culture», ed. Pantheon Books, New York, 1991. p. 19

67   **PAGLIA, Camille (1990)**. *Sexual Personae: the cancelled preface*. In «Sex, art and American culture», op-cit. p. 102

68   **SONTAG, Susan (1965 [2009])**. *One culture and the new sensibility*. In «Against interpretation and other essays», op-cit, p.298

95 - Silo in Morgadio de Arge - photograph of the «Inquérito à Arquitectura Popular Portuguesa» (1961)

96 - «Bob Dylan» - Bob Dylan (1962)

Ronald D. Cohen points out that *Technological breakthroughs in the twentieth century, such as the phonograph, radio, and television, have made it possible to reach a wide audience, promoting the commercial outgrowth of folk music[69]*. To say this is to say that industrial capitalism paradoxically allowed for the diffusion of traditions that ran previous and parallel to capitalism itself. Folk music, as Cohen defines it, is a type of song that comes from a specific culture or region, sometimes from unknown authors, played by unprofessional musicians with acoustic instruments, with simple melodies and lyrics that survive historically through oral transmission[70].

Capitalist devices did not just show these traditional cultures. It was expectable that it would turn them into working matter, like the Smithons had seen with advertising and architecture. Folk revival (usually referred to as just 'folk') arises out of a fusion of pop with these traditional songs[71], something that happened in the United States before it did in the UK and in the rest of Europe, though by the 50s, interest in folk music was already considerable in the European music scene[72]. Bob Dylan's music, ever since his first album in 1962, is one example of folk revival, greatly

influential from the Age of Aquarius on, with names such as The Byrds and the Beach Boys, the psychedelic rock of Janis Joplin and The Doors, the folk rock of Joan Baez and Joni Mitchell and, more recently, Nick Drake, Jeff Buckley, Joanna Newsom or Mum-

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69   **COHEN, Ronald D. (2006)**. *Folk music – the basics*. Ed. Routledge, London. p. VIII

70   Cf. **COHEN, Ronald D. (2006)**. *Folk music – the basics*. Op-cit. pp. 1-2

71   **RUEHL, Kim (2017)**. *What is folk music – Understanding the origin of community music*. In «ToughtCo», https://www.thoughtco.com/what-is-folk-music-1322534 (viewed 17-3-2017)

72   Cf. **COHEN, Ronald D. (2006)**. *Folk music – the basics*. Op-cit. pp. 129-130

ford & Sons, among many others.

Van Eyck was also interested in popular culture but, unlike the Smithsons who mostly focused on advertising and Western technological aesthetics, Van Eyck was interested in the 'folk' aspect of popular culture, which may have overshadowed his connection to pop. His interest in the vernacular was motivated by his need to understand the connections between collective and individual. He establishes a difference between societies where art is a product of *a small minority of endowed individuals* and those where it is connected to *what the masses stood for[73]*. And yet, Van Eyck credits these masses for being creative in their own way: *In fact it is they in the first place, who made all the humble homogenous houses and villages one admires as much, though in a quite different way as the isolated buildings or open spaces that resulted from a personal concept in a particular period[74]*. For him, admiration for those vernacular examples is a direct result of an overstress on individual achievement in architecture – an attitude which predates modernism but was indeed enlarged by it. What was lost on those 'homogenous houses and villages' was *the phenomenon of diversity within unity and unity containing diversity[75]*. For Van Eyck, what comes after modernism is a *pluralistic period* in which architects must find ways to reconnect *vernacular of the art and concept of the mind[76]*. The Independent Group fine art/pop art continuum is thus reshaped into a different continuum which nonetheless is built through the articulation of individual artistic achievement and popular anonymous construction. Yet, unlike the Independent Group, for Van Eyck this is not so much a matter of revolution, but of the inception of an integration of modern and pre-modern city ethos: *So far collective vernacular and individual concept existed side by side. Had this not been so, cities could not have come into existence for it was vernacular – collective concept – sustained by and also sustaining individual concept that coped with multiplicity – with limited multiplicity at any rate[77]*.

Folk revival music – which is one of the examples quoted by Van Eyck in his ideas on the vernacular[78] – is akin to the revival of vernacular building tradition that would flood architecture in some European countries like Portugal[79], Greece, Denmark, Switzerland, The Netherlands and Finland, among others[80] and that would be labeled in as 'Critical Regionalism'. This approach, firstly theorized by the over-theoretical Kenneth Frampton, has something to do with Van Eyck, but it focuses mostly on local features as a form of resistance to rationalism, in an attitude more concerned with power than with popular culture. However, these other genealogies, more akin to traditionalisms of various sorts, ended up forming a specific branch of pop culture, usually referred to as folk, of which music is only an example. Folk is one of the most exciting paradoxes of popular culture:

73   **VAN EYCK, Aldo (1962 [2006])**. *Writings, vol.1: The child, the city and the artist*. Op-cit. p.133
74   **VAN EYCK, Aldo (1962 [2006])**. *Writings, vol.1: The child, the city and the artist*. Op-cit. p.133
75   **VAN EYCK, Aldo (1962 [2006])**. *Writings, vol.1: The child, the city and the artist*. Op-cit. p.133
76   **VAN EYCK, Aldo (1962 [2006])**. *Writings, vol.1: The child, the city and the artist*. Op-cit. p.133
77   **VAN EYCK, Aldo (1962 [2006])**. *Writings, vol.1: The child, the city and the artist*. Op-cit. p.134
78   Cf. **VAN EYCK, Aldo (1962 [2006])**. *Writings, vol.1: The child, the city and the artist*. Op-cit. p.133
79   Cf. **AAVV (1961 [2004])**. *Arquitectura popular em Portugal*, 4th edition, Ordem dos Arquitectos, Lisbon.
80   Cf. **FRAMPTON, Kenneth (1983)**. *Towards a critical regionalism: Six points for an architecture of resistance.* In **FOSTER, Hal (org).** *The anti-aesthetic: essays on postmodern culture.* Ed. Bay Press, Washington. pp. 16-30

being itself the result and a part of a popular tradition, it is also the opposite of what commercial pop is about.

With commercial design, the vernacular traditions share an anti-academic aesthetics and a simple but pragmatic problem-solving approach that came to resonate highly throughout the 60s and beyond. The vantage point that allowed for this new sensibility was, after all, sensation. Sontag says *the new sensibility demands less "content" in art, and is more open to the pleasures of "form" [...] If art is understood as a form of discipline of the feelings and a programming of sensations, then the feeling (or sensation) given off by a Rauschenberg painting might be like that of a song by The Supremes*[81].

Farther than Sontag, Paglia actually states that *The twentieth century is not the Age of Anxiety but the Age of Hollywood. The pagan cult of personality was reawakened and dominates all art, all thought*[82]. Overturning T.S. Eliot's diagnosis of modern culture, Paglia presents pop culture as the great second coming of Greek tradition, a possibility opened up by Nietzsche.

Postmodernism – which dates back to the late 1960s and 70s – seems to be torn apart by the contradictions shown in the chasm between those who sought to break free from academic modern intellectuality and those who sought to embrace it – a chasm clearly exemplified in American poetry with Allen Ginsberg (1926-1997) and John Ashbery (1927-2017). In 1956, William Carlos Williams (1883-1963) wrote on Allen Ginsberg: *This poet sees through and all around the horrors he partakes of in the very intimate details of his poem. He avoids nothing but experiences it to the hilt*[83]. He writes this in the Preface to one of the most controversial books published in America in the late 50s, Ginsberg's «Howl», a manifesto of the beat-generation poetry that was to be one of the main lines of poetic expression in the 60s. Another poet whose second book is published in 1956 slowly develops a line that would be closer to postmodernism emphasized an ultra-academic – deeply anti-pop – approach to poetry, that would bloom in a 1975 book: John Ashbery's acclaimed «Self-portrait in a convex mirror». 'Howl' and 'Self-portrait in a convex mirror' are the poem hallmarks of the rise of popular culture, and the anxious reaction of a stunted high intellectuality that seeks to regain its centrality.

Unlike Ashbery, who turns the intimate meditations of Robert Lowell (1917-1977) towards existential philosophy and over-the-top theoretical constructs, Ginsberg was about *angelheaded hipsters burning for the heavenly connection to the starry dynamo in the machinery of night*[84]. Heaven and ancestry are fused with machinery – McLuhan's nerve-tempting clash of sex and mechanics here falls more heavily on sex, as every-

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81   **SONTAG, Susan (1965 [2009])**. *One culture and the new sensibility*. In «Against interpretation and other essays», op-cit, p.303
82   **PAGLIA, Camille (1990)**. *Sexual personae: art and decadence from Nefertiti to Emily Dickinson*. Ed. Vintage Books, New York, 1990. p.32
83   **WILLIAMS, William Carlos (1956 [2009])**. 'Howl' for Carl Solomon. In **GINSBERG, Allen**. *Howl, Kaddish and Other Poems*. Ed. Penguin, New York. p.VII
84   **GINSBERG, Allen (1956 [2009])**. *Howl, Kaddish and Other Poems*. Op-cit. p.1
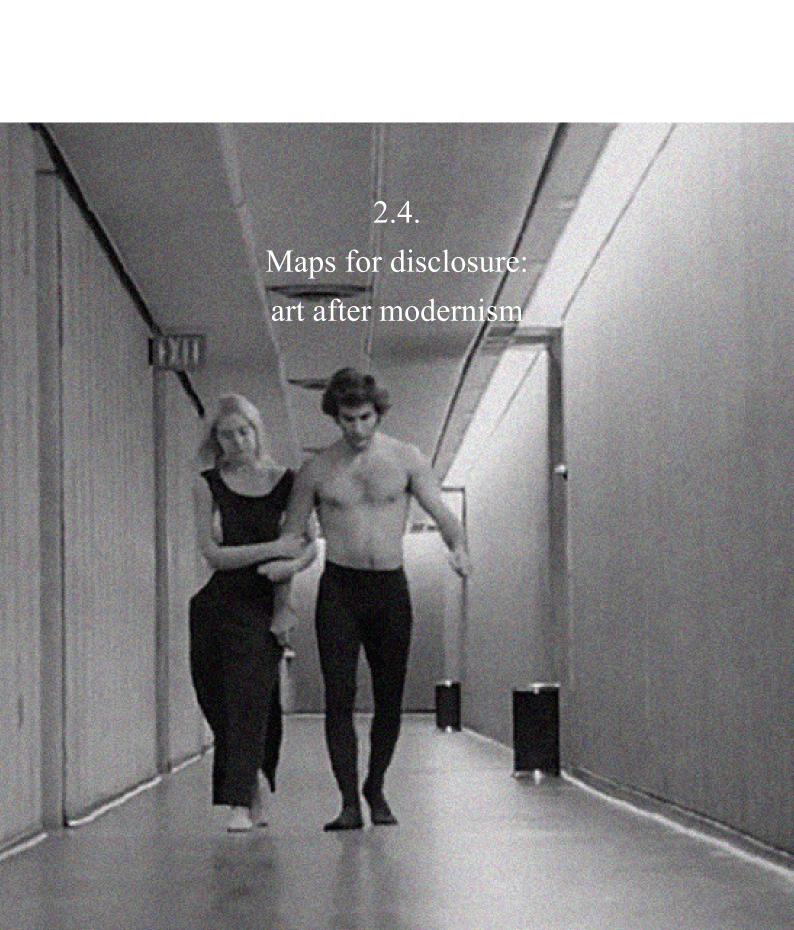
thing darkly turns to life and energy. In 'Howl', the poet wanders through a chaotic mind-wrecking world in which we find neon lights, brands, bar doorways, names of train stations and vestiges of America's tribal past and multicultural social structure. Popular culture elements, like the Smithsons have realized, are an organic part of modern life, an actual second nature.

In architecture, if the Smithsons – and later the Robert Venturi (b.1925) and Denise Scott Brown (b.1931), Archigram, Richard Buckminster Fuller (1895-1983) and Lina Bo Bardi (1914-1992) – were to celebrate and critically appropriate pop culture, others like Rem Koolhaas (b.1944), Daniel Libeskind (b.1946) and Bernard Tschumi (b.1944) would turn to post-structuralist theory, an overly academic trend, in order to deconstruct architectural notions.

The Smithsons' thinking on popular culture was greatly defined by their collaboration in «This is tomorrow» and «Parallel of life and art», but their interest seems to have persisted until their later works. When one takes into consideration that a great deal of their more radical projects were unbuilt, the material of the utopian projects takes a very special importance. Their montages and drawings show a clear influence of ads and a pop seductive boldness. But perhaps none of their works shows such detailed and deep learning on commercial pop advertising as the House of the Future.

One thing that should be remarked is that, through the years, most of the proposals of Team 10 have not been given the attention they deserved, including their intense and complex relationship to popular culture. That is especially true when it comes to Brutalism, which has been despised to the point when one of its most important emblems, the Robin Hood Gardens housing estate facing demolition[85]. And yet, with Tumblr pages like 'Fuck Yeah Brutalism', 'New Brutalism' and 'Architecture of Doom', Brutalism and Team 10 in general have been given a renewed and sometimes refreshing attention. It seems as if that which has come from popular culture is now being rescued by popular culture itself. What goes around comes around.

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85   Cf. https://www.dezeen.com/2017/08/25/bulldozers-demolition-robin-hood-gardens-alison-peter-smithson-brutalist-estate/ (viewed 27-9-2017)

2.4.

Maps for disclosure:

art after modernism

they're semi-artists comfortably engaged in something super.
But architecture, I tell you, is neither a semi nor a super art
– it's an art.
Aldo Van Eyck[1]

The relationship between architecture and art is one of the more complex breaking-points of modernism. An interest towards the arts was a common feature of many architects, and yet the way they interpreted their own standpoint within the general ban of 'art' was always an ambiguous or downright muddled one. Adolf Loos, as seen before, is among the most radical defendants of a separation of architecture and the arts. But the arts themselves were in a permanent state of unease throughout modernism. Hauser says: *The systematic fight against the use of conventional means of expression and the consequent break-up of the artistic of the nineteenth century begins in 1916 with Dadaism, a war-time phenomenon, a protest against the civilization that led to the war and, therefore, a form of defeatism[2].*

In the visual arts, modernism means a profusion of different styles, all of which have in common their challenge of traditional assumptions whether on the role of art, on the meaning of existence or on social status-quo. Architecture may inadvertently be included in this description.

Oscar Wilde has famously claimed that *there is no art where there is no style, and no style where there is no unity, and unity is of the individual[3].* This notion is compatible with Loos' comparison between art and tattoos: they are forms of self-expression, and even though they have different legitimacy, no form of self-expression should have a place in architecture. The white walls of Zion are Loos' ideal of a modern city, not based on style, but on the abolition of style. When one takes into consideration Loos' own work, this absence of style, his proposition seems to check. This absence of style is somewhat similar to Roland Barthes' description of Alain Robbe-Grillet's novels, almost forty years later: *it institutes nothing, or rather it institutes precisely the human nothing of the object; it is like the frozen cloud which conceals the void and consequently designates it[4].* Thinking of Loos' Moller House (1927-28), a maturity work, this visual rigor

1   **VAN EYCK, Aldo (1962 [2006])**. *Writings, vol.1: The child, the city and the artist*. Op-cit. p.58
2   **HAUSER, Arnold (1951)**. *The social history of art*, Vol.4. Op.cit. p.231
3   **WILDE, Oscar (1890 [2002]).** *The critic as artist*. In «De Profundis, The Ballad of Reading Gaol & Other Writings», ed. Wordsworth Classics, London. p.190
4   **BARTHES, Roland (1958 [1972]).** *There is no Robbe-Grillet School.* In «Critical essays», trans. Richard Howard. Ed. Northwestern University Press, Evanston, 1972. p.92

is absolute. The white façades have a contained – almost tense – composition, with the cubic volume organizing all openings in the retrieved plane, giving a clear account of floor structure with discrete clues as to the internal organization of each floor, except for the entrance. The interiors make a somewhat more subtle use of different materials, although the contrast between grey marble and white walls is contained enough to continue the basic visual features of the façade. The rational orientation of the project, though less minimalist in the interior, makes up for a formalist façade which owes nothing to Le Corbusier's designs at the time. The 'human nothing' of the house is perfectly clear. And yet, Barthes also rightly says that *there is no zero degree of form, negativity always turns into positivity*[5].

Thus, Loos' claims for an architecture with no style seem to be doomed to failure by their very nature. And what is style, anyway? On what grounds was it deemed such a hideous crime by modernism – and on what grounds it often still is? Susan Sontag says that *The antipathy to "style" is always an antipathy to a given style. There are no style-less works of art, only works of art belonging to different, more or less complex stylistic traditions and conditions*[6]. The fact that, precisely, even in Loos' work, negativity of form has turned into positivity of form, proves that he was wrong to separate architecture from art. Further, the context of «Ornament and crime», its need to go against the beaux-arts conservatism of architecture in the beginning of the 20th century, may at least confirm Sontag's claim that there is only antipathy towards a given style. It is true that, unlike Loos, Le Corbusier understood architecture to be art. But he seemed to be more aware of what art was not than what it was or could be: *Art is not a popular thing, still less an expensive toy for rich people. Art is not an essential pabulum except for the chosen few who have need of meditation in order that they may lead. Art is in its essence arrogant*[7].

Van Eyck's critique of the relationship between architecture and art during modernism is rather aggressive but to the point: *painters, sculptors, poets, composers and scientists, etc. (along with a few architects) showed greater insight. The products of their creative activity have proven valid because they constituted a basic renewal. That architects and urbanists should alone have sidetracked the message of the others is deplorable and unfortunately not quite forgivable – these 'others' were very close at hand*[8].

Thus, the visual arts suffered a deep crisis with modernism. Not in the sense of a necessary collapse, but in the sense that the overwhelming possibilities opened by modernism were not easy to come around. Especially for those who started working after modernism was already established, which is the case with the second postwar generation, of which Team 10 and the Independent Group are but examples. Arnold Hauser says: *There is a growing doubt about [art's] practical function and the feeling that it is facing a fate in which it will be replaced by other products, in short, that it is approaching its end. The sense that it can scarcely*

5   **BARTHES, Roland (1958 [1972]).** *There is no Robbe-Grillet School.* Op-cit. p.92
6   **SONTAG, Susan (1965 [2009]).** *On style*. In «Against interpretation and other essays», Op-cit. p.18
7   **LE CORBUSIER (1923 [2009]).** *Towards a new architecture*. Op-cit. p.102
8   **VAN EYCK, Aldo (1959 [2006]).** *The story of another idea*. In «Writings, vol.1: Collected articles». Op-cit. p.225

pretend to be what it formerly was overwhelms its creators as well as its public[9].

By the time the Otterlo Congress was happening, in late 1959, the visual arts were undergoing a complex revolution, in both the US and Europe, marked essentially by the birth of Conceptual Art, of Andy Warhol's Pop Art and other subversive (or then-subversive) practices which never cease to be also critiques of art itself – and mostly of the crisis brought by modernism. Van Eyck is carefully optimistic about possibilities: *Today the world (...) is beginning to take casual heed of the strange messages and maps left behind by those who are moving on. (...) those strange maps, have disclosed at least a portion of their meaning[10].*

The interest of Team 10, not only in art, but in the reinstatement of architecture as art is not separable from their interest in the humanities. Oscar Wilde says: *Ethics, like natural selection, make existence possible. Aesthetics, like sexual selection, make life lovely and wonderful, fill it with new forms, and give it progress, and variety and change[11].* Yet Team 10 discourse on art always seems to be somewhat spreading between two very intense needs: the need to place their own work as contemporary art (not just contemporary architecture), but also the need to make up for everything modern architecture had lost with its separation from the arts. Van Eyck was particularly sensitive to this issue, considering not only his own personal background, but also his deep interest in anthropology and his reiterated admiration for Boas' «Primitive Art» (1927). An example of both can be found on «The story of another idea»: *After all, painters, sculptors, musicians and poets had shaken hands with the archaic peoples of Africa, Asia, America, the South Seas and prehistoric times half a century earlier. They did so from a profound inner need. And behold, at Aix tired CIAM inclines its haughty head, recognizing at last the lost conditions of creativity[12].* In a sense, Van Eyck makes no distinction between modernist detachment from deep social concerns and its detachment from aesthetics.

This would suggest that Van Eyck conceives of the world *as aesthetic phenomenon*, in the sense that Susan Sontag would later analyze: *the world (all there is) cannot, ultimately, be justified. Justification is an operation of the mind which can be performed only when we consider one part of the world in relation to another – not when we consider all there is[13].* Seen from this point-of-view, aesthetics is a matter of emphasis of certain identifiable relations between 'things in the world', which make it intelligible. Knowing different cultures – i.e. different systems of relations between 'things in the world' –, especially in their aesthetic aspect, is important for Van Eyck for it allows a closer look at what might be elementary – i.e., the simplest version of something cross-culturally verifiable. In fact, Ruth Benedict had said: *modern civilization has grown too complex for adequate analysis except as it is broken up for the purpose into small artificial sections[14].* Oddly

9 **HAUSER, Arnold (1974 [2011])**. *The sociology of art.* Op-cit. p.702
10 **VAN EYCK, Aldo (1962 [2006])**. *Writings, vol.1: The child, the city and the artist.* Op-cit. p.29
11 **WILDE, Oscar (1890 [2002]).** *The critic as artist.* Op-cit. p.242
12 **VAN EYCK, Aldo (1959 [2006]).** *The story of another idea.* In «Writings, vol.1: Collected articles». Op-cit. p.253
13 **SONTAG, Susan (1965 [2009]).** *On style.* In «Against interpretation and other essays», Op-cit. p.28
14 **BENEDICT, Ruth (1934)**. *Patterns of culture.* Op-cit. p.17

enough, even Benedict seems to somewhat present the world – or at least the complex modern world – as an aesthetic phenomenon. And the same is true for at least some aspects of structuralism, as evidenced by Barthes' idea that it is a *veritable fabrication of a world which resembles the primary one, not in order to copy it but to render it intelligible. Hence one might say that structuralism is essentially an* activity of imitation*, which is also why there is, strictly speaking, no* technical *difference between structuralism as an intellectual activity, on the one hand, and literature in particular, art in general, on the other[15].*

This idea is to be found as a general principle in Team 10 from a very early stage, dating back to their first task: the organization of CIAM 10. In their guideline, Team 10 define architecture as *the creation of order through form[16].* This cannot avoid the connotation with aesthetics. This statement points in the same direction as Van Eyck's assessment of art: *That's it: the real magic of art. This 'dooring-in', this homecoming (…) You 'return', which means you escape[17].*

Pretty much all of these ideas – dooring-in, relation between self and world, the world as aesthetic phenomenon – intertwine with each other. They revolve around the crisis of modern art, its enigmatic maps – as Van Eyck puts it – and the need for disclosure. Overall, one feels that after WW2, artists (including architects) were often engaged in this process of disclosure. Hence, their work is always imbued with philosophical and social debates – sometimes to the sad sacrifice of art itself. On the other hand, this is a time of radical redefinition of aesthetic principles.

One example is the French Nouvelle Vague, which starts with four movies in the late 50s: Claude Chabrol's «Le Beau Serge» (1958), Alain Resnais' «Hiroshima, Mon Amour» (1959), François Truffaut's «Les 400 coups» (1959) and Jean-Luc Godard's «À Bout de Souffle» (1960). Ironic, theatrical, literary and yet very contemporary – sometimes even pop, at least in the case of Godard – and more importantly, beautifully filmed, written and edited, these movies, and the school they loosely launched, had a clear intention to make films translate the specific experience of modern life: *Modern life is fragmented, everyone feels it. Painting, as well as literature, bear witness to it, so why should cinema not do so as well, instead of clinging to the traditional linear narrative[18].* This statement by Resnais sounds somewhat similar to the claims Team 10 were making, in the same time period, against their modern predecessors. On the other hand, in the Nouvelle Vague as in Team 10, the attempts to reach a new conception of art were sought after through practical work aligned with critical and theoretical research, as some of the most important names of the Nouvelle Vague wrote criticism for the 'Cahiers du Cinema'[19].

15   **BARTHES, Roland (1963 [1972])**. *The structuralist activity.* In «Critical essays». Op-cit. p.215 [author's italics]
16   **TEAM 10**, *1954 Guideline for CIAM 10*, quoted in **VAN EYCK, Aldo (1959 [2006])**. *The story of another idea*. In «Writings, vol.1: Collected articles». Op-cit. p.253
17   **VAN EYCK, Aldo (1962 [2006])**. *Writings, vol.1: The child, the city and the artist*. Op-cit. p.36
18   **ALAIN RESNAIS**, quoted in **PARKINSON, David (2012)**. *History of film*. 2nd edition, Thames and Hudson, London. p.185
19   Cf. **PARKINSON, David (2012)**. *History of film*. 2nd edition, Thames and Hudson, London. p.185

97 - Nigel Henderson - Byelaw Street (1951)

98 and 99 - Claude Chabrol - Le Beau Serge (1958)

As a movement Nouvelle Vague might was *permeated with concern for individual cinematic stylists who developed distinct personal works[20],* but all its directors value at least some basic aspects of filmmaking: *location shooting (using natural light, direct sound and handheld cameras), improvisation, homages to admired* auteurs*, private jokes and elliptical editing[21]*.

Chabrol's «Le Beau Serge» narrates the return of François (Jean-Claude Brialy) to his hometown of Sardent, where he finds his old friend Serge (Gérard Blain), a drop-out of architecture school who became the town drunk. The rage outbursts of unpredictable Serge account for the close-mindedness of life in the French *campagne*, with Chabrol filming the streets of Sardent, a perfect example of the social features of small human agglomerations. Sardent could be seen as a cluster – as those studied by the Smithsons – where the clash between the provincial aspect and the modern world becomes all the more apparent. The plans of kids playing football in the street formed of vernacular houses (one is reminded of Nigel Henderson's photographs showed by the Smithsons in CIAM 9) are distressed by the passage of cars, identifying a change in mobility which had yet failed to provoke a change in lifestyle. In one very interesting plan, François is filmed going down a street, where he intercepts a car and two passing cows, before he comes across a parked bicycle. The impact of modern transportation was of an extreme influence on built and lived environment, and although «Le Beau Serge» is a film about the disenchantment of a brilliant young man stifled

20   **NEUPERT, Richard (2002)**. *A history of the French New Wave*. 2nd edition, The University of Wisconsin Press, London. p.357
21   **PARKINSON, David (2012)**. *History of film*. Op-cit. p.186

100, 101, 102 and 103 - Alain Resnais - L'annèe dernière à Marienbad (1963)

by the reactionary demands of a provincial society, Chabrol wisely emphasizes the contrast between the autochthonous (or near-autochthonous) buildings and the different means of mobility, all sharing the same streets also used for child's play. Sardent is thus a place where modernity is only a partial achievement. The opposition between Serge and the village can be seen as the result of an unresolved tension between an outdated traditionalism and a modernity-still-to-come, the very source of Serge's anxiety.

Also important is Resnais' second film, «L'année dernière à Marienbad» (1961), an incredibly powerful piece of cinema. Set on a hotel in an imaginary place, the movie revolves around the encounter of a man (Georgio Albertazzi) and a woman (Delphine Seyrig): he claims that they had met in the same hotel the year before and agreed to run away together when they met again. But the woman claims to not remember ever seeing him before. Their walks through the hotel rooms, corridors and immense gardens are filled with their conversations – wonderfully written by Alain Robbe-Grillet – while the camera wanders through the details of the hotel's architecture and of the garden and statuary. The limits between dialogue and monologue are unclear. As shadows expressively move, the scenario changes, with ornaments appearing and disappearing from walls, and a statue changing place in the garden. Even the relative position of the characters changes seemingly without rational order. It's as if the hotel decors are symbols for the lived (or imagined) encounter, shifting and transforming as details are explored or contradicted. The architecture of the buildings (and of the movie) responds to personal experience, with the rigorous and dramatic plans of the movie emphasizing the strange

104 and 105 - Jean-Luc Godard -
Le Gai Savoir (1969)

mesh of daydream and despair the characters experience. The profusely rococo interiors of the hotel – which would undoubtedly give Loos a fever – are either oppressive or expressive, either emphasizing the beautiful hopes he has for their love or the absent-mindedness of her responses. «L'anné dernière à Marienbad» is surely a beautiful and impressive film. And yet it tells us a lot about modern experience of modern life (even though the film is set in the 1920s) and about perception of space. The hotel is the perfect summon up of Van Eyck's doorstep, for it raises an in-between realm where there is no choice to be made between twin phenomena of reality and delirium: *You coincide with both, because their coincidence is you[22].*

A further parallel between the Nouvelle Vague and Team 10 can be found in their assertions on the relation between politics, art and language. In Bagnols 1960, one of the points of discussion was *The definition of the role and vocabulary of the architect[23].* It's very obvious that a lot of the efforts of these architects are focused on the development of a new vocabulary for architecture, either because they believed (as the Smithsons) that old terms where now confused by historical transformation or because they believed (as Van Eyck) that some concerns of architecture still needed to be named and brought to the center of architectural debate.

This notion of revolution associated with language is, to be sure, very important throughout the 60s in Europe, for several reasons. One brilliant example of this can be seen in Jean-Luc Godard's

22   **VAN EYCK, Aldo (1962 [2006])**. *Writings, vol.1: The child, the city and the artist*. Op-cit. p.56
23   **VAN DEN HEUVEL, Dirk (2005).** *Team 10 on its own: against formulae, against formalism*. In «Team 10 1953-81: In search of a utopia in the present». Op-cit. p.85

«Le Gai Savoir» (1969), his commentary on May 68. The two characters of the film establish a plan for revolution: first they will change their life and their language, then they will self-criticize, and then rebuild their revolution according to this critique.

The notion that language is grounded on life patterns – so to speak – has a clear centrality for Structuralism, but it is nonetheless an inheritance of Durkheimian notions of classification. Although after the 60s, postmodernism reversed the equation, stating that life patters arise out of language, or, as Derrida famously said, *there is nothing outside the text*. Godard shows us the missing link in this equation, which is art. What's most intense in «Le Gai Savoir» is not its association of revolution and language, but the fact that *it is a film* on revolution and language. Postmodernism excluded art from revolution, retaining only the boring and jargon-ridden theory removed from action. Hence it could never really be radical, for excluding art is to exclude imagination. «Le Gai Savoir» is not about language and consciousness – as postmodernists would have it – instead showing us that only art can provide revolution with metaphysics.

But for the architects of Team 10, the 60s were indeed about this three-part equation: art, language and revolution. Van Eyck says: *[a] few, ranging from poet to architect, have actually succeeded, together with the scientist and the philosopher, in detecting a new rhythm, in tracing the outline of a new world, however vague, fragmentary and difficult to follow it may still seem to the majority. They have evolved a new language*[24]. This same concern is expressed by the Smithsons, when they think of architecture elements in terms of form-language: *style is a special flavor given to form-language, and it is form-language that is fundamental to architecture*[25].

Another important current of this time is Conceptual Art, particularly from the second half of the 1960s on, both in North America and Europe, even if there are some important differences between the two. Its basis is perfectly summoned up by Sol LeWitt's statement: *In conceptual art the idea of concept is the most important aspect of the work*[26], even though only for some conceptual art it is true that *all of the planning and decisions are made beforehand and the execution is a perfunctory affair*[27]. But these ideas are only at the base of several – often disparate and oppositional – different artistic prospects. Thus, Conceptual Art is more of an umbrella-term than a conscious or organizational movement, it is possible to identify some basic characteristics: the separation of concept and material execution; the refusal of an essential nature of art; the importance of production context, including culture and economics; and a relationship with the public and marketing[28].

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24   **VAN EYCK, Aldo (1962 [2006])**. *Writings, vol.1: The child, the city and the artist*. Op-cit. p.24
25   **SMITHSON, Alison; SMITHSON, Peter (1973).** *Without rhetoric: an architectural aesthetic 1955-1972*. Op-cit. p.69
26   **LeWITT, Sol (1967).** *Paragraphs on Conceptual Art*. In **ALBERRO, Alexander; STIMSON, Blake (org) (1999).** *Conceptual Art: a critical anthology*. ed. MIT Press, Massachusetts. p.12
27   **LeWITT, Sol (1967).** *Paragraphs on Conceptual Art*. In **ALBERRO, Alexander; STIMSON, Blake (org) (1999).** *Conceptual Art: a critical anthology*. Op-cit. p.12
28   Cf**. MARZONA, Daniel (2007)**. *Arte conceptual*. Ed. Taschen, Köln. p.24-25

Conceptual art is inherently rooted in modernism and its discovery of new possibilities that extended beyond traditional techniques and contents. There is a special proximity to Dadaism, as it developed from Zurich's Cabaret Voltaire (from 1916 on), and Marcel Duchamp's polemical ready-mades, like 'The fountain' (1917). Dada, including Duchamp, was frequently seen as anti-art, especially when it used materials and techniques which were inherent to modern life and which caused a reframing of the limit between what is art and what is not. Duchamp was also rather clear about his intention to *put painting at the service of the mind[29]*. This emphasis on mental processes and their relation to art also shows an influence of Surrealism, both its figurative current (as with Dalí and Grosz) which fed on delirium and the oneiric, and its automatist current (as with Miró and Masson) which turned to near-arbitrary figuration, borderline abstract, believing that the unconscious guided the painting hand when consciousness retrieved. The kinship of Dada and Surrealism to Conceptual Art is by no means an accidental one. Arnold Hauser says: *Dada, like surrealism (...) is a struggle for directness of expression, that is to say, it is an essentially romantic movement. The fight is aimed at the falsification of experience by forms (...) It demands entirely spontaneous expression, and thereby bases its theory of art on a contradiction. For how is one to make oneself understood – which at any rate surrealism intends to do – and at the same time deny and destroy all means of communication?[30]* This contradiction becomes unsustainable after WW2, and art seeks to resolve it, subverting the conception and meaning of art itself on the process.

Dematerialization – sometimes countered by inclusion of words – is one of the common strategies of Conceptual Art, as is the case with the Art & Language group. For them, a question was raised between the need to justify modern art theoretically and the work of art itself. Thus these artists *do not see the appropriateness of the label "art theoretician" necessarily eliminating the appropriateness of the label "artist." Inside the framework of "conceptual art" the making of art and the making of a certain kind of art theory are often the same procedure[31]*. The inclusion of art theory in art has deep implications: *having gained the use of such a wide-ranging instrument as "straight" writing, then objects, concrete and theoretical, are only two types of entity which can count; a whole range of other types of entities become candidates for art usage[32]*. This radical reassessment of the relation between art and theory is, in itself, a critique of modernism for *Modernism had repressed the cognitive dimension of art. Now language came up from the ruins of modernism to claim revenge[33]*.

One of the contributors to the first issue of the Art-Language Magazine in 1969 was Dan Graham, whose work had until then been exploring the creative limits between image and language. A lot of his earlier works were published in magazine pages – as magazines pages, indeed – which was part of Graham's take on pop culture: *I wanted to make a "Pop" art which was more literally disposable (...)Magazines have issues*
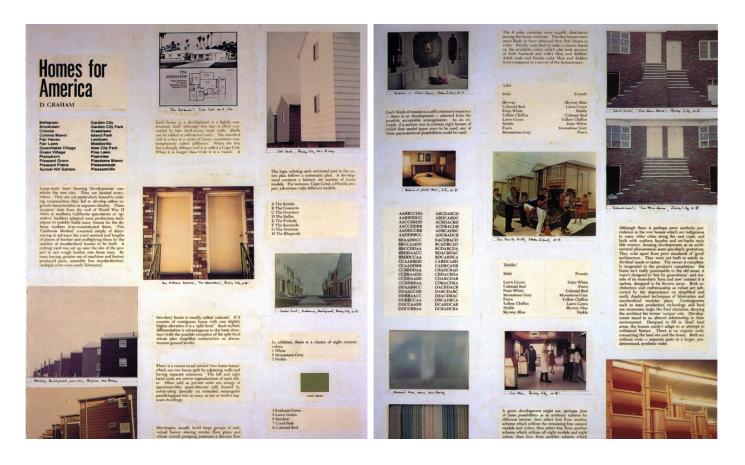
29   **MARCEL DUCHAMP** quoted in **MARZONA, Daniel (2007)**. *Arte conceptual*. Op-cit. p.10 [free translation]
30   **HAUSER, Arnold (1951)**. *The social history of art*, Vol.4. Op.cit. p.231
31   **ART & LANGUAGE (1969)**. *Introduction*. In **ALBERRO, Alexander; STIMSON, Blake (org) (1999)**. *Conceptual Art: a critical anthology*. ed. MIT Press, Massachusetts, 1999. p.100
32   **ART & LANGUAGE (1969)**. *Introduction*. In **ALBERRO, Alexander; STIMSON, Blake (org) (1999)**. *Conceptual Art: a critical anthology*. Op-cit. p.102
33   **WOOD, Paul (2002)**. *Arte conceptual*. Ed. Presença, Lisboa. p.43 [free translation]

106 - Dan Graham - Homes for America (1966)

which appear at regular time intervals; a magazine's contents continuously change to reflect present-time currency: magazines deal with current events. While gallery art is defined by its enclosure as "timeless," magazines presuppose a notion of present-time (timeliness) which only has value as it is current[34]. One of the most interesting pieces is «Homes for America» (1966). This was prepared as a photo-essay for a glossy magazine, although it ended up being published (and altered) by 'Arts' magazine in January 1967[35]. The text of the pages is rather monotonous, including inquiries of color preference, notes on the retail stores that sell prefabricated pieces for fast housing construction, and some text with no apparent meaning[36].

Although this can be seen as a critique of the ready-made as initiated by Duchamp, or as a criticism of housing in America, there are some significant implications in Graham's article-piece. Paul Wood points out the incompatibility between modern ideals of individuality and autonomy and prefabricated, i.e. ready-made, house[37]. But «Homes for America» is also parallel to the photographic works of Bernd and Hilla Becher[38], with their obsession with typology, variation and classification. To be sure, Graham shows no affinity to the Bechers' objectivism, but he also aims at the near-documental approach, even if he is somewhat ironic about it. Housing in America, he seems to state, has become a matter of industrial reproduction aligned with consumer-choice. Individuality is possible in modernity, but only within a given frame of choices (as is the case with the color preference list). But perhaps more importantly, the obsession with mass-production and reproduction and with modular elements is assigned to the industrial realm. Stores and enterprises are the ones who create the elements assembled to make 'homes for America'. One can read in the written-squares sentences such as these: *Large-scale 'tract' housing 'developments' constitute the new city. They are located everywhere. They are not particularly bound to existing communities, they fail to develop either regional characteristics or separate identity.* This idea points out one of the main consequences of modern superficial obsession with technology: there is no reference to architecture, and housing has become the problem of developers and sellers, interested in types, but never in built environment. The Smithsons had pointed out several times that many of the aspects of housing had been taken over by industrial design[39], and so does Graham. Construction determined by technology and economics was at the center of modernist concerns and yet when this comes to pass, it looks nothing like Le Corbusier's urbanism.

Oddly enough, if Graham's piece is a de-materialization of artistic traditions – by making a piece that's literally a magazine page – its subject matter is, on the contrary, shown to be a pure materialization, with nothing beyond the purely material. As the art-object (of Graham) de-materializes, we see the dangers of a pure materiality (of housing): its complete absence of character or identity, its ruthless indifference for so-

34   **GRAHAM, Dan (1985).** *My works for magazine pages: "a history of conceptual art".* In **ALBERRO, Alexander; STIMSON, Blake (org) (1999).** *Conceptual Art: a critical anthology.* Op-cit. p.422
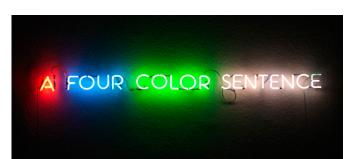
35   Cf. **WOOD, Paul (2002).** *Arte conceptual.* Op-cit. p.47

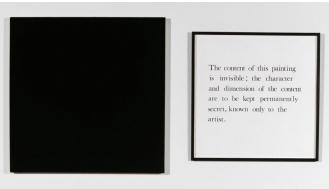36   Cf. **WOOD, Paul (2002).** *Arte conceptual.* Op-cit. p.47

37   Cf. **WOOD, Paul (2002).** *Arte conceptual.* Op-cit. p.48

38   See above, chapter 1.4

39   Cf. **SMITHSON, Alison; SMITHSON, Peter (1956 [2003]).** *But today we collect ads.* In «L'architecture d'aujourd'hui», nº344 – Jan/Feb. p. 44

107 - Joseph Kosuth - A Four Color Sentence (1966)

The content of this painting is invisible; the character and dimension of the content are to be kept permanently secret, known only to the artist.

108 - Mel Ramsden - Secret Painting (1967)

109 - Bruce Nauman - Window or Wall-sign (1967)

cial structure or local structure, its pointless embrace of mere utilitarianism.

Mel Ramsden's 1967 'Secret painting' is another clear example of de-materialization of art. Next to a fully black square canvas, one reads a note saying 'The content of this painting is invisible; the character and dimension of the content are to be kept permanently secret, known only to the artist'. Can we consider art something permanently unknown to us? Even if one assumes that the intentionally concealed image is, in itself, one instance in which negativity of forms turns into positivity, there still remains one of the most fundamental aspects of Conceptual Art: its insistence on the tautological nature of art. *The 'idea art' (or 'work') and art are the same thing[40]*, as expressed by Joseph Kosuth. Though this idea is deeply rooted in the philosophy of language by Ludwig Wittgenstein, it must also be understood as a critique of modern art, or at least of the paths opened by modern art. The detachment from longstanding traditions, inherent to modern culture, always raises the problem of what can and can't be considered art, and on what grounds. As Duchamp's ready-mades seemed to show, *an object is art because it is art.* Most of Conceptual Art will then be about either retrieving the object, or about focusing on objects that could hardly be considered art. If modernism made the claim, it's up to Conceptual Art to experiment with its limits. Can anything and everything be art? Or, on the contrary, will we come to a conclusion similar do Wittgenstein's «Tractatus» and end up having to exclude most of modern art from art?

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40   **JOSEPH KOSUTH** quoted in **MARZONA, Daniel (2007)**. *Arte conceptual*. Op-cit.p.18 [free translation]

Sontag says that *All great art induces a contemplation, a dynamic contemplation[41]*. Ramsden's 'Secret Painting' is an example of this dynamic contemplation, precisely because one comes to be fascinated by it: is there really *something* underneath that black paint? Or is there really nothing, and the only thing that's concealed is that there's nothing to conceal? Another example: Kosuth's 'A four color sentence' (1966), which consists exactly on what it claims: a sentence with four neon colors, one for each of the words. And another one: Bruce Nauman's 'Window or wall sign' (1967), consisting of a red neon spiral with a spiraling blue neon statement: 'The true artist helps the world by revealing mystic truths'. Are these works mere nonsense? Do they accuse us of demanding more than we should from the work of art, thus missing its point? Does Kosuth's four-colored sentence mean that content and form are not separate entities? And Nauman's epigram: is it real, or is it ironic? By using neon as a matter, so frequently used by marketing, are they attempting, as marketing so often does, do deceive us and mock our expectations? Or are they pointing out – as McLuhan had – that these forms of communication contain a specific relationship with experience and understanding of the world?

On a different approach, the 60s are also a decade of re-materialization of art, as with Portuguese artist Helena Almeida. The first works she exhibits show a need for painting to grow out of the canvas, to gain a body of its own, as in the 'Untitled' (1969) piece, where the canvas becomes a white tube, falling out of the frame and spilling tubes of red, blue and yellow that spread until they are just strings. In the same line of thought, two other 'Untitled' pieces (1968 and 1969) show a backwards canvas all painted yellow and a blue canvas falling down from the frame. Painting can no longer be contained in the traditional vertical stiff canvas, it needs to gain a third and a fourth dimension.
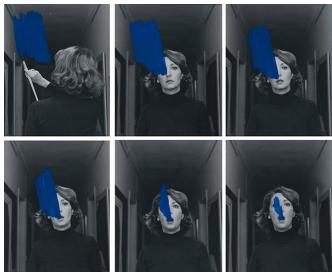
In the early Seventies, Almeida moves further away from conventional techniques and starts to choose her means according to the needs of the picture. Like Àngela Molina says, her work *is neither body art, nor performance, painting, drawing or photography: that is to say, her work was affirmed as a negation of all the different artistic disciplines[42]*. By fusing these techniques towards the creation of sui-generis images, painting gets a body which can only make sense though its relationship with other bodies, and especially with both the body of the artist and the body of the viewer. This reached maturity is very clear in both 'Pink Canvas to Dress' (1969) and 'Inhabited Canvas' (1976): in the first, the artist is photographed with a white (not pink) canvas and black trousers, whereas in the second she's wearing white overalls and a white canvas in front of her thorax. Though definitely not Almeida's most emblematic works, they do represent the solidification of her need to take painting out of the canvas and to, using her own words, 'paint forward'. This attitude of painting forward, while highly conceptual, also amounts to a re-materialization of painting, which can be seen in such iconic images as the 'Inhabited Painting' (1976) where Almeida paints in front of herself

41   **SONTAG, Susan (1965 [2009])**. *On style*. In «Against interpretation and other essays», Op-cit. p.27
42   **MOLINA, Àngela (2005)**. *Helena Almeida – Learning to see*. Trans. Amber Gibson, ed. Mimesis, Oporto. p.23

101 - Helena Almeida - Inhabited painting (1976)

111 - Helena Almeida - Study for an inner enrichment (1977-1978)

(or between herself and the viewer) a wall of blue, which covers her completely and which she moves in the last photograph; or in 'Study for an inner enrichment' (1977-78), an Eucharist[43] where she paints up a blue mark and then swallows it. The meanings of those images are complex. Sure, they can be seen as intellectual commentary on the situation of the arts after modernism – but something about them is too resilient to be disarmed by intellectualism. There in a sense of solitude and melancholia that is all-pervasive in Almeida's work. Hers is a world where the body reaches for meaning, struggling its own limits. The search for identity through embodiment of space, energy and matter which fills most of Almeida's work can be seen as a return to the Romantic notion of art as an individual going-against-the-world.

There are several reasons why Almeida's work is close to that of the Conceptualists, but she is always aware that dematerialization is only possible through re-materialization. Hence so many of her works are 'inhabited'. Most of the images of Almeida are about a deep need to inhabit the elements of art – and thus, art itself. Art – she seems to state – changed too much and it's not yet inhabitable. To make it inhabitable again, means to fully experience it: hence the need to hold color and form to the body itself, as in 'Untitled' (1994-95), where she holds a red mark in the palm of her hand. Her work is always concerned with a radical reframing of the body – and consequently of self. By taking her own body as the subject-matter of her work, she eliminates any conception of art that does not start and end in the body. Almeida's work is thus one example of a limitation not only for the Conceptualists, but for art itself, pointed out by Arnold Hauser: *Just*

43   Cf. **MOLINA, Àngela (2005)**. *Helena Almeida – Learning to see*. Op-cit. p.21

as we cannot conceive of a consciousness as such, but only a consciousness of something, a consciousness of a being, so it is impossible to imagine a free-floating, self-propelled, self-igniting artistic spontaneity. We can only think of one which is affected, conditioned, and limited by a material reality foreign to it[44].

Another usually left-out part of the map of Conceptual Art is the initial (if not all) work of Canadian director David Cronenberg. In 1969 he released his 60 minute feature-film «Stereo», in which we see a group of subjects who were given telepathic powers in a clinical trial on the relationship between telepathy, group bonding and sexuality. The documentary-like images don't have dialogue – instead, the screenplay consists on the reading of the academic paper describing the trial. This partial detachment between image and sound, like the too-awkward-to-be-serious jargon of the paper point out the tentative state of our understanding of the phenomenon in question and of scientific possibilities opened up by modern science. In fact, «Stereo» resembles a commentary on modern obsession with science: here's a world that's highly bureaucratic, mechanical, so specific it becomes distorted, so detailed it becomes absurd. The laughter of Kafka can be sensed in the voice-over bouncing between distorted sarcasm and surprisingly meaningful and beautiful passages. But «Stereo» is mostly a deeply aesthetic film, shamelessly stylish and therefore imaginative and glamorous.

The main reason for this aesthetic grandeur is the architecture of the Scarborough College (Toronto), which is the most determinant aspect of the film's visuals: *their arty emptinesses and ambiguities, their intermittent repertoire of avant-gardisms, and their occasional piercing shafts of strange science and sexuality[45]*. The 1964 John Andrews building is clearly inspired by the architecture of Team 10, and particularly by the Brutalism of the Smithsons. Cronenberg stresses the building's sensual physicality, effectively using its heavy aesthetics to frame the science-sex tension – or the *existentialist-organic* complex, to use the words of the movie. Part of the experimentalism of «Stereo» lies on this use of built environment, evidencing its sci-fi potential and its deeply emotional capacity, while the subjects are *constantly framed and defined by the architecture and decor[46]*. While William Beard notes both the brutalist ambiance of the building and the medieval-like costumes of the subjects[47], he doesn't point out the contradiction between these, although there is a constant interplay between built space and its temporary dwellers. On the other hand, Beard does note *the countercultural aspects of the scene: the youthful subjects, the archaic dress-up costumes, the free love, the drug-taking are all quite hippie-like[48],* which is interesting if one takes into account the Smithsons' photomontages for their projects – ever since the Golden Lane grid for CIAM 9 – in which they present their projects as a part of the culture of the time.

44   **HAUSER, Arnold (1974 [2011])**. The sociology of art. p.20
45   **BEARD, William (2006)**. *The artist as monster: The cinema of David Cronenberg*. Ed. University of Toronto Press, Toronto. p.6
46   **BEARD, William (2006)**. *The artist as monster*. Op-cit. p.3
47   **BEARD, William (2006)**. *The artist as monster*. Op-cit. pp. 3-4
48   **BEARD, William (2006)**. *The artist as monster*. Op-cit. p.5

112, 113 and 114 - David Cronenberg - Stereo (1969)

Several scenes could be used as examples of how the raw, solid and near-monumental architecture of Andrews forms a general structure in which the humaneness of the subjects becomes all the more apparent, but the rapid-montage scene where Ronald Mlodzik is shown to his room is very self-evident: against the simple and solid plans of the building, the small objects of the room become somewhat more visible and their presence is inflated with meaning. Thus, it makes little sense to state, as Beard does, that «Stereo» aesthetics is one of *architectural oppression* and a *visual correlative of the inhuman depersonalization of the 'scientific' voices and their attitude towards their human subjects*[49]. On the contrary, the built environment functions as the symbol of the ambiguity of everything avant-garde: it can frame beautifully both the jargon-ridden scientific futurism *and* the hippie-like community of human being capable of communicating in a new deeper level. Moreover, the development of telepathic relationships is only possible through an enlargement of *experiential space-continuum*, just one of the many over-the-top concepts of «Stereo», which, though ironic is not deprived of some meaning. The building constantly provides the viewer with a suggestion of endlessness not of space but of 'a bunch of places', to use Van Eyck's words.

Like the artists of the Independent Group and the Smithsons themselves, Cronenberg sees the ambiguity of modern technology, although his work is not about resolving this tension, but rather experiment with its far-edged implications. The sensibility towards built environment became itself a mark of Cronenberg's movies, even when they ceased (if they ever did) to be conceptual. The same taste

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49   **BEARD, William (2006)**. *The artist as monster.* Op-cit. p.13

for Brutalism can be seen in «Crimes of the Future» (1970), but also in «Rabid» (1977), «Scanners» (1981), «Videodrome» (1983) and «The fly» (1990).

These subversions of traditional standards of meaning, representation and aesthetics are never lost in Team 10. One very direct example can be found in the materials prepared for the presentation of projects. The case of the Smithsons is a particularly interesting one, considering that their most ambitious projects were never built, the materials prepared for presentation assume an altogether different importance, allowing us to see the work as the architects intended them to be used.

The materials for Berlin Hauptstadt (1957) presented in Otterlo and later Berlin Mehringplatz (1962) emphasize the impact of the proposed new megastructure by presenting them through images that highlight its cinematic power. Berlin Hauptstadt is designed through *two interrelated systems of movement and two interrelated geometries[50],* articulated to allow *absolute maximum mobility[51]* for everyone. The pedestrian streets are thus elevated and sprawl above the reticular motorways, forming a network of organized but relaxed axes. The concrete platforms grow wider or narrower according to necessity, and they aggregate concrete towers in strategic points. The pedestrian and traffic nets are connected vertically by roundly flights of running escalators, while further integration is sought through parking spaces between the two levels, which are also used to grow trees at the pedestrian level[52]. In the images, the main street is seen as the origin of the megastructure, which spreads from it through a perpendicular but not rigid axe.

Thus, the extreme plasticity of the widening and narrowing streets-in-the-air creates spaces with different potentials – permanence, walking, contemplation, shopping – all united in the same dreamlike futuristic structure. The variegating design of the pedestrian streets reflects the multiplicity of modern life and needs, allowing for gradual shifts of scale and thus of privacy, visibility, gathering or retiring. Susan Sontag says that *every style embodies an epistemological decision, an interpretation of how and what we perceive[53]*. The formal options of Berlin Hauptstadt are an example of this implication of styles, for the frenetic ambience generated by the contrast of the straight motorways, the soberly organic streets-in-the-air and the totem-like skyscrapers are not just an experience on multilevel urban growth, but also a glamorous re-imagination of modern life.
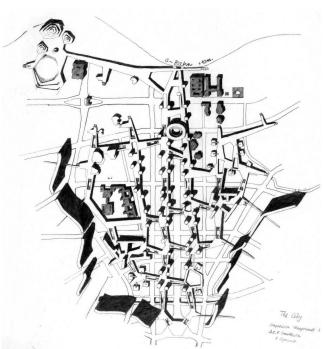
Van Eyck's interest in the arts is also a determining one, not only because he resisted creating any theory of architecture which did not place it as art, but also because his longest project was also deeply dependent on his understanding of art. In October 1946, he joined the Amsterdam Public Works Department,

50   **SMITHSON, Alison; SMITHSON, Peter (2005)**. *The charged void – vol.1: Urbanism.* Ed. Monacelli Press, New York. p. 45
51   **SMITHSON, Alison; SMITHSON, Peter (2005)**. *The charged void – vol.1: Urbanism.* Op-cit. p. 46
52   Cf. **SMITHSON, Alison; SMITHSON, Peter (2005)**. *The charged void – vol.1: Urbanism.* Op-cit. p. 45
53   **SONTAG, Susan (1965 [2009])**. *On style*. In «Against interpretation and other essays», Op-cit. p.35

115 - Alison & Peter Smithson - Berlin Hauptstadt (1957) - general plan for the pedestrian walk

116 - Aldo Van Eyck - Nieuwmarkt Playground (1968)

where he was expected to develop some works in the Berlage Plan for the city, although Van Eyck ended up proposing *urban spaces which widened and narrowed in a stepped fashion at various places[54]*. Soon, Van Eyck would be given the first of what ended up to be over 500 playgrounds distributed throughout the city, which *had a considerable relation in the area of children's playgrounds[55]*. The first of his playgrounds was built in 1947 in the Bertelmanplein, and it consisted of a single element – rectangular with suave roundly edges – and several smaller elements inside. Humble as the project was, it started a *project which would eventually expand to cover practically every neighborhood of the old city and every new housing estate[56]*.

His designs of pieces and layouts for playgrounds proved capable of being implemented in very different parks, with different scales and different urban contexts. All of them are a sort of rediscovery of the plastic possibilities of elementary geometrical forms, not merely reproduced for their rationalism, but for their ability to stimulate the imagination.

The Nieuwmarkt Playground, built in 1968, is perhaps the most emblematic of Van Eyck's playgrounds, although by far not his simplest example. Yet the beautiful composition of the place is constructed through the strategic repetition of circular shapes, reproduced in several sizes and creating different sorts of relations between them. Then the downward shovel gives the playground a third dimension and also a secondary structure, which creates and encloses a central

54   **STRAUVEN, Francis (1994 [1998])**. *Aldo Van Eyck – The shape of relativity*. Op-cit. p.100
55   **STRAUVEN, Francis (1994 [1998])**. *Aldo Van Eyck – The shape of relativity*. Op-cit. p.100
56   **STRAUVEN, Francis (1994 [1998])**. *Aldo Van Eyck – The shape of relativity*. Op-cit. p.102

space, containing the interception of the three major circular spaces. This is Van Eyck's earliest experience with a double structure, where the horizontal plans are articulated but not related. Thus, the central covered space can be seen as the more intimate and private nucleus, from which three wooden walls sprawl, each forming a different circle with different possible uses – even though they are all for child's play. On the other hand, the laid-back hierarchy suggested by circular forms is emphasized by the use, in one of the circles, of smaller circular stepping-stones, with gracefully multiply the structural value of the space and its aesthetic effect. Francis Strauven says that Van Eyck's work on the playgrounds *focused his attention on the relationship between urban place and urban structure. And, before he received commissions to design actual buildings, it allowed him to experiment in reality with the elements of a personal form language*[57].

In both the Smithsons and Van Eyck, there is a clear and frontal concern for the development of a form language which is adequate not only in terms of its functionalism, but also as an aesthetic statement. Like the Conceptualists (including Almeida and Cronenberg), Team 10 was interested in understanding modern art, both because of its deep implications in terms of aesthetics and because of its paradoxical power of reflection and production of a modern model of life experience. Like Almeida, Team 10 believes the forms of modernism to be in a state of inhabitability, and like Cronenberg, they see this a result of a misuse of technology, science and rationalism itself. Like Graham, they are aware of the interplay between capitalism and lifestyle, including dwelling. Like Nauman, Kosuth and Ramsden, they are sure that art, including architecture, has a message to disclose and, like them, seek to be radical about the possibilities for disclosure. And, like both Art & Language and many of the films of the French Nouvelle Vague, they seek to establish a new art through the triad of art, language and revolution, seeking to merge them into one another as much as possible.

Projects like Berlin Hauptstadt or the Amsterdam Playgrounds – and their building status is irrelevant here – are not only radical projects, but actual visual glimpses into another world that is only imaginable in art, full of places of wondrous energy and lustful freedom and diversity, for the surprise of meeting the irregularities of what is firstly perceived as regular.

The understanding of art is the central point of how Team 10 conceived of architecture, and it always includes its social value. It is because they saw architecture as art that they were so deeply interested in the humanities. To know societies is to know a history of consciousness, or what Sontag called *a history of wills*[58] – and this is of central relevance in art. Only thus can there be style, i.e. art: characterizing *art as an imaginary landscape or décor of the will, not only does not preclude but rather invites the examination of works of art as historically specifiable phenomena*[59]. The separation from history and the separation from art in modern architecture are not different things: the misunderstanding of 'human associations' was a twin of the idea of architecture as non-art. And as twin phenomena they had to be criticized and reformulated. Modern

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57   **STRAUVEN, Francis (1994 [1998])**. *Aldo Van Eyck – The shape of relativity*. Op-cit. p.102
58   **SONTAG, Susan (1965 [2009]).** *On style*. In «Against interpretation and other essays», Op-cit. p.31
59   **SONTAG, Susan (1965 [2009]).** *On style*. In «Against interpretation and other essays», Op-cit. p.32

urbanism was a project of science, habitat was a notion of art. The failure of the Chartre d'Athénes was due to the fact that architecture did not belong to science, just like dwelling doesn't belong to science.

Architects, despite their enthusiasm with the idea of 'modernity' failed to see just how deeply the world had changed. Modern consciousness (or modern will, to use Sontag's word) demanded modern meaningful patterns, which modern art reflected and anticipated much better than modern architecture, which sought emancipation from art.

Modernism had seen the fruits of progress as tools, when in fact they reshaped patterns of experience and existence. Modern art was too much about matter, and the time had come to move one step further and face the matter of experience. Of course, the problem with modern architecture was that it didn't even attempt to renew itself in its interpretation of matter, for it subjected anything to the tight rules of rationalism.

Reinstating architecture as art was twin-phenomena with reinstating the base for architecture in the interpretation of human association. Team 10 seemed to be aware of the importance of art for this achievement. Thus, it's only natural that Team 10 originates several styles, a word frequently avoided by criticism. And yet Oscar Wilde says: *the real artist is he who proceeds, not from feeling to form, but from form to thought and passion*[60]. This continuous interplay of form and idea feeding and generating each other is the reason why the architecture born out of Team 10 is always so formally strong and fascinating, for it refuses any separation or hierarchy between the material and the not material. By letting go of modern principles, the group couldn't avoid to let go of modern aesthetics. The revolutionary burial of CIAM in Otterlo wouldn't make sense otherwise.

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60   **WILDE, Oscar (1890 [2002]).** *The critic as artist.* Op-cit. p.234

3. A critical survey
including 22+3 case studies

The fundamental history and ideas of Team 10 have been analyzed in the previous chapter. This chapter provides illustrations for those ideas and for that history. Thus, twenty-two projects were chosen and will be summarily described for their meaning within the particular context of their time and of the general work of their authors and of Team 10. This means that the architectonic features will not be discussed as independent elements, but rather integrated into a wider cultural framework, which is utterly justified by the 'philosophy' of Team 10 and its interest in Ruth Benedict's notion of integration[1].

The aim of this survey is not to enlist projects by Aldo Van Eyck and the Smithsons, but rather to inquire them as to their value as manifestations of a specific way of thinking about urbanism and architecture. On the other hand, critical assessments of these architects have often pointed them at the root of two distinct currents: Brutalism in the case of the Smithsons and Structuralism in the case of Van Eyck. Although other architects and other geographies are included in this survey, this is not directly meant to confirm these currents, but to step backwards a little and understand how Van Eyck and the Smithsons become part of a certain architectonic canon. Canon is here understood in the sense pointed out by Camille Paglia: canons are not formed by critics, they are formed by other artists. Thus, the presence of other architects in this survey is to be an assessment of this canon-formation. Only after this genealogy is established can there be (or not be) stable classifications[2].

The choice of the case studies was dictated by their relevance for both this canon-formation and for their value as experiments with the main ideas of Team 10 and of their particular authors. Important projects like the Smithsons' Hauptstadt Berlin or Van Eyck's Amsterdam Playgrounds are not included because they have been summarily described in the previous chapter[3]. The Candilis-Woods-Josic project for Toulouse-le-Mirail has several affinities with several important ideas, but it is not one of the case-studies because its development of urban structure depends on some specific notions which are not directly implicated in Van Eyck and the Smithsons. On the other hands, some of the projects chosen have been widely discussed, as is the case with the Amsterdam Orphanage, the Economist Building, the Sonsbeek Pavilion or the Robin Hood Gardens housing estate. They are still included, for some aspects, mostly relating to their philosophical and political implications can still be discussed and even reassessed.

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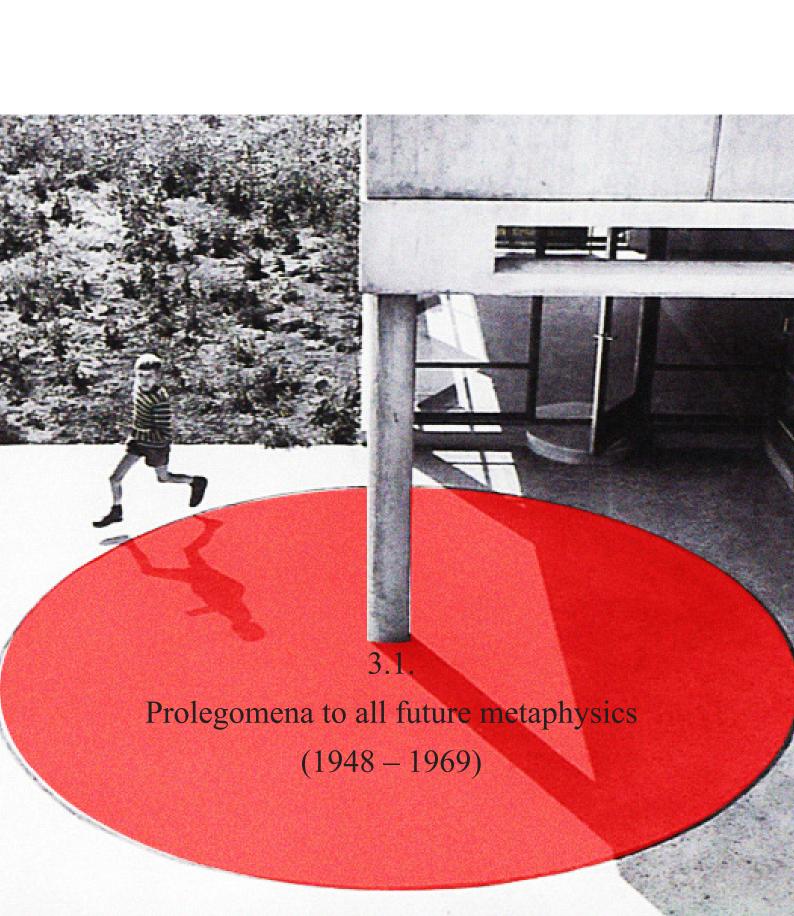
1   See above, chapter 2.2.
2   See below, chapter 4.
3   For both projects, see above, chapter 2.4.

The case studies will be divided by decade even though the number of projects in each decade should not be understood as a sign of more or less production of buildings in the context of the authors' oeuvre or of Team 10. On the other hand, this organization does provide some clues as to the international expansion of these ideas. Each subchapter corresponds to a decade, opening with a general description in terms of cultural and social events.

The epilogue, containing the final three case studies will not focus on architecture projects, but rather on the works of three artists whose universe is deeply dependent on ideas explored by Team 10 and by the works of Van Eyck and the Smithsons. This is not meant to suggest that their ideas are no longer relevant in architecture, but rather the opposite: that they have been met with interest from other artists, thus reaching a wider realm which can, in a sense, be taken as a significant contribution to any future development of these ideas. Moreover, if it is true that Team 10 sought to re-unite architecture with art, the appropriation of their ideas and aesthetics by visual artists can be considered a very successful outcome.

3.1.

Prolegomena to all future metaphysics

(1948 – 1969)

The United Nations War Crimes Commission is dismantled in 1948, thus finalizing the official aftermath of WW2. It may be no coincidence that in 1948, the Dutch group De 8, which represented The Netherlands in CIAM, start working on the project for a new agricultural village in Nagele. After the end of the war, housing is a major general concern. The Nagele masterplan was to be a continuous source of debate in CIAM, with the final version presented only in CIAM 10 in 1956. CIAM 10 was the first real affirmation of Team X as a group, which included Aldo Van Eyck, one of the leading members of De 8. Nagele was to occupy Van Eyck for the following years, not only because of the masterplan, but also because of his own project for three schools, which derived from the masterplan.

Also a part of Team X, Alison and Peter Smithson became members of the English representatives, the MARS group, which were also the authors of the Hunstanton School in Norfolk. These are the foundational works of these architects, and their first attempts at solving many of the issues that were to occupy Team 10 meetings until 1981.

The Smithsons' incendiary presence is perfectly summoned up by their first CIAM presentation in 1953, with the Golden Lane Project. Simone de Beauvoir had published in 1949 her classic «Le Deuxième Sexe», reviving feminism and crossing it with existentialism. Not long after, Alison Smithson is the first woman to assume a leading role as an architect in CIAM. There was, of course, Jacqueline Tyrwhitt, who had been a sort of Mina Harker[1] for CIAM, providing the work of a secretary and an archivist (not to mention of an agent and a public's relations), but always kept by Sert, her formal boss, from engaging in CIAM as an actual architect. In 1966, Nancy Sinatra releases her first LP, «Boots», followed in some months by «How Does That Grab You?», also showing a different sort of archetype for the modern woman – no longer defined by her 'functional' traditional roles – but rather as a rebel artist, sexy and slightly dangerous (after all, in 1967 she sang the James Bond song *You only live twice*).

Lévi-Strauss publishes in 1949 «Les structures elementaires de la parenté», which re-inflates the interest in anthropology and kinship studies. Five years later, the ideas of Franz Boas and Ruth Benedict – both highly influential for Lévi-Strauss – are incorporated, via Aldo Van Eyck, in the Doorn Manifesto. Concerns for 'structure' will be important for Lévi-Strauss' study of societies and cultural phenomena, and it would be important for Team 10 as a term which allows to think in terms of elements (parts) of a city (the whole), that is, in terms of relativity and adequacy. Structuralism will, throughout the 50s and 60s, become a major methodology in anthropology. Dutch architecture will, in the late 60s, be described through the ban of 'Structuralist architecture', fundamentally derived from Van Eyck's own ideas on architecture as a 'configurative discipline'.

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1   In Bram Stoker's «Dracula» (1897), Mina Harker is the charatcer which organizes all the diaries and documents relating to Count Dracula so that Dr. Van Helsing can be aware of everyone's contact with the vampire.

As for the Smithsons, by the time Dubrovnik came to happen, they had already been active members of the Independent Group – which provided the occasion for them to imagine (and conceive at least prototypically) the House of the Future. By the same time, they have also already been credited with the creation of a anti-academic aesthetic current, New Brutalism, coined by Reyner Banham[2]. It is actually quite amazing to think that around the age of 30 (by 1956, Alison was 28 and Peter 33) the Smithsons had already achieved such great charisma as both architects and polemicists – for their work in Team 10, but also for their revolutionary articles, published mostly in «Architectural Design» throughout the 60s and 70s.

With the beginning of welfare state in the late 40s and the early 50s, architects seem to be moved by the belief that they should know the societies within which their work is developed, for this is not only part of a responsibility of the architect, but also because architecture itself seems to have been severed from its full potential for ignoring those very social conditions. Welfare state seems to promote an equalitarian society, one which these architects think must be endowed to promote structured growth and change. That is to expose built environment to appropriation by an always present state of affairs.

As such, there are two major forces at play in the work of Van Eyck and the Smithsons from their first projects until the end of the revolutionary 60s. All of this means that the aesthetic and ideological aspects of Team 10 members did have a relative coherence and that, as individuals, they never ceased to question and influence each other and over architects who were not official members. What unites them is the search for a form-language, which the Smithsons theorize about: *The words of a form-language (...) are inventions: the evolution of the complete language, not the work of a particular person, but of a whole period. (...) The form-language springs from an accepted notion of pleasurable use, the style from a real past* [3].

A period divided between postwar conformism and the first sparkles of the 60s, the 1950s are the period of conceptualization of new built environments, while Western culture seeks to reconstruct itself and the basis on which it thinks.

From Team 10, to structural anthropology, to neo-Marxism and Situationist International and anarchism, to Conceptual art to cinema, poetry and criticism, the late 50s were to see the rise of revolutionary concepts which were to define the next decades. That is the case with the publication of Lévi-Strauss' first widely read book, «Tristes Tropiques» in 1955, but also to the execution of projects such as Van Eyck's Amsterdam Orphanage and the Smithsons' Economist Building. But also the case with the publication of Allen Ginsberg's «Howl» in 1956 and of Jack Kerouak's «On the road» the next year, two foundational books for the American Beat Generation, whose development is shyly followed by Europe, culminating in the Student revolution of May 68. And as for the search of new form-languages, the 60s all seem to be concerned with symbols of connectedness and articulation, of structures defined by variation and difference. This can be
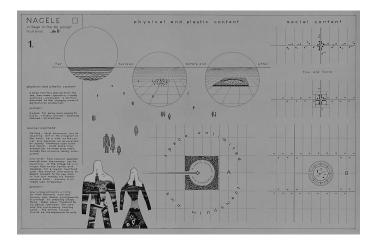
2   Cf. **BANHAM, Reyner (1955).** *The New Brutalism*. In «Architectural Review», London, December. p.358
3   **SMITHSON, Alison; SMITHSON, Peter (1973).** *Without rhetoric: an architectural aesthetic 1955-1972*. Op-cit. p.70
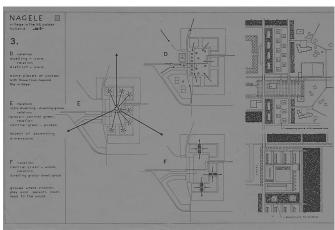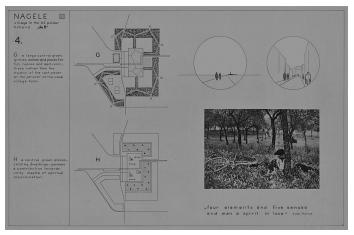
clearly seen in psychedelic videos, with their mind-blowing succession of elements springing and regressing into one another. This very aesthetic is present in the Team 10 buildings later classified by Alison Smithson as mat-buildings, the great majority of which had been conceived in the 50s and 60s. And as for psychedelia, more than its obsessively self-generating structure, its visual effects were kept through 70s films like Dario Argento's «Suspiria» (1977) and «Inferno» (1980), and later through disco neon color patterns, Rubik's Cubes and op-art. It was the period of LSD consumption, of sitting up *smoking in the supernatural darkness of cold-water flats floating across the tops of cities contemplating jazz*[4] as Allen Ginsberg wrote. But mostly, this was a period of liberation, of belief in utopic aspirations, which could reshape society and build a truly better world – one which could at least eradicate the problems that lead to WW2.

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4   **GINSBERG, Allen (1956 [2009])**. *Howl, Kaddish and Other Poems*. Op-cit. p.1
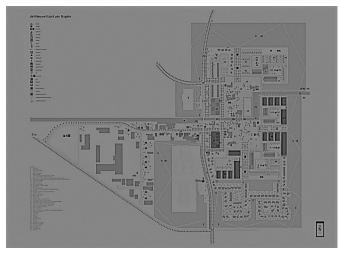
Case study #1
The 8 (CIAM group)
NAGELE MASTERPLAN

1948 - 1956
Zuiderzee, The Netherlands

119 - First CIAM 10 grid   *120 - Third CIAM 10 grid*
121 - Fourth CIAM 10 grid   *122 - General masterplan*

The Masterplan for Nagele was presented in CIAM 7 in Bergamo 1949, CIAM 8 in Hoddesdon 1951 and CIAM 10 in Dubrovnik 1956, by the collective De 8, one of the Dutch representatives. It's a very significant fact that the Athens Charter was removed from the titles of commissions in the 1951 congress, with the one chaired by Le Corbusier renamed 'Town planning in the Core'[5]. The changes in CIAM start to become more and more apparent, with some groups presenting projects which no longer can be said to make plain use of the principles of modern architecture.

With 'The core of the city' as the theme, De 8, which included the young Aldo Van Eyck, presented a project for a new agricultural village for Nagele, in the Zuiderzee. The need to move beyond the Athens Charter and discuss new forms of urban planning and intervention can be seen in the way the group poses the problem: they need to *discover a form for a new village in a mechanized landscape,* where *each of the economic groups lives separately from the others,* and where the Core *must somehow express a unity of life*[6]. Throughout this process, cities will not be thought of in terms of functional renderings, but rather on structural relations between different zones, whose content was flexible enough to be functionally open-ended. The proximity to structural anthropology is acute, even though the consequences of the idea were, in the case of architecture, to be developed slowly and reluctantly throughout the next decade (whereas structural anthropology was met with wide and enthusiastic interest, especially in France).

Yet it is interesting to note that at the time Lévi-Strauss is publishing his first articles and his doctorate «The elementary forms of kinship» (1949), the Nagele masterplan already displays some rather advanced takes on how to conceive of such structural relations, expressed in many aspects of the project. Succinctly De 8 emphasize that *it is especially important that the structure of the plan is sound so that, even though in time all the buildings may change, the structure can still maintain a unity*[7]. This notion of structure is not yet fully developed – either in the sense of Van Eyck or Lévi-Strauss. But the idea that structure is a means for cohesion of elements and continuity in time – and that it must preside urban planning – is already clearly stated. This notion is also identifiable with Benedict's notion of cultural integration. However the fact that, like Benedict, De 8 do not present this structure as a merely functional one, would be unsettling in a Congress on modern architecture.

The same way Benedict's patterns included several different aspects of social organization, so the functionalities for Nagele are varied – including housing, farms, churches, schools, a village hall, a bus station, public houses, shops, workshops, storage units, a ship canal, a sports field, a swimming pool, a cemetery

5   Cf. **MUMFORD, Eric (2000)**. *The CIAM discourse on urbanism*. Op-cit. p.205
6   **CIAM GROUP 'THE 8'**. *Nagele – A new agricultural village.* In **CIAM 8: The Core of the City** (published records) p. 109
7   **CIAM GROUP 'THE 8'**. *Nagele*. Op-cit. p. 109

and village woodlands[8]. In this context – mostly because De 8 say that in urbanism *at present we have only separations*[9] – it seems like structure, insofar as it means cohesion, replaces zoning, the traditional method of CIAM urban planning.

Since the beginning of the project, *Van Eyck played an important part, together with Mart Kamerling, in developing the concept and first phase of the village design from idea-sketches to the provisional version of the design in 1951*[10].

And while the Nagele masterplan must be considered as the work of a group, it's impossible not to note the strong relationship between many of the masterplan's features and Van Eyck's later individual ideas. Nagele has an open center, in which several public programs (a church, shops, schools) are sparsely though strategically placed. This center is surrounded by a band of houses, all in similar proximity to the center, although they present several layouts or several variations of a similar layout. These housing clusters are then surrounded themselves by a field of trees, which functions as a windshield but also as a structured replication of the center, thus making the whole city a center[11]. The 'core', the theme of CIAM 8, was indeed a core within a core, for the city is but a center with a center or – if one considers the housing clusters – with several centers. And although there is a strong will for differentiation between the core of the core and the wider core, this is hardly a hierarchical inception, for even in Hoddesdon, the project already sees the core as *a place where one can stroll about, with hands in one's pockets, and do as one likes. This kind of place – not governed by the road system nor by agricultural mechanisation – is especially necessary in the "polder" villages*[12]. The masterplan is, on the other hand, still heir to modernist rational functionalism, for even though the core

of the city is oddly devoid of the usual clustering of governmental buildings and becomes a rather mysteriously vague and open place, it is still true that residential units are grouped according to function. However, the structural innovation of offsetting the core outside the limits of the housing units, thus turning the city into a wider core, has too much a powerful meaning to be understood in terms of strict functionalism. Moreover, the tree windshield is a dramatic plastic element, which most likely sounded whimsical in CIAM.

Throughout the design process, several buildings were to be built by Team 10 members, including a church by Bakema and the schools of Van Eyck[13]. Despite the several mutations the project had throughout its design and construction, Nagele is a somewhat more delicate anticipation of the Smithsons' studies presented in CIAM 10. Moreover, the tree windshield is a poetic statement, one whose aesthetic imagination is as interesting as streets-in-the-air would be in Golden Lane. However, if the Smithsons – and many other

8   Cf. **CIAM GROUP 'THE 8'.** *Nagele*. Op-cit. p. 109
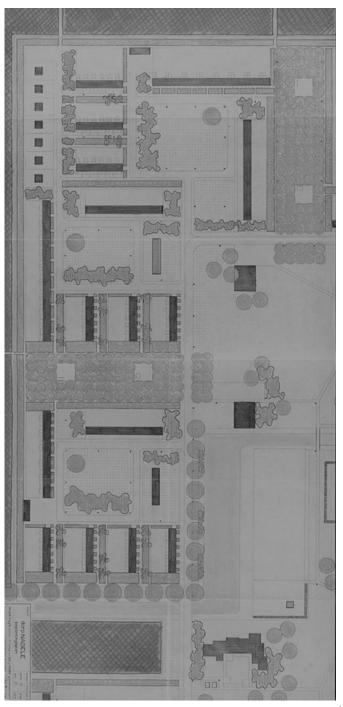
9   **CIAM GROUP 'THE 8'.** *Nagele*. Op-cit. p. 109

10   **RISSELADA, Max (2005)**. *Nagele Grid 1956*. In «Team 10 1953-81: In search of a utopia in the present». Op-cit. p.84

11   **RISSELADA, Max (2005)**. *Nagele Grid 1956*. In «Team 10 1953-81: In search of a utopia in the present». Op-cit. p.84

12   **CIAM GROUP 'THE 8'.** *Nagele*. Op-cit. p. 109

13   Cf. **RISSELADA, Max (2005)**. *Nagele Grid 1956*. In «Team 10 1953-81: In search of a utopia in the present». Op-cit. p.84
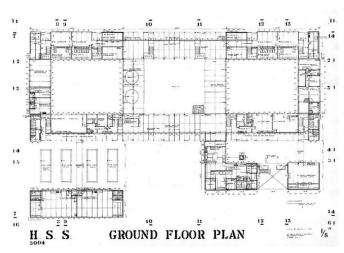
architects – would seek to explore and develop the street-in-the-air idea, the tree windshield was not much further pursued by Van Eyck or Bakema. And yet, it is a brilliant example of an urban scheme based on structural relations which gracefully combines symbolic power (the city as center, urbanized space vs. nature) with functional value (an urban park and a windshield).

123 - Detail of the masterplan

Case study #2
Alison & Peter Smithson
HUNSTANTON SCHOOL

GROUND FLOOR PLAN

124 - Inteior patio   *125 - Plan*
126 - Exterior view   *127 - Interior view*

Despite having been the project that made the Smithsons relevant[14], their first project has a unique connection with most of the remainder of their works. Reyner Banham sees the Hunstanton School as the foundational project of Brutalism, for he claims that *Water and electricity do not come out of unexplained holes in the wall, but are delivered to the point of use by visible pipes and manifest conduits. One can see what Hunstanton is made of, and how it works, and there is not another thing to see except the play of spaces[15].* But next to the further developments of both the architecture of the Smithsons and of Brutalism, Hunstanton cannot help but to be a shy expression of surely subversive concepts.

The Smithsons seem to have considered Hunstanton as an experiment with the notion of picturesque, understood as a chain of re-inventions enabling images[16]. And the project does seem to allude to a sort of industrialized picturesque, with the straight-line volumes either imposing themselves on the green prairie, or disappearing within the window-frames.

Banham rightly says: *Hunstanton's formality is unmistakably Miesian[17],* but he doesn't point out the irony of this influence. If the Smithsons were indeed particularly inspired by the Illinois Institute of Technology (1939-56), it's also true that Mies' most polemical work, the Farnsworth House (1945-51) is a singular project precisely because it stands as almost anti-architectonic. A glass box, isolated in the forest, the Farnsworth House is a celebration of the void and invisibility of matter, an attempt to implode the material subtlety of architecture, to the point where it disappears. Hunstanton, that would happen to be the Smithsons' least radical project, is the buffed version of Mies. With its parallelepiped volumes of concrete and glass, the building re-inflates architecture with a physical and rugged body, it takes Mies' simplified composition and space, but rejects the visual unstableness granted by the excess of glass, where the material is not seen, just how the weather changes (color of the sky, humidity) affect it or what's going on inside. The Smithsons' do go back to Mies, but they feed him with steroids.

However relevant as a first attempt to materialize the Smithsons' views on modern architecture and its need of dissolution, Hunstanton has a sober style which bears little resemblance to their most iconic projects, and to most Brutalist construction. Dirk Van Den Heuvel points out that *what could be defined as neo-classicist inclination in the project for Hunstanton, was left behind by the Smithsons from 1952 onward, while*
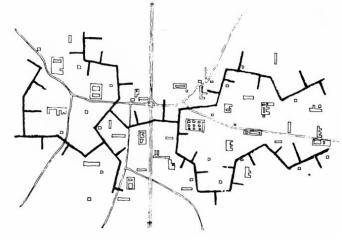
14   **VAN DEN HEUVEL, Dirk (2013).** *Alison and Peter Smithson – a brutalist story*. Op-cit. p.91
15   **BANHAM, Reyner (1955).** *The New Brutalism*. In «Architectural Review», Londres, London, December. p.363
16   **VAN DEN HEUVEL, Dirk (2013).** *Alison and Peter Smithson – a brutalist story*. Op-cit. pp.1123-113
17   **BANHAM, Reyner (1955).** *The New Brutalism*. In «Architectural Review», Londres, London, December. p.358

preparing the Parallel of Life and Art *show, and working on the schemes for Golden Lane and Shef-field[18].*

And this is precisely the point: though the option to assume materiality and structure is already there, Brutalism would develop those notions to such extreme notions that Hunstanton may be just halfway between dissolving modernism and the Smithsons' mature work. Banham himself writes about the conceptual power of Brutalism, and what is weird is that the works in which this power became fully realized were yet to come. He does say*: All great architecture has been 'conceptual', has been image-making (...) But a conceptual building is as likely to be aformal as it is to be formal[19].*

Though at the time it may not have looked so, the Smithsons and Brutalism evolved in a way that makes Hunstanton a less formal exercise. Though more bodily than most works of Mies, Hunstanton is yet pre-pop, which means it lacks the imagination and ambition that characterize most of Brutalism. Maybe Hunstanton is not so much image-making as it is image-suggesting.

128 - Exterior view
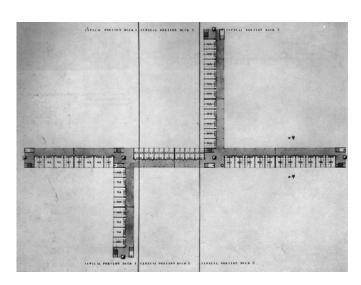
18   **VAN DEN HEUVEL, Dirk (2013).** *Alison and Peter Smithson – a brutalist story*. Op-cit. p. 173
19   **BANHAM, Reyner (1955).** *The New Brutalism*. In «Architectural Review», Londres, London, December. p.358
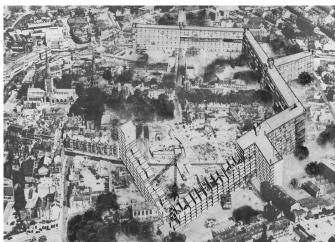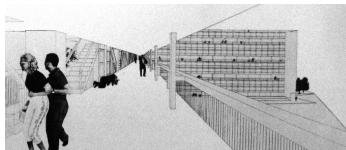
Case study #3
Alison & Peter Smithson
GOLDEN LANE
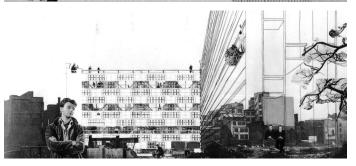
129 - Cluster plan
132 - General axonometric

130 - General plan
131 - Axonometric photomontage of a street-in-the-air
133 - Axonometric photomontage of street-view

Golden Lane is the first urban project of the Smithsons and, to a point, the foundation of their critique of Le Corbusier's Unité. The project depends on a deep and often controversial study of dwelling units, scale, association, public space, circulation and urban structure. The Smithsons present a model for housing estates in which two-floor dwellings are divided in groups of twelve, consecutively articulated in clusters of five groups, lining up with their idea that *Forty or fifty houses make a good street[20]*. These are organized by public decks, the emblematic streets-in-the-air, a reframing of the interior corridor of the Unité, which exposes the cave-like design of the man who dreamed of killing the corridor street, while also presenting a radical solution towards both creating public space and articulate it with private areas (the dwellings).

As for the housing typologies, the most striking feature of Golden Lane is the introduction of a yard garden which allows for an ambiguous double entry into each house. Entrance in each cell happens both through a semiprivate mini winter-house and through a private discreet door under the stairway to the upper deck. This garden had yet a deeper implication, for, as Dirk Van Den Heuvel notices, it *was a space left empty and open to 'appropriation by the inhabitants: one could add extra bedrooms, a place for house work, a houseshop, or simply enjoy it as a large outdoor space[21]*. The twig-shaped overall structure sprawls all over the ground, multiplying the layers of public circulation and actively enlarging public space through aerial replication which is meant to distribute housing areas without detaching them from other functional areas, which stand on the ground in subtle confrontation. There is an implication in this sprawling twig aesthetic arrangement, for housing structure becomes the most important built structure, symbolically cohering scattered and despaired surrounding buildings. On the other hand, the rough concrete structure is an aesthetic element in itself, with an aggressively pop monumentality in which sci-fi hyperbolic scenarios are reinterpreted in density-controlled linked units. This preoccupation with the scale of the associations was no small detail, for at the heart of the Smithsons' description of an ideal street, there seems to lie a concern for what Durkheim had called anomie, a common trait of industrialized societies. This preference for smaller streets – understood as elements of the city – seems for the Smithsons to be the best way to ensure identity and creativity within communities which inhabit these streets-in-the-air.

Modern urbanism used sociological data mostly when it came to statistics. The shift promoted by the Smithsons, however, aims at a meaningful organization of space – and especially of public space – which revives the notion of collective representation analyzed by Durkheim and Mauss. Just like they studied space organization in the Wotjoballuck and Omaha tribes, in Australia and North America[22], so the Smithsons as-

20   **SMITHSON, Alison; SMITHSON, Peter (2005)**. *The charged void – vol.1: Urbanism.* Op-cit. p. 24
21   **VAN DEN HEUVEL, Dirk (2013).** *Alison and Peter Smithson – a brutalist story*. Op-cit. p.264
22   Cf. **DURKHEIM, Émile; MAUSS, Marcel (1903 [1971])**. *De quelques formes de classification primitive*. In **MAUSS, Marcel**, «Essais de sociologie», Op-cit. pp. 205-210
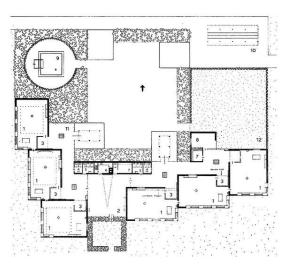
sume that the street has some value as representation of social relations. In this sense, Golden Lane's obsession with a continuous weaving of public (or semipublic) space can be said to originate on the same concerns expressed by the Moroccan housing presented in the same year in CIAM by AT.BAT-Afrique. Golden Lane, like the Morocco Carrières Centrales, predates the Doorn Manifesto and yet already shows some of its basic notions, while also presenting a solid critique of urbanism based on the Chartre d'Athènes. On the other hand, Golden Lane-type structuring is a conceptual model that can only work through its adaptation to preexisting urban conditions. Hence the refusal of a regular or rational geometry – despite an acceptance of the need for geometry. In fact, the ambiguously telluric geometry of the structure – as exemplified in the drawings of the CIAM grilles – is a direct and intentional result of a specific approach to urbanism. The twigs are physical manifestations of possible relationships between buildings, functions and accesses, guided by multiplicity of choice, rather than by any logical prediction of the architect. In its plasticity and ambition, disseminating through the liberated ground, Golden Lane predates geometrical psychedelia which would develop throughout the 60s in films like Roger Corman's «The trip» (1967), Stanley Kubrik's «2001: Space Odyssey» (1968), Vince Collins' «Fantasy» (1976), Roger Mainwood's «Autobahn» (1979) in collaboration with electronic band Kraftwerk or Dean Winkler's video for «Shakey's Day» (1984) by Laurie Anderson. This twig-like superstructure, to be sure, seems to be the farthest thing from the small street images that inspired the Smithsons and Nigel Henderson in 1950. But their point was never to return to any idea of a 'simpler life'. On the contrary, those streets were important because their meanings could evolve and bring about new meaningful structures, while maintaining different scales of association. On the other hand, there is a significant departure from the functional division typical of CIAM, towards a model based on integration, which becomes very visible in the sketch by Alison Smithson where the twig structure varies in density and multiplicity as basic social functions (offices, factories, ceremonial, craft) change.

The intricacy and sparkle of Golden Lane becomes all the more apparent in the images presented at CIAM. Alison Smithson's axonometric photomontage shows the glowing twiglike superstructure erupting out of the old city. Dirk Van Den Heuvel precisely states that *Looking at those collages, it is as if the new architecture is not simply going to replace the old society, it is projected onto the ruins enjoying its own liberated, autonomous geometry, the very distance between the two worlds acting as a generative principle[23]*. Golden Lane's monumentality doesn't annihilate the city, it rater makes it cohere. Another photomontage shows two branches of the superstructure in streetview. On the front plan, a man dressed like a James Dean grown wise looks as if he's spending some time in his personal garden. This tension between the very communal look of the façade and the flanêur style of the inhabitant marks the whole statement of Golden Lane, which despite its flare only two decades later would gain a built form, even if a humbler one, in the Robin Hood Gardens.

23   **VAN DEN HEUVEL, Dirk (2013).** *Alison and Peter Smithson – a brutalist story*. Op-cit. p.69

Case study #4
Aldo Van Eyck
NAGELE SCHOOL

1. CLASSROOM
2. MEETING ROOM
3. WARDROBE
4. WC (BOYS)
5. WC (GIRLS)
6. KITCHENETTE
7. BOOK STORAGE
8. COURTYARD
9. SANDBOX
10. BICYCLE SHED
11. SEATING BENCH

134 - Exterior view   135 - Plan
136 - Exterior view   137 - Patio

Nagele was a familiar territory for Van Eyck, given the De 8 1948 masterplan designed for CIAM 8. Though the village construction did not follow the project in a strict way, its basic structure and most of its principles were indeed applied to construction. In 1954, the year of the Doorn Manifesto, Van Eyck and Herman P.D. Van Ginkel started the design for the primary school, in which the first starts some of the ideas he was to work on in the following years.

The somewhat bucolic ambiance of Nagele comes from the fact that its buildings tend to live harmoniously with natural space, mostly because of their balanced scale. Horizontal organization – more than tall buildings – was the choice of De 8, who understood the tension between nature and artificial structures in a much more realistic way than CIAM modernism. Thus, the Nagele School, seen from the outside, is a discreet building hidden among trees. Its general structure makes it possible to have an idea of its interior organization even from the outside.

The school has six classrooms (each with a corner for study and a wardrobe), articulated through ample halls with benches. The basic layout of the plan organizes built mass as a concentrated element which complements a green area, consisting of the playground. If we consider the basic structural organization, we see that the basis for the design is a set of three classrooms – one more proportional in an horizontal position, firmly receiving two other, more rectangular, in a vertical position – articulated through the hall. This three-element module is then rotated 90 degrees, the effects of the rotation being negotiated by an interior playroom which also positions an exterior yard and a rectangular model containing bathrooms, kitchen and educational aplliances.

The building still shows some modern influences with the large glass panels and the white painted concrete plates of the floor and the ceiling, while on the other hand using brick walls, common in traditional Dutch constructions. However, the glass panels are important not so much because of how they resemble modern construction schemes, but rather because of their potential for educational experience. This is not a negligible aspect of the building, for Van Eyck had to deal with the fact that The Netherlands had State laws which forbade doors to the exterior in classrooms. Thus, Van Eyck creates tall windows that function like doors, making it possible to access the exterior, while following the restriction[24].

Van Eyck's materialization of his own concern with education of children (later demonstrated in several articles of «The child, the city and the artist») seems to draw a lot from his own early education in England which – one may assert – was decisive throughout his career. The will to develop imagination and curiosity is met through outward looking classrooms, which long for the contact with nature and with the

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24   Cf. http://www.architectureguide.nl/project/list_projects_of_city/cit_id/194/prj_id/645 (viewed 08-08-2017)

town itself, which, at this specific site, includes a narrow river and several green parks, resulting from the De 8 project.

On the other hand, there is a slight influence from the Corona School (1935) by Richard Neutra, a modernist project that benefited from both Neutra's interest in psychoanalysis (the Neutras were, in fact, close friends of the Freuds in Vienna) and America's obsession with it[25]. School was, indeed, a very important place in the early years of someone's life and – according to Neutra – all sorts of traumas could arise not only from bad social experiences, but also from the memory of somber school spaces. His Corona School is designed so that classrooms are not merely interior spaces where the students sit facing the professor, but more liberated rooms with particular exterior spaces which allowed for a closer symbolic connection to the outside world.

The proximity between these two projects is mostly conceptual. Van Eyck's concern is not only for the features of each classroom, but also with the overall organization of the school. The general layout, because of its structural scheme, could be continued without sacrificing basic structure, which would become a common trait in Van Eyck's work. But at the same time, the overall structure – unlike Neutra's – ensures that a common exterior space will always be not only possible, but an intrinsic part of school space. Thus, the concentration of built mass in two of the fronts turns the yards – which ensure the other two – into an essential part of the building and of educational experience.

The collaboration with Herman Van Ginkel seems to have been a happy one, which may have something to do with Van Ginkel's own interests. Though he was primarily an architect, he also studied Sociology in Utrecht University, which explains his interest – and occasional participation – in Team 10 ideas[26]. This collaboration would be, however, a less apparent one, for in 1957 Van Ginkel ended up moving to Canada with his wife – also an architect – where he worked in project which are always somewhat akin to his Dutch experiences.

In «The child, the city and the artist», Van Eyck would urge architects to consider childlike behavior as a model for what cities should encourage: *We cannot conceive of civilization today if we withdraw the child – ourselves – from its built counterform: the city. Nor can we come to terms with cities if we cut ourselves away from the force which alone can humanize them: imagination*[27].

Nagele can be seen as an early experiment on the three most fundamental ideas of this statement. First, the idea that children possess a healthier relationship with imagination than adults to; second, that built environment must be a way for everyone to repossess this capacity; and third, that built environment is the built counterform of civilization. This third idea creates a dialectic that would be central in the Doorn Manifesto,

25   Freud's theories were received enthusiastically in America from 1909 on. For an account of this obsession with psychotherapy and its growth to an undermining extreme, see **HOFF SOMMERS, Christina; SATEL, Sally (2006)**. *One nation under therapy*, ed. St. Martin's Griffin, New York.
26   http://www.legacy.com/obituaries/thestar/obituary.aspx?n=sandy-van-ginkel&pid=129543342 (viewed 08-08-2017)
27   **VAN EYCK, Aldo (1962 [2006])**. *Writings, vol.1: The child, the city and the artist*. Op-cit. p.18

but also in most of the work of Team 10 architects: the city reflects society, but is not necessarily subordinated to it, for the city can – and often does – produce either continuity or change in social structure.
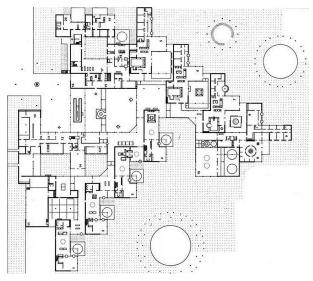
The attentive materialization of artificiality and nature in the Nagele School – visible even in the plasticity of the plans, where the filigraan of green spaces contrasts with the clean geometry of the built areas – is precisely a way to instigate this dialectic, based on the power of imagination. In one of the 'memorable fancies' of Blake, he asks prophet Isaiah if persuasion that a thing is so makes it so. Isaiah answers: *poets believe that it does, and in ages of imagination this firm persuasion removed mountains; but many are not capable of a firm persuasion of anything*[28]. This conception – central to both Blake and Van Eyck – that creativity depends inherently from imagination seems works as a driving force in the place imagined by the Nagele School.

28   **BLAKE, William (1794 [1906]).** *The marriage of heaven and hell.* Ed. John W. Luce & Company, Boston. pp.22-23.

Case study #5
Aldo Van Eyck

AMSTERDAM ORPHANAGE

1955 - 1960
Amsterdam, The Netherlands

141 - Plan

140 - Air-view

142 - Exterior view

143 - Courtyard *144- Courtyard*

The Amsterdam Orphanage is Van Eyck's most emblematic and widely-discussed project. Although it is true that, being an early design, it powerfully already displays most concerns of Van Eyck in both his critique of modernism and his vision for a new architecture and urbanism, it is still true that, to a point, the impressive character of the building may have had a stifling effect on critical assessments of Van Eyck's oeuvre. In a sense, it's as if many critics – with the exception of those like Strauven[29] and Ligtelijn[30] who have written monographs on him – believe that the Orphanage is enough an example to show what Van Eyck's architecture is about. This is however an abusive interpretation of the Orphanage's position within the work of Van Eyck and the context of Team 10. On the other hand, it's difficult to write on the Orphanage, for many of its most clear features have already been discussed constantly. And yet, something might remain to be said about it, which may become clearer in confrontation with the account given by Van Eyck himself in «The child, the city and the artist». The first sentence is already enough: *This building is a house, a particular house as all houses should be within the framework of a certain generality[31]*. The fact that Van Eyck thought of an orphanage as a house is perhaps not the main point, for if one considers his own idea of twin phenomena, this conversely means that the house can be thought or as another sort of program (in this case an orphanage), which displaces housing program from its usual typified centrality. When this centrality is removed, there is no reason not to think of the Orphanage – or any part of the city for that matter – as potential 'houses' for something.

In a sense, this is the result of thinking of the house as an existential concept, as Van Eyck believed all places should be, and all architecture should provide: *What we need is to be at home – wherever we are. As long as home is perpetually somewhere else, there will be no question of 'belonging'[32]*. This matter of belonging is perhaps most important when the house in question is an orphanage, for it is *a house (...) for the unprotected child with a short and a long-termed function; a home for those temporarily unprotected – often for only a few weeks – as well as for those who otherwise would be permanently unprotected[33]*. Because of the unpredictability of permanence, the attempt to turn the orphanage into a home is a challenging idea. For Van Eyck, however, the question doesn't seem to be 'how to turn an orphanage into a house', but rather 'how can an orphanage serve as an instrument of critique and reimagining of the house'. The sketches show that Van Eyck's primary concern seems to have been the overall structure of the building. The schemes show a con-

29   Cf. **STRAUVEN, Francis (1994 [1998])**. *Aldo Van Eyck – the shape of relativity*. Op-cit.
30   Cf. **LIGTELIJN, Vincent (ed) (1999).** *Aldo Van Eyck – Works*. Ed. Birkhauser, Amsterdam.
31   **VAN EYCK, Aldo (1962 [2006])**. *Writings, vol.1: The child, the city and the artist*. Op-cit. p.217
32   **VAN EYCK, Aldo (1962 [2006])**. *Writings, vol.1: The child, the city and the artist*. Op-cit. p.56
33   **VAN EYCK, Aldo (1962 [2006])**. *Writings, vol.1: The child, the city and the artist*. Op-cit. p.217

tinuous interest with repetition and plasticity which exemplify the complexity of the 'aesthetics of number' discovered in the paintings of Paul Lohse. The occupation of the lot and the dialectic between its limit and the structure of the building are also a point of interest, experimenting with visual frames and public space. Van Eyck himself points out that *The plan attempts to reconcile the positive qualities of a centralized scheme with those of a decentralized one avoiding the obvious pitfalls that cling to both (...) [it] attempts to provide a built framework – to set the stage – for the dual phenomenon of the individual and the collectives (...) without warping the meaning of either[34]*. The result is a structure depending on an internal street, understood to be of the same elementary nature as a city street: *to allow the various elements to form a dispersed complex pattern. Then, to draw them out together again by imposing a single structural or constructional principle throughtout and introducing a decide with an unquestionable human content – the internal street[35]*.

Thus, the eight different departments of the Orphanage, with their modularly organized rooms, are articulated in a sequential though not hierarchized total configuration. The option to insert the building right at the street also enhances this potential, for the Orphanage seems to incept new streets into the existing one, by means of scale-adaptation. This adaptation is market by the entrance larger volume, an in-between place which mediates the two different and completing scales.

As for aesthetics, although the façades show a moderate acceptance of modern element composition, its use of color and different materials is a move away from rationalism pointing nowhere towards organic style, proving a distance from both modernism and its Italian critique. The domes of the modules, however, show the missing sensible qualities of the plain rooftop, as Van Eyck indicts: *The cupulas (...) assist the part-whole, small world-large world, unity-diversity idea.*

The way Van Eyck wrote on the project in «The child, the city and the artist», presenting it in his *anthology of some starting points and steps towards a configurative discipline[36]*, where it is placed after such projects as the Het Hool Neighborhood by Bakema and Van Der Broek; Blom's Thing-counter thing and Noah's Ark; Khan's Midtown Philadelphia or the Smithsons' Hauptstadt Berlin. And there is indeed a connection between these projects and they all are the resulting magma of Team 10 conceptual critique of architecture and its struggle to imagine a new form-language. But even so, the Amsterdam Orphanage has something deeply idiosyncratic about it, which lays in Van Eyck's own commitment to aesthetics. As Van Eyck assessed it, modern architecture had detached from the arts in order to become an analytical and functional discipline, which means that its form-language was one of plain economic criticism: like economists, architects needed to assess the best way to distribute functions rationally, i.e. to build ideal types in the sense Max Weber suggested sociologists did. But this is to make science, not art. Van Eyck knew instinctively what Susan Sontag would later claim: *Art is not only about something; it is something. A work of art is a thing in*

34   **VAN EYCK, Aldo (1962 [2006])**. *Writings, vol.1: The child, the city and the artist*. Op-cit. p.218
35   **VAN EYCK, Aldo (1962 [2006])**. *Writings, vol.1: The child, the city and the artist*. Op-cit. p.220
36   **VAN EYCK, Aldo (1962 [2006])**. *Writings, vol.1: The child, the city and the artist*. Op-cit. pp. 197-222

the world, not just a text or a commentary on the world[37]. This aesthetic stand is shared by Van Eyck ever since his Amsterdam Playgrounds. It's not enough to mimic economists and distribute matter according to idealized functionality – in order to be art it is necessary to create something, to add something that's lacking in a given space in order to make it a place, a 'home' to use Van Eyck's own term. This is what separates the Orphanage from modernism, the moving of its energies towards a proper sense of place.

This is perhaps a result of Van Eyck's interest on phenomenology, and the Orphanage exposes the thin line dividing phenomenology from existentialism. The priorities of the design and its final achievement as a building would allow a whole case to be made of a comparison between Van Eyck's idea of architecture and existentialist bad-faith with its concerns for freedom, facticity, anguish and self-deceiving choices, as developed by Jean-Paul Sartre and Simone de Beauvoir. According to this basic notion, human beings are doomed to their own freedom, for in every possible situation there are always different choices, each having consequences: in order to justify taking or avoiding certain choices, people usually take refuge in certain limitations which, in existentialism, means to take the position of an object. This self-deceiving surrender of freedom is the existentialist bad-faith[38].

Van Eyck's concerns for the Orphanage – but also for all of his work – is to create places where this bad faith is impossible. The building is designed so that in every part of it one feels one's own subjectivity through a sense of being called to do so by the powerful suggestion of built environment. The photos Van Eyck chose to illustrate his project speak precisely to this existential need: in one of them, two children look into their own reflections rainwater stuck in a slight concrete rectangle, designed for that purpose. Van Eyck called those rectangles *distorted mirrors[39]*. This aesthetic power of liberating imagination and its potential for freedom is architecture's most fundamental purpose, Van Eyck seems to suggest.

145 - Interior

37   **SONTAG, Susan (1965 [2009])**. *On style*. In «Against interpretation and other essays», Op-cit. p.22 [author's italics]
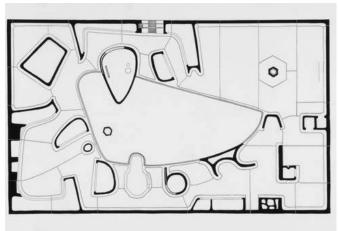
38   Cf. **SARTRE, Jean-Paul**. *Existentialism*. In **KAUFMAN, Walter (1956 [1960]) (org. and trans.)** *Existentialism from Dostoyevsky to Sartre*. Ed. Meridian Books, New York. pp.241-269

39   Cf. **VAN EYCK, Aldo (1962 [2006])**. *Writings, vol.1: The child, the city and the artist*. Op-cit. p.223
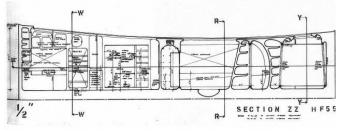
Case study #6
Alison & Peter Smithson
HOUSE OF THE FUTURE

SECTION ZZ   H F 5 5

147 - Plan

146 - Interior

148 - Cross-section

149 - Press photoshoot   *150- Interior garden*

In 1956, the Independent Group, of which the Smithsons were founding members, organized their second exhibition, «This is tomorrow», which was to follow on the statement made in 1953 «Parallel of life and art». The Smithsons intervention was the House of the Future, a prototype thought of as a built essay, since it was never meant to be produced[40]. As such, it is the Smithsons' most aggressively project, displaying both their appreciation of advertising and mass-production.

These researches were an important part of the Independent Group, but they played no minor role in the Smithsons' architecture. Their views on pop design and its often misconceptions in the context of modern architecture were always central to their ideas, which is proved by their own presentation habits, with photomontages and collages depicting movie-stars and magazine cut-outs to 'inhabit' the perspective drawings.

The House of the Future is Marshal McLuhan at home. It consists of a seemingly one-piece-house, where an organic form is sensually carved out of a rough concrete rectangular block, creating an interior courtyard garden. The space inside the concrete block is the house itself: all kitchen and bathroom facilities are enclosed in roundly modules which liberate the remainder space to the bedroom and the living room. This living room is, to be sure, a relative notion, for its limits are obviously subverted by the courtyard, which remains visible, since it is separated from the house by a layer of glass. Materials are visible, and material variation in individual surfaces is reduced to a minimum, guaranteeing the visual autonomy of each surface. Although the exhibition showed just one house, all of these features are vigorously inspired by mass-production methods, which makes it easy to imagine the House of the Future being produced in mass, almost as an artifact.

Creating some roundly compartments that never actually create limits, the house is mostly the courtyard garden, with the melting oval glass wall annihilating the notion of interior and exterior space, while never compromising privacy. On the other hand, the photographs that immortalized the House of the Future show just how its elegant mesh of organic formalism and modern material logics is the perfect frame for the design objects displayed. There is a cinematic value in these photographs, as they are not about architecture but rather about its aggressive and yet dignified style. If ads gave something to the Smithsons, it was their ability for theatricality, which becomes all the more apparent in the House of the Future. In this project – as nowhere else in their oeuvre, the Smithsons take their love of technology towards a more camp aesthetics, which Sontag describes as *wholly aesthetic (...) Camp is the consistently aesthetic experience of the world. It incarnates a victory of "style" over "content", "aesthetics" over "morality", of irony over tragedy*[41].

40   Cf. http://www.cca.qc.ca/en/issues/2/what-the-future-looked-like/32734/1956-house-of-the-future (viewed 16-9-17)
41   **SONTAG, Susan (1964 [2009]).** *Notes on 'Camp'*. In «Against interpretation and other essays», Op-cit. p.287

The House of the Future could be said to be about living the good life, and, as the Smithsons themselves put it, *Ads which do not try to sell you the product except as a natural accessory of a way of life[42]*. The great variety of the folklore of industrial man was actually an expression of the countless definitions that people attributed to 'the good life', which always amounted to a certain deal of idealization. The House of the Future seeks to portray, and no less to suggest, a new example of a myth of good life, while not making an actual effort to make it realistic, instead highlighting its glamorous potential. Their pop proposal is the battle between a pocket-avatar of Aalto and a body-builder Mies. The house, small, almost portable, functional and contradictory is a cyborg siren that lures its visitors to the wonders of the good life: cosmopolite, classy but cheerful, utterly too good to be real.

Comparing the House of the Future with *But today we collect ads,* written the same year, it may be hard to understand just what kind of transformation the Smithsons have used with their project. Are ads, and pop culture itself, *objets-trouvés*? Are they folk tales, as McLuhan had put it? Did they merely used it, or did they transform it?

They state that *Ordinary life is receiving powerful impulses from a new source. Where thirty years ago architeCts found in the field of popular arts techniques and formal s6muli, today we are being edged out of our traditional role by the new phenomenon of the popular arts -advertising, Mass production advertising is establishing our whole pattern of life - principles, morals, aims, and aspirations, and standard of living[43].* The House of the Future provides the answer for this. Their use of advertising culture is important insofar as architecture is ready to integrate mass-produced objects, instead of merely assembling them without a concern for aesthetics.

Although the Smithsons never pursued this problem in their projects which were intended to actually be built (not just showcased), it is true that they never abandoned their concern for the implications of mass-production and its relation to aesthetics. Almost ten years later, Peter Smithson wrote an essay on «The rocket», in which this problem arises again. In this case, the point is to distinguish the made from the design, through the respective metaphors of the rocket and the locomotive: *The 'Rocket' was recognizably 'made'. With pieces of things which also remained themselves. (…) The modern locomotive is 'designed'. All special parts useless for anything else coming together to make a complete object[44].* And the fact that the article is written out of a concern for a detachment between economic potential for mass-production and means employed by architecture, urging architects to stop using *no-longer-necessary formally unabsorbed components* which are *reminders of previous technologies[45],* reminds one of the extreme 'design' of the House of the Future. It is indeed a building designed, not made. Like Jaguar E-Type, the House of the Future *appears to*

42   **SMITHSON, Alison; SMITHSON, Peter (1956 [2003])**. *But today we collect ads*. In «L'architecture d'aujourd'hui», nº344 – Jan/Feb. p. 44
43   **SMITHSON, Alison; SMITHSON, Peter (1956 [2003])**. *But today we collect ads*. In «L'architecture d'aujourd'hui», nº344 – Jan/Feb. p. 44
44   **SMITHSON, Peter (1965)**. *The rocket*. In «Architectural Design», July. p.322
45   **SMITHSON, Peter (1965)**. *The rocket*. In «Architectural Design», July. p.323

be modelled in some universal material – certainly the actual materials and the machinery are not overtly displayed[46]. This confirms their use of ads 'as found': a transformative integration, a perpetual dialectic between elements of construction and the building constructed.

The Smithsons themselves acknowledge this connection, when they state that at the time of the Idependent Group they shared a *Dislike for certain mixes, particularly with technology. such as the walnut dashboard in a car. We were interested in how things could be with technology touching everything and everyone[47]*.

Like Berhens' Factory, that made a glamorous theater out of capitalist economics and industry, the Smithsons turn home into a small spectacle of everyday life. The House of the Future surprisingly antedates by decades the reality-show fad, in which people are closed in a house permanently watched by cameras. The Smithsons problem upside down: there are no limits between outside and inside, but also no privacy. Orwell turned into a millionaire industry (entertainment) at the end of the twentieth century[48]. But years before, the Smithsons had used the same notions of interior/exterior and public/private matters recurrent in reality-shows, to appropriate modern capitalist lifestyle for the tasteful thing it was, while taking no kinship with problems of either surveillance (as with Orwell) or fame (as with reality TV). Given that the House of the Future was thought of as a sort of building-essay, perhaps now would be a good time to reassess it.

152 - Press photoshoot

46   **SMITHSON, Peter (1965)**. *The rocket*. In «Architectural Design», July. p.323
47   **SMITHSON, Alison; SMITHSON, Peter (1990)**. *The 'As Found' and the 'Found'*. In **ROBBINS, David (org)**. *The Independent Group: Postwar Britain and the aesthetic of plenty*. Op-cit. p.201
48   **One interesting example is the November 2015 issue of Cosmopolitan, presenting the Kardashians as 'America's First Family', all based on «Keeping up with the Kardashians», a reality-show depicting the everyday life of the family members.**
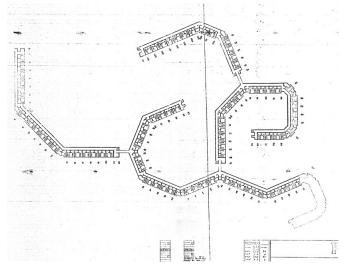
Case study #7
Jack Lynn & Ivor Smith
PARK HILL HOUSING ESTATE

1957
Shieffield, England

152 - Air-view *153 - General Plan*
154 - Exterior view *155 - View of the street-in-the-air*

From early on, the work of the Smithsons was framed by Reyner Banham – also an active contributor to the Independent Group – within a new context of modern architecture. To the new architecture precluded the Smithsons' early projects, Banham calls New Brutalism, a label which is meant as a descriptive label and a slogan[49], i.e., it is a *recognition tag* and a *policy consciously adopted by a group of artists[50]*. An important part of the coherence of New Brutalism as both a label and a slogan is its capacity to engender images: *The word image in this sense is one of the most intractable and the most useful terms in contemporary aesthetics[51]*. As such, New Brutalism is a particular aesthetics, in which the art work is valued as *a thing itself, in its totality, and with all its overtones of human association[52]*. This is surely lined up with the Smithsons' positions in CIAM meetings and they were not reluctant in accepting Banham's classification of their work. On the contrary, they seem to frame it themselves, saying: *The real implications [of another aesthetic] were hidden from us when we started thinking out our position and response to the advertisements contained in the glossy magazines of the 'fifties. Our interest and fascination were a seeming anachronism to our New Brutalist stance unless you read the advertisement images as visual telegrams with a specially loaded message about possibilities for the immediate future[53]*. This is to frame New Brutalism as a direct result of popular culture, which places it a result of a mediation between the thinking of Team 10 and of the Independent Group. Banham would not refute this, for when he cites examples of this aesthetic, many of them are of members of the Independent Group, with a very pronounced emphasis on the work of the Smithsons. Yet as for the coherence of this classification, Dirk Van Den Heuvel says: *the instigators of the Brutalist intervention lost control over the definition and reception of the New Brutalism. Despite assertions of the opposite by Smithson and Banham, conventionally Brutalism continues to be discussed mostly in stylistic terms[54]*. At the end of the 50s, Brutalism was commonly used to classify the works of different architects – including Louis Kahn, Paul Rudolph (both attendees at Team 10 meetings), Gordon Ryder, Ronald Simpson, Jack Lynn, Ivor Smith[55] and others. This confirms Brutalism as a legitimate style[56] or current but, moreover, it allows one to assess a canon-formation process, in which the radical stands of the Smithsons are taken outside the inner circles of CIAM or Team 10, and met with experimentation from other artists.

Jack Lynn and Ivor Smith are among those whose work was classified as brutalism. And rightly so, if

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49   Cf. **BANHAM, Reyner (1955).** *The New Brutalism*. In «Architectural Review», London, December. p.358

50   **BANHAM, Reyner (1955).** *The New Brutalism*. In «Architectural Review», London, December. p.357

51   **BANHAM, Reyner (1955).** *The New Brutalism*. In «Architectural Review», London, December. p.358

52   **BANHAM, Reyner (1955).** *The New Brutalism*. In «Architectural Review», London, December. p.358

53   **SMITHSON, Alison; SMITHSON, Peter (1973).** *Without rhetoric: an architectural aesthetic 1955-1972*. Op-cit. p.1

54   **VAN DEN HEUVEL, Dirk (2013).** *Alison and Peter Smithson – a brutalist story*. Op-cit. p.69

55   Cf. **VAN DEN HEUVEL, Dirk (2013).** *Alison and Peter Smithson – a brutalist story*. Op-cit. p.69

56   **'Style' is here employed in the sense given by Susan Sontag (see above, chapter 2.4) and not as a strictly visual description which is the approach criticized by the Smithsons and Banham**. Cf. **VAN DEN HEUVEL, Dirk (2013).** *Alison and Peter Smithson – a brutalist story*. Op-cit. pp. 66-70

one takes into consideration their project for Park Hill, a wide housing estate built in Sheffield, Alison Smithson's birthplace. If there is one bastard offspring of Team 10, it is this project. Park Hill displays a critical appropriation of concepts coming from the Smithsons, but also Van Eyck and Candilis-Woods.
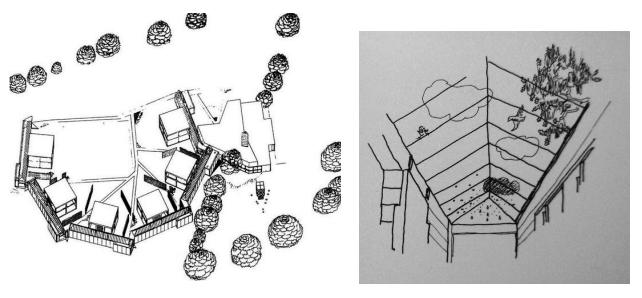
The general structure of Park Hill fuses Golden Lane's critique of Le Corbusier's Unité with other conceptions of structure, namely those of Van Eyck's Orphanage and the Million housing competition project of Candilis, Woods and Josic. Thus, the housing blocks are organized into honeycomb-shaped units, a form suggested by the Million project (and that Candilis and Woods would further develop in Toulouse-le-Mirail), which is a formal complexification of the twig-shape of Golden Lane. On the other hand, Lynn and Smith take from the Smithsons the streets-in-the-air, used as links between ground and upper levels and between the branches of the structure itself. The overall structure also departs significantly from either Golden Lane and the Million projects, choosing an approach more similar to Van Eyck's Orphanage. The streets-in-the-air organize the buildings into several groups, each with a delimited garden, and the structure seems to grow from a tight to a loose sprawl along a diagonal axe which widens and thus becomes diffuse. Yet the narrower block seems more of a starting-point than a center, which makes it more akin to Van Eyck's differentiating structure in the Orphanage than to the more equalized layout of Golden Lane.

Like the Unité and Golden Lane, the dwellings are also grouped in vertical connections, in this case around an H shaped knot of stair-walls. These organize the entrance, in one floor, to a one-bedroom apartment, a two-bedroom apartment, a two-bedroom maisonette and a three-bedroom maisonette. Toilets and kitchens are concentrated on this H articulation, whether bedrooms and living rooms are placed at the extremes of the dwellings. This is to grant every typology (including the one-bedroom) two fronts, one facing the inner garden of the structure, the other facing the outside. Aesthetically, the building also uses the Smithsons' taste for rough concrete, however the individual dwellings are somewhat closer to the Unité itself. Comparing the entrances of the dwellings in Golden Lane and in Park Hill, the Smithsons' solution for a small semi-private area that mediates between the street-in-the-air and the dwelling is lacking in Park Hill, which opts with a more straightforward relation, with doors opening directly to the deck, more similar to Le Corbusier's interior corridor.

Although Park Hill faced a declining period, it ended up being rehabilitated, proving the effective potential of this kind of housing estate. Although the recent intervention shows a clear intention to minimize the aesthetic impact of the concrete surfaces, its structuring is clearly rooted in Team 10 ideas and particularly in Brutalism. Its moderate character is visible only when it comes to the dwellings, but no element of Park Hill can be said to totally oppose the principles discussed by the Smithsons, even if some stylistic differences need to be accounted for. Oddly enough, no one in Team 10, including the Smithsons, ever discussed the Park Hill housing estate, which may have been a missed opportunity, especially if one remembers the ill fate of the Smithsons' only built housing estate.

Case study #8
Alison & Peter Smithson
WOKHINGHAM INFANTS SCHOOL

1958
Wokhingham, England (unbuilt)

156 - Axonometric   157 - Sketch of the class-street
158 - Elevation

At the end of the 50s, the Smithsons focused their attention on the theme of 'pavilion and route'. These terms need to be understood here at a symbolic level, as examples of elements of the city, studied for their structural and connective potential. The Wokhingham Infants School is one of the first examples of this specific research, suggested by the problems of association and identity[57] which the Smithsons were developing since their CIAM presentations. In their own words, *the studies of 'association' and 'identity' led to the development of systems of linked complexes which were intended to correspond more closely to the network of social relationships as they exist[58]*. Pavilion and route are, therefore, structurally linked for their ability to control collective connections of individual units. As towards the end of the 50s and 60s their work becomes more focused on particular buildings and programs, instead of groups, this provides the opportunity to take their ideas to a smaller though more saturated scale. The two problems – of identity and association – had always been connected, and this line of research is a further take on that connection: *a freeing of the urban structure must involve an increase in size of the units in which we commonly build, or conceive of as needing collectively to be built[59]*.

To a certain extent, their most perfected experience with pavilion and route is the Economist Building (1966), although Wokhingham is very interesting for its considerably moderate negotiation with the super-structure scale of Golden Lane and the smaller scale of individual buildings. If Golden Lane had a school, this would be it. Streets-in-the-air are reimagined as class-streets, a circulation system with glass roofs. However, instead of a corridor that opens to successive classrooms, the class-street is a single subdivided hallway which not only distributes exterior spaces and classrooms but also, given its encircling layout, separates the classrooms into modules, integrating them conversely into the exterior courtyard. This is to dismantle the school building into a group of buildings, a cluster with a programmatic specificity.

There is a liberating aspect to this idea, for it seems to handle children a more realistic representation of public space. Instead of a building with no reference exterior to its own program, the school is understood as a city specific for learning, a projection and preparation for outside life. The classrooms of Wokhingham is an early inception of the Smithsons' concept of pavilion, whether the class-streets are the route. Modular repetition in opened by the connection to a general structure which provides circulation, while generating the total organization of the cluster. On the other hand, one should notice that this project was being developed as the Otterlo Congress was being organized, where the Smithsons presented their Berlin Hausptadt urban study. To a certain extent, the two projects share some common concerns, particularly when it comes to route-like

57   **SMITHSON, Alison; SMITHSON, Peter (2005)**. *The charged void – vol.1: Urbanism.* Op-cit. p. 66
58   **SMITHSON, Alison; SMITHSON, Peter (2005)**. *The charged void – vol.1: Urbanism.* Op-cit. p. 66
59   **SMITHSON, Alison; SMITHSON, Peter (1965)**. *Pavilion and route.* In «Architectural Design», March. p.143

structures and its connective importance. This kinship would be recognized by the Smithsons themselves, for, when discussing the pavilion and route, they state that *In terms of urban structure the principles used in the designs of those buildings can be seen most clearly in the Hauptstadt Berlin Project. This was of such a scale that the various systems of circulation, the various building types col be developed so that each became perfectly clear*[60]. But there is also a contrast between the two projects. Berlin is the culmination of the radical experiments started in Golden Lane, whereas Wokhingham is already an investigation derived from the coherence of the earlier ones.

The fact that the Smithsons failed to get the 1st prize for the competition for a large housing estate for Golden Lane[61] and the competitions for Sheffield University[62] and Berlin Hauptstadt[63] may have led them to try a new approach. If it isn't possible to start with the radical projects, perhaps implementing punctual interventions would will hopefully make those more radical projects possible. And in fact, this phase of their studies seems to have proved somewhat more effective, for several of the projects which develop the pavilion and route concepts have indeed been built. Wokhingham is acknowledged by the Smithsons as the base for their 1959 Young Pavilion[64], while the Economist Building is still one of their most appreciated project. This was a very decisive experiment for the Smithsons and, reflecting upon it in 1965, they would talk about the pavilion-route problem as a means to *achieve a 'half opened and half closed' space system such as would in a practical way free the urban structure, and in a symbolic way, illuminate our common situation*[65]. What this double phenomenon means as a critique of modern architecture lays in the fact that pavilion and route cannot be thought of separately. Moreover, their experiments with the school program is a further link to Team 10 discussions, if one remembers that not only Van Eyck developed a school in Nagele as the result of his work with the CIAM group The 8, and also that Herman Hertzberger was to be seriously recognized by his experimental continuous research with the school program.

Like Van Eyck's Nagele School and their own Hunstanton School, this is an attempt to conceptualize school space through integration. Three answers are reached, each emphasizing a specific aspect of contemporary culture: Hunstanton turned industrialization into a new form of picturesque, Nagele sought to open the school space to nature, and Wokhingham turns the school into a smaller-scale city. Wokhingham speaks to the Smithsons' growing awareness of the political implication of their own work. For to talk about public space is always to talk about political stands. To make the school a smaller city is thus to turn it into a laboratory for social – and therefore political – life. This proposition for education is in tune with ideas which would gain momentum and flourish with May 68 – which is ironic, considering the awkward relation between Team 10 members and those protests.

60   **SMITHSON, Alison; SMITHSON, Peter (1965)**. *Pavilion and route.* In «Architectural Design», March. p.146
61   Cf. **VAN DEN HEUVEL, Dirk (2013).** *Alison and Peter Smithson – a brutalist story*. Op-cit. p.120
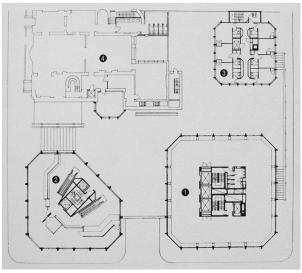62   Cf. **VAN DEN HEUVEL, Dirk (2013).** *Alison and Peter Smithson – a brutalist story*. Op-cit. p.222
63   Cf. **VAN DEN HEUVEL, Dirk (2013).** *Alison and Peter Smithson – a brutalist story*. Op-cit. p.173
64   **SMITHSON, Alison; SMITHSON, Peter (2005)**. *The charged void – vol.1: Urbanism.* Op-cit. p. 66
65   **SMITHSON, Alison; SMITHSON, Peter (1965)**. *Pavilion and route.* In «Architectural Design», March. p.143

Case study #9
Alison & Peter Smithson
THE ECONOMIST BUILDING

1959-1964
London, England

159 - Street-view   *160 - Plan*
161 - View of the plaza   *162 - Façade detail*

The Economist may be the Smithsons' most praised project, or at least the most successful of their built ones. Raised in an old London area, between St. James Street and Bury Street, the Economist had everything to go wrong and thus is all the more outstanding because it didn't. To be sure, within the context of the Smithsons' work, it stands almost alone in several aspects, while it is nonetheless a direct result of their research for the structural potential of pavilion and route.

After the Wokhingham Infants School, the Smithsons got an opportunity to actually built some of its most outstanding ideas. One such case is the 1959 Wayland Young Pavilion, which is a unique pavilion nonetheless equivalent to the modules in the Wokhingham project. This partial construction may have been decisive to the further development that is the Economist. In a sense, this is an even more saturated situation than Wokhingham, although the Smithsons place the origin of this project in their Hauptstadt Berlin[66]. Although the program is more diversified (it includes the headquarters of Economist magazine with 17 floors, the Boodle's Club with eight and a bank office with four[67]), the three separate buildings are all connected by a plaza, raised from the street-level. This is already a clear expression of their pavilion and route research: *The very essence of modern building is the flexibility of its mechanism and its servicing (...) this must mean more elbow room, a separation of elements s as to allow each to develop its own systems and, when necessary, to change[68]*.

By turning the ground-floor into colonnade, the three pavilions lose their detachment and defy the limits between interior and exterior, thus introducing a radical ambiguity in both the interior spaces and the plaza, the route which articulates the buildings but then dissolves once the plaza is seen from inside the pavilions. This formal solution is based on the Smithsons' appropriation of *Mies van der Rohe's interpretation of Le Cobusier's invention of buildings-in-pilotis[69]*.

Another important aspect of the Economist, particularly in the context of the 1960 Bagnols meeting of Team 10, held one year after the start of the Economist project, one of the main issues was *The creation of a new habitat which should be integrated into an existing urban and regional structure[70]*. The integration of the building into *a street and a district densely suffused with historical fact and accumulated meanings[71]*. The first resolution taken by the Smithsons is to place the shorter building in face of the wider St. James Street, thus placing the two taller ones on the retrieved area of the new plaza, facing Bury Street. The contrast between the different heights is controlled by this relative position and the ambiguous separation provided

66   **SMITHSON, Alison; SMITHSON, Peter (2005)**. *The charged void – vol.1: Urbanism.* Op-cit. p.73
67   Cf. **CLEMENT, Alexander (2012)**. *Brutalism, Post-war British Architecture*. Ed. The Crowood Press, Wiltshire. pp.77-79
68   **SMITHSON, Alison; SMITHSON, Peter (1965)**. *Pavilion and route.* In «Architectural Design», March. p.143
69   **SMITHSON, Alison; SMITHSON, Peter (2005)**. *The charged void – vol.1: Urbanism.* Op-cit. p. 309
70   Cf. **VAN DEN HEUVEL, Dirk (2005).** *Team 10 on its own: against formulae, against formalism*. In «Team 10 1953-81: In search of a utopia in the present». Op-cit. p.84
71   **SMITHSON, Alison; SMITHSON, Peter (2005)**. *The charged void – vol.1: Urbanism.* Op-cit. p.73

by the route structure articulating the buildings. On the other hand, the bank building already positions the Economist aesthetic in the context of St. James Street, echoing its basic structure by both height and vertical division of the façade with concrete beams. The chamfered corner announces the start of the plaza, without making the turn too obvious, and thus assuring the its sui-generis character.

Integration of industrial products was the most relevant aesthetic principles of the Economist[72]. Again, the basic message of Peter Smithson's article on «The rocket» comes to mind, for there is a clear intention that the Economist is designed, not made[73]: no industrial piece is placed on a surface, on the contrary, the element provides the basic grid of the façades. This is the basic aesthetic principle of the Economist, and the Smithsons reflected upon it several times, crediting their work in the building to have changed their ideas on design.

One such change is their attitude towards pop design: *Pop styling is specific to its situation,* i.e., it is meant for situations where pop objects *will be used where there are no other similar objects*[74]. Yet in a building with the massive scale of the Economist, no such specificity can be guaranteed. As such, the Smithsons respond by concentration: *a simple plan with an obvious service core*[75]. This organizational principle does not express a rejection of pop culture, but rather a more complex classification of it. While most of the mechanicals were gathered in the 'service core', the organization of building elements responds to their industrial characteristics, thus turning mass-produced pieces as the basis for visual structuring and unity. On the other hand, the Economist is the Smithsons' most perfected experiment with repetition, which was praised by Peter Smithson according to three criteria: 1 - *the elements repeated seem to derive from the intention of the whole of which they form the part; 2 – the elements seem to gain their meaning only in repetition (…) 3 – that when put together the elements seem 'conventional', that is, well understood by all – one imagines there are many more in the same family of things*[76]. With some considerable parallel – and also some specific detachments – with Van Eyck's aesthetics of number, this aesthetic principle is already perfectly stated in the Economist, thus re-framing the artistic potential of industrial objects as-found.

Although it is usually agreed to be *one of the more restrained examples of early Massive period Brutalism*[77], it can however be seen as proof of the flexible character of the Smithsons' ideas and of Brutalist aesthetics. Its cooler interpretation of pop aesthetics and industrialism ends up being plastic enough to adapt perfectly to a delicate context as the historical area where the Economist is placed. And again, it emphasizes the implications of the particularistic approach of Team 10.

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72   Cf. **I. CHIPPENDALE (i.e. Alison Smithson) (1966)**. *A load of illiterates*. In «Architectural Design», February. p.58; **SMITHSON, Alison; SMITHSON, Peter (1966)**. *Concealment and display: meditations on Braun*. In «Architectural Design», July. p.363

73   Cf. **SMITHSON, Peter (1965)**. *The rocket*. In «Architectural Design», July. p.322

74   Both quotes: **SMITHSON, Alison; SMITHSON, Peter (1966)**. *Concealment and display: meditations on Braun*. In «Architectural Design», July. p.362

75   **SMITHSON, Alison; SMITHSON, Peter (1966)**. *Concealment and display: meditations on Braun*. In «Architectural Design», July. p.363

76   **SMITHSON, Peter (1971)**. *Simple thoughts on repetition*. In «Architectural Design», August. p.480

77   **CLEMENT, Alexander (2012)**. *Brutalism, Post-war British Architecture*. Op-cit. p.77

Alison was particularly dismayed by the lack of understanding coming from critics, and wrote a polemical piece in Architectural Design in 1965 signed with a recurrent pseudonym (I. Chippendale), she comments the critics: *the Smithsons and their office have been beating their brains out, only to find no one has taken in any previous messages – or people have lousy memories*[78]. Although the building generated contradictory and even polemic at the time[79] it is still true that in the Economist *the Smithsons succeeded in absorbing and integrating the various ordering techniques while elaborating modernist principle into a new coherent 'system' one might say, tailored to the situation*[80].

In 1983, Peter Smithson designed a minimal intervention in the porch, meant to adapt the building to the security problems of terrorism and the fact that the building floors started to be rented by Economist to other entities. The intervention *gave a single simple point of entry. Those who entered could thus be both better informed and more easily identified. The change, it was hoped, in this now established public space, would be invisible*[81].

The covers of both volumes of «The charged void» are illustrated by photographs of the Economist plaza. These images show the calm and liberating ambient created by the cluster and illustrate perfectly the power of the 'charged void' of the route, and its sensuous creation of emotionally rich place.

163 - View of the plaza

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78   **I. CHIPPENDALE (i.e. Alison Smithson) (1966)**. *A load of illiterates*. In «Architectural Design», February. p.58
79   Cf. **VAN DEN HEUVEL, Dirk (2013).** *Alison and Peter Smithson – a brutalist story*. Op-cit. pp. 224-227
80   **VAN DEN HEUVEL, Dirk (2013).** *Alison and Peter Smithson – a brutalist story*. Op-cit. p.227
81   **SMITHSON, Alison; SMITHSON, Peter (2005)**. *The charged void – vol.1: Urbanism.* Op-cit. p.309
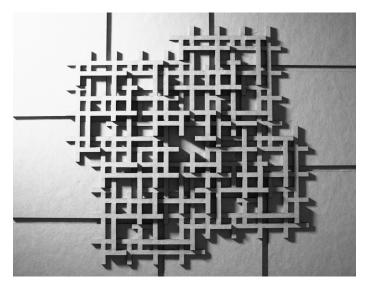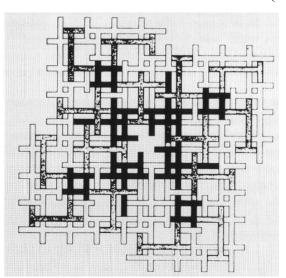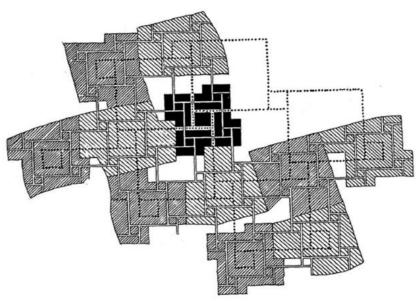
Case study #10
Piet Blom

Noah's Ark

164- Model   165 - Plan
166 - General plan

Noah's Ark may well be one of the great (however underrated) mad projects of utopian architecture. It belongs to the same line of radical imagination as the works of Archigram and Superstudio, which were to gain momentum throughout the Sixties.

Piet Blom was a student of Aldo Van Eyck in TU Delft, and his 'Thing – Counter thing' project had already been analyzed and discussed in the Otterlo meeting, illustrating Van Eyck's conceptions of structure and aesthetic repetition. And yet, Noah's Ark is somewhere between Van Eyck's precise assessment of structural variation and the Smithsons' taste for pop monumentality. Blom's general layout stretches both these notions into an outrageous extreme, designing *a gigantic urban design scheme for housing a million people by linking up sixty municipalities around Amsterdam into an "interurban entity", which was then subdivided into seventy "villages" of 10-15.000 people. Each 60-hectare village was organized into inter-locking built clusters that provided for a wide range of urban functions, including housing, offices, "temples", clinics, and cultural and recreational facilities, all to be tied together by a four-level road network[82].*

Blom uses a regular grid, with three different and complementing levels designing squares, hiarchically disposed and yet effectively integrated in na always similar way to the general structure.

This is surely an interpretation of Van Eyck's notion of articulation of different programs along a structurally coherent whole, while his use of repetition is clearly akin to Van Eyck's aesthetics of number and their dynamic patterns of movement and concentration. Moreover, it speaks to Van Eyck's concerns for configuration, as stated by himself: *A city is not larger than its largest comprehensible configuration[83].* This configurative character is the source of element disposition, an aesthetic invitation to attribute meaning: the very regularity and configuration of the structure offer endless possibilities for appropriation by each comunity, overcoming a merely functional strategy.

On the other hand, the Smithsons' idea of cluster and its aggregation in a widespread urban structure which not only unites but also suggests growth and multiplication is clearly appropriated by Blom. The Smithsons are also important here, for Blom's structural layers also reshape their scheme in Hauptstatdt, with a road system on the groud level being crossed in the air by local streets (pedestrian) and public transportation, with punctual links placed according to relative position within the structure.

However, Noah's Ark presents a different rendering of these ideas, turning them into a single structural entity, spreading through several municipalities with particular layouts which are absorbed and radically

82   **MUMFORD, Eric**. *The emergence of Mat or Field Buildings*. In **SARKIS, Hashim; ALLARD, Pablo (2001)**. *Case: Le Corbusier's Venice Hospital and the mat buiding revival*. Ed. Prested, New York.
83   **VAN EYCK, Aldo (1962 [2006])**. *Writings, vol.1: The child, the city and the artist*. Op-cit. p.203

reshaped by the monumental presence of the structure. On the other hand, the structure itself becomes unstable in its confrontations with the morphologies of the municipalities.

Noah's Ark was presented by Van Eyck in the Royaumont 1962 Team 10 meeting, where *he explained it in terms of his 'tree-leaf' diagram. In so doing Van Eyck tried to demonstrate the inseparable reciprocity between the house and the city, a reciprocity he saw as being expressed in na exemplary, poetic fashion by Blom's design. His presentation drew a vigorous dismissal, particularly from the Smithsons*[84]. Given the Smithsons' early interest in community identity, one of the basic points of their critique of the Chartre d'Athénes, this dismissal can hardly be surprising.

In a nearly-oppositional stand to the Smithsons and to a certain extent to Van Eyck, Blom derives place from structure, not structure from place. In doing so, he discloses the impossibility of a strictly rigid structure to be created, for repetition is always subverted by variation in context. Thus, the project focuses on the regenerative potential of structure, understood as a unifying all-containing whole, like Noah's Ark in the Bible, sailing through a fatidically drowned world.

In presenting the negative form of many Team 10 principles, Noah's Ark also manages to be one of its most utopian projects, in both its ambitions and its methods. For to imagine such a structure is literally to imagine a radically different world, one deeply moved by the certainty on a primal identification between inhabitants rather than on anomie. However far such a world could be, Noah's Ark is still an impressive project, at the same time fascinating and repelling the viewer. By removing all differences in configuration or refusing to acknowledge them, Blom's structure seems to suffocate variation and difference. On the other hand, its regularity is easily subverted as a result of its own straightforward and coherent scheme, which becomes too excessive to have meaning.
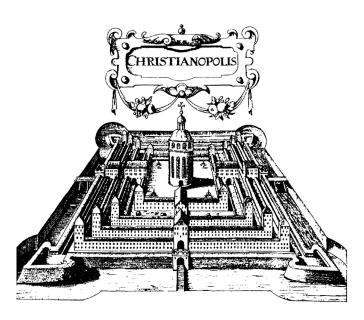
The Team 10 critique of modernism depended on their deeming rational functionalism as a limited, if useful, method for urbanism. This speaks for the 1960 Bagnols concern for integration and adaptation of new structures to preexisting local and regional ones, but also for Van Eyck's own concern with right scale for in-between places. Yet what's admirable about Noah's Ark is that it is *not* in the right scale. It is obviously either too large to be so uniform or too small to have so much detail. However riveting this is as an intellectual move, Blom frames his experiment in the classicist search for elementary formalism, and Noah's Ark can easily be seen side by side with Johann Valentin Andraea's Christianopolis (1619), Claude-Nicolas Lédoux's Maison des Gardes (1780) or Éttiene-Louis Boullé's Chapelle des morts (1781) and Newton Cenotaph (1784). It has the same neoclassic excess about it, which makes it simultaneously moving and annihilating. As an actual project of architecture, Noah's Ark is considerably riskier and doomed to failure than many of the utopian projects just mentioned. Yet as a critical project, it shows the dangers of an excessively abstract structure, considered for its internal coherence and without Team 10 usual concern for integration.

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84   **VAN DEN HEUVEL, Dirk (2005).** *The issue of urban infrastructure*. In «Team 10 1953-81: In search of a utopia in the present». Op-cit. pp. 100-101
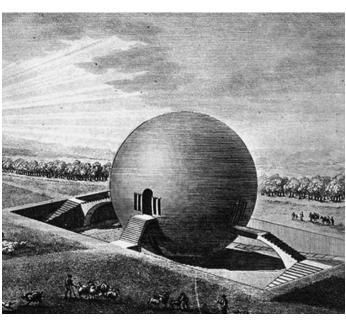
While Noah's Ark has an extreme potential for integration, it can only generate it, while it is unlikely that it can adapt itself to previous patterns of built environment.

If such a project would come to have been built, it could probably go one of two ways: either inhabitants would be oppressed by its all-pervasive uniformity; or that same uniformity could become so neutral that it allowed any functional or aesthetic interpretation. One of the most interesting aspects of Noah's Ark is that it is an early refusal of both these logic options. The poetics of the design – which Van Eyck rightly foresaw – lie precisely on its blunt assumption that such a uniform and unified megastructure is useful not to be integrated in any previous pattern, but rather to generate a new one, which will be endowed with its own new pattern. It's the very same underlying idea as Archigram's nomadic cities or Superstudio's «Continuous Monument». The second one is particularly close to Blom, for it focuses on the inception of a gigantic structure which cuts across several geographies and morphologies, actively imposing on them, on the hope that such a radical intromission can inspire new life patterns instead of serving old ones.

Although it is unclear if Noah's Ark was considered for its ideological implications, it still testifies for the true complexity and radicalism of Van Eyck's idea of configurative discipline. At its most ambitious extreme, it creates titanic giants which astonish us for their unifying power, while its dependence on such a different world conception excites imagination towards both dystopian oppression or energetic liberation.
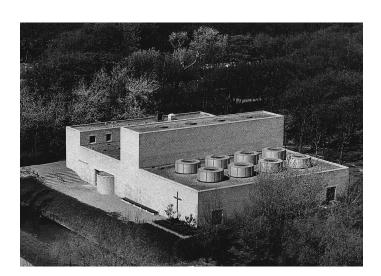
167 - Johann Valentin Andraea - Christianopolis (1619)

168 - Claude Nicolas Ledoux - Maison des gardes (1780)
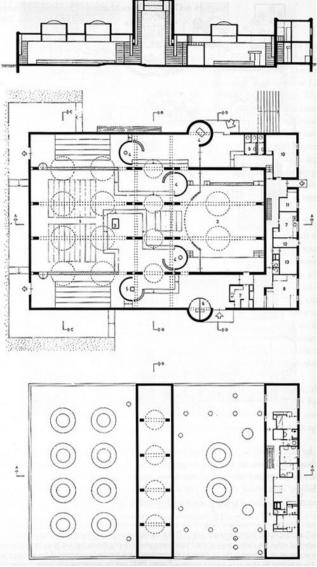
Case study #11
Aldo Van Eyck
Pastoor Van Ars Church

1964-1969
The Hague, The Netherlands

169- Air-view
171- Interior view

170 - Cross-sections and plan

Van Eyck started to work on the Pastoor Van Ars Church in 1964, after the completion of the Wheels of Heaven project for a Church. This was a deeply innovative project, mostly because *Instead of the conventionally centralized character and unidirectionality of normal churches, [Van Eyck] opted for a polycentric composition with a multiple directionality*[85]. Designed as an entry to a competition, Wheels of Heaven got first prize, but ended up not being built[86]. On the other hand, the project showed itself very important in the transition between a more regular grid structure – as the one employed in the Orphanage or in Nagele – and the circular form – already used since the Amsterdam Playgrounds. As such, this church built in The Hague is part of Van Eyck's investigation of structure and configuration which dates back from his earlier work. And yet, the Church is one of Van Eyck's most outstanding projects, mostly for its bold experiment with opposing structural values and its interpretation of the religious program. To be sure, the Amsterdam Orphanage was already a bold interpretation of the program, turning the overall structure into a street-like scheme and the living units into dwelling cells with structural autonomy[87]. But the church program seems somewhat harder to subvert, which doesn't keep Van Eyck from a sui-generis reconceptualization of it, testing its adaptability to the form-language developed by Team 10 and specifically by himself.

In a sense, the Church is not one structure, but the confrontation between two different structures. One of them organizes the program on the ground level, through orthogonal spaces. On the ceiling level, the structure is based on circular forms, which organize the luminal values of the building. Far from repelling each other, these structures *are intensified by their very confrontation*[88]. The mediation between built form and the immaterial presence of the light is, to be sure, of a particular meaning to a program like a church. On the other hand, and considering Van Eyck's work of this time, this juxtaposition of structures, plastically so different, is a decisive move further away from geometrical rationalism, replaced by a deeper aesthetic concern for human response to *the latent properties inherent in any profoundly conceived form*[89].

As such, the configuration of the church is moved by a desire to move beyond simple visual ordering. Like the Orphanage, the Pastoor Van Ars is structured around an interior street, which in this case is the via sacra, surrounded by devotional chapels and public worship spaces, which become separated though connected different places. The plan adapts a cruciform structure, balancing the differences between the different sides of this basic cross. Aisles and reliquaries are also distributed throughout the different individual

85   **LIGTELIJN, Vincent (2005)**. *The Wheels of Heaven Church, Driebergen 1963*. In «Team 10 1953-81: In search of a utopia in the present». Op-cit. p.128

86   Cf. **LIGTELIJN, Vincent (2005)**. *The Wheels of Heaven Church, Driebergen 1963*. In «Team 10 1953-81: In search of a utopia in the present». Op-cit. p.128

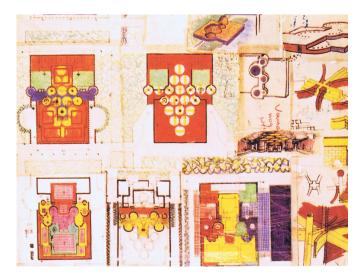87   **See above, Case study: Amsterdam Orphanage**

88   **LIGTELIJN, Vincent (2005)**. *Pastoor Van Ars church, Loosduinen 1964-69*. In «Team 10 1953-81: In search of a utopia in the present». Op-cit. p.130
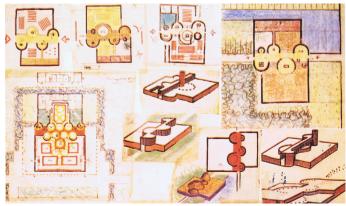
89   **VAN EYCK, Aldo (1962 [2006])**. *Writings, vol.1: The child, the city and the artist*. Op-cit. p.84

spaces, punctually assuming a contamination from the circular structure of the ceiling. These contaminations of round walls which function as individual shrines can be seen as a direct consequence of the experience of Wheels of Heaven but is also antedates one of the basic solutions of the Sonsbeek Sculpture Pavilion, on which Van Eyck would start to work in 1965.

The separation of elements is controlled by the confrontation between the two structures: *The spatial contrasts are accentuated by skylights in the form of large concrete cylinders; although varying in size, they have the same structure and are regularly distributed over the spaces[90]*. Light is direct in the via sacra hitting walls and columns, whereas in the worship spaces, the balance between light and somber is less direct, with the openings in the lintels absorbing the light of the via sacra, which *seems to consist of pure light[91]*. Light is seen in Pastoor Van Ars Church as the unifying element, the resolution between conflicting structures and the vehicle for twin-phenomena, confirming Van Eyck's own idea that *Things of a very different nature must be familiarized by some device[92],* an idea in which Van Eyck's concepts of twin phenomena and aesthetics of number coincide. Both of them depend on the realization that *diversity is only attainable through unity, unity only attainable through diversity[93]*.

Vincent Ligtelijn points out that for all its complex meshing of opposite concepts, in the Church *The result is a medley of associations with a Byzantine narthex, with Gothic architecture and with crypts[94],* to which one could add the more distant references of Van Eyck's visits to tribes in Sub-Saharan Algeria in the early 50s and to the Dogon tribes in the early 60s. Particularly from Dogon, with its dwelling clusters forming on rocky slopes or in plateaus – all connected to each other – Van Eyck appreciated *A miracle of urban choreography* during *a Dama, a masked dance with terminates a period of mourning. The entire village all at once forms the stage for a highly complex ritual lasting several days and nights, in which each inhabitant participates [...] Each house, street, square, object, gesture, sound and song is significant within the vast framework of an act which virtually coincides with the material and spiritual reality of the participating community and village form[95]*.

Although this spiritual apprenticeship can be seen as a fundamental one for the project in The Hague, the church was also acclaimed by the Smithsons for its direct implication for Team 10. In 1974, Alison included the church in her anthology of the concept of mat-building, for its *overlay of patterns of use: the disintegration of rigidity through this meshing causing other places for the structural order[96]*. In the next year, Peter was to write a discussion of the Church for «Architectural Design» in which he acknowledges the

90   **LIGTELIJN, Vincent (2005)**. *Pastoor Van Ars church, Loosduinen 1964-69*. In «Team 10 1953-81: In search of a utopia in the present». Op-cit. p.130
91   **LIGTELIJN, Vincent (2005)**. *Pastoor Van Ars church, Loosduinen 1964-69*. In «Team 10 1953-81: In search of a utopia in the present». Op-cit. p.130
92   **VAN EYCK, Aldo (1962 [2006])**. *Writings, vol.1: The child, the city and the artist*. Op-cit. p.55
93   **VAN EYCK, Aldo (1962 [2006])**. *Writings, vol.1: The child, the city and the artist*. Op-cit. p.60
94   **LIGTELIJN, Vincent (2005)**. *Pastoor Van Ars church, Loosduinen 1964-69*. In «Team 10 1953-81: In search of a utopia in the present». Op-cit. p.130
95   **VAN EYCK, Aldo (1962 [2006])**. *Writings, vol.1: The child, the city and the artist*. Op-cit. p.184
96   **SMITHSON, Alison (1974)**. *How to recognise and read mat-building*. In «Architectural Design», September. p.575

importance of Van Eyck's study of non-Western societies towards a particular notional Order, which *gather[s] into its language an understanding of the languages and the meanings of the architectures that preceded it[97],* although he regrets *that it provides no hint of the kind of connectivity – an aesthetic of connectivity in isolation[98].* This aesthetic of connectivity in isolation – a somewhat ambiguous expression – may relate to the relation to the outside, which is oddly lacking if one considers Van Eyck's continuous interest with integration of built form in natural environment. However, it could be argued that Van Eyck's goal had been to create a sort of temenos, which in the Ancient Greek tradition meant *a precinct, a place "cut off" from the common land and dedicated to a god[99],* a spiritual place which aims for the non-material.

Be that as it may, Pastoor Van Ars church is surely one of the most important and emblematic projects designed by a Team 10 members. It is also one of the least literal ones[100], taking the aesthetics and the ideas on structure to a sui-generis design which proves the great adaptability of Team 10 principles to smaller scales and more straightforward programs. In Rotterdam meeting of 1974, Team 10 visited the church: *Sandra Lousada, who took the portratit photos of Team 10 in the church interior, recalled that the moment the visitors entered the church was the first time the group fel silent[101].*

172 and 173 - Study Sketches (1964-1969)

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97   **SMITHSON, Peter (1975)**. *Church at The Hague by Aldo Van Eyck – discussion*. In «Architectural Design», June. p.345
98   **SMITHSON, Peter (1975)**. *Church at The Hague by Aldo Van Eyck – discussion*. In «Architectural Design», June. p.347
99   **HARRISON, Jane Ellen (1913)**. *Ancient art and ritual*. Op-cit. p.10
100   Cf. **SMITHSON, Peter (1975)**. *Church at The Hague by Aldo Van Eyck – discussion*. In «Architectural Design», June. p.347
101   **VAN DEN HEUVEL, Dirk (2005)**. *Changing conditions II: the consumer society*. In «Team 10 1953-81: In search of a utopia in the present». Op-cit. p.203
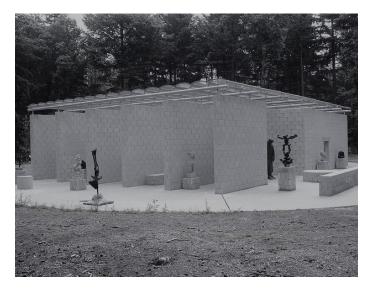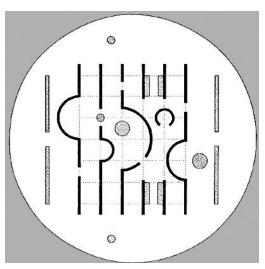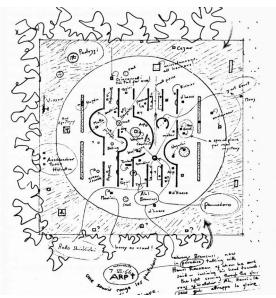
Case study #12
Aldo Van Eyck
SONSBEEK SCULPTURE PAVILION

1965-1966
Arnhen, The Netherlands

174 - Exterior view   175 - Plan
176 - Sketch   177 - Interior view

Van Eyck's interest in the visual arts dates back to his teens, when he became obsessed with William Blake, and was utterly expressed in his writings and in his involvement with several exhibitions. But perhaps more importantly, it is one of the central aspects of his own designs.

Yet nowhere like in the Sonsbeek Sculpture Pavilion is this clearer. A case could be made for the general new use of the concept of structure in this temporary building, but it is strongly connected to other projects, which shows the amplitude Van Eyck attributed to structure. The base for the pavilion can be found in the The Wheels of Heaven Church project (1963), presented at Team 10 Berlin meeting of 1965[102], whose experimental configuration also plays a considerable role in the project for the The Hage Church.

The Sonsbeek Pavilion – a temporary structure designed for a sculpture exhibition which included such avant-garde artists as Hand Arp, Giacometti and Brancusi – has to be understood as both a part of Van Eyck's oeuvre and as an isolated experiment with particular features. The Pavilion differs from the remainder of his work because it comprises a somewhat performative character: it not only performs a very specific function, an exhibition, but it is also hard to imagine the building in a different context. Its elementary scheme makes a blunt use of the temporary function it serves, and it seems hard to imagine this building without the exhibition, for it seems to lose sense. It could be argued that the Pavilion explores the limits of Benedict's conception of pattern, for it creates one that's entire rooted in a specific occasion. If Benedict's patterns of culture were overall connections inherent to a given society and therefore only slowly changeable, Van Eyck's built pattern for the exhibition merges with the pieces exhibited, forming a path and niches, and not a mere scenario for the pieces. The complexity of this performative building – where performance merges with the thing performed – is proven by the several sketches Van Eyck designed before he could reach the definitive solution.

Van Eyck's strategy can be defined as an improvise with two elementary and clashing forms: the circle and the straight line. The basic layout consists of six vertical lines, at an equivalent distance from one another, entangled between one shorter line on each side. These lines at the extremities are benches, whereas rest are 4-meter-tall cement walls. This layout based on repetition would easily cave into what Van Eyck himself called *the menace of monotony*[103]. This is the main point of circular forms: not only is the total pavilion enclosed within a circular podium, but each of the walls is subverted by a circular deformation or broken to accommodate a circular module. Plinths for sculptures are also circular though their apparently random disposition allows them to be disposed differently without compromising the integrity of the outline.

102   Cf. **RISSELADA, Max (2005).** *Between understatement and overdesign*. In «Team 10 1953-81: In search of a utopia in the present». Op-cit. p.122
103   **VAN EYCK, Aldo (1962 [2006])**. *Writings, vol.1: The child, the city and the artist*. Op-cit. p.168

The regularity of the structure is also detached from the possible movements within the pavilion due to the again seemingly arbitrary openings in the walls. The repetitive but improvised scheme clarifies the plasticity of the structure and it illustrates Van Eyck's concept of identifying devices – i.e. *artifacts* without which *a house will not become a house, a street not a street, a village not a village, and a city not a city. (...) They must, above all, be of a higher order of invention, so that the congeniality and human immediacy of the small, intimate configuration can become of a higher order through them[104].*

This definition alone could stand for the performative value of these identifying devices and of the Sculpture Pavilion as one such device. These artifacts seek to create meaningful events, rather than to assure permanent pragmatic functions. This subject was not ignored by Team 10, as can be seen by the participation of Van Eyck and the Smithsons in the Milan Triennale 1968, where the Smithsons presented an event called 'A wedding in the city', and Van Eyck a pavilion called 'Mourn also for all butterflies', which sought to explore *the enigma of vast multiplicity[105],* and *the importance still possessed in the civilization of the 'greater number' of extraneous elements such as natural phenomena, minor objects, non-serial production, imaginative freedom and fantasy[106].*

'Mourn also for all butterflies' and the earlier Sonsbeek Pavilion attest to Team 10 interest in minor examples in the history of architecture, including follies, a decorative typology popular in several countries since the late 16th century. Usually, follies are picturesque constructions in the landscape, with important implications: *These structures exhibit a combination of architecture and sculpture, expressing ideas of space and experimentation with intuitive driven form making. Follies, generated from emotion and based on formal concerns, create a tension between sculpture and architecture[107].* This aim can be clealy seen in Van Eyck's Pavilion, placed in a green área whose picturesque appeal is enhanced by the highly artificial structure. Instead of using romanesque or neoclassic aesthetics, recurrent in follies, Van Eyck uses his own ideas on the aesthetics of number. Moreover, it is interesting to note that while the picturesque value of the folly came from its standing as an individual object in the landscape, Van Eyck's pavilion nonethess assesses the real impact of follies, which *served an important role: to give scale to the landscape, and getting one to take note of nature[108].*

On the other hand, one of the big moments of heroic modernism had been the Barcelona Pavilion (1929) by Mies Van Der Rohe. While Mies aims for the poetic assemblage of materials and created subtle
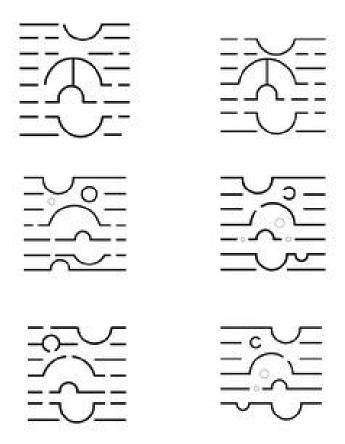
104   **VAN EYCK, Aldo (1962 [2006])**. *Writings, vol.1: The child, the city and the artist*. Op-cit. p.177
105   Cf. **VAN EYCK, Aldo (1968 [2005])**. *Final plan with instructions and explanations for «Mourn also for all butterflies, 1968»*. In «Team 10 1953-81: In search of a utopia in the present». Op-cit. p.159
106   **ZARDINI, Mirko (2005)**. *Triennale Milano: 'Il grande numero'*. In «Team 10 1953-81: In search of a utopia in the present». Op-cit. p.158
107   **BELKOFER, Katherine (2007)**. *In Search of Ideal Forms; The Space Between Architecture and Sculpture*. In «95th ACSA Annual Meeting Proceedings, Fresh Air». p.487
108   **GUNEWARDENA, Rav**i, quoted in **WHEATLEY, Paul**. *What, a folly!* In «Centurion – Culture Book» - http://www.paul-wheatley.eu/download/i/mark_dl/u/4006958098/4538943401/CEN_AUS_FOLLIES.pdf (viewed 27-9-2017)

*xx - Studies for the
structure (1965-1966)*

plans which relied on neoclassic rationalism and modern sensitivity towards texture, Van Eyck still thinks in altogether diferente terms. Instead of a succession of plans, he plans a total structure, while the quest for ratioanlism is replaced by an exploitation of plasticity, so that the space of the exhibition itself offers integration for the pieces into an articulated continuum. Though Van Eyck sacrifices Mies' vague – and seemingly limitless – space, his work never was never moved by abstract space, but rather by the creation of meaningful places.

Performativity here is precisely this creation of a particular place which may prove to be impossible to stand after that meaning is disassembled. And yet, in 2006, the Pavilion was rebuilt in the Kröller-Muller Museum of Otterlo, which speaks to the incredible potential of configuration. There is a point to be made on how the performative overcomes the thing performed. Particularly since it was rebuilt, the Pavilion challenges out most automatic assumptions, proving that to refute modern abstract rationalism is not to create limited spaces. On the contrary, formal configurations can indeed fuel imagination and spawn multiple meanings. The performative thus becomes suggestive, providing creativity with a basic layout from which to reinterpret the layout itself.

Case study #13
Alison & Peter Smithson
ROBIN HOOD GARDENS HOUSING ESTATE

1966-1972
London, England

179- View of a street in the air
181- Exterior view

180 - 3 floors plan

BBC series «Luther» follows the complicated life and work of its protagonist, maverick inspector John Luther (Idris Elba). One of his cases takes him to a social housing estate in East London. Distressed by the reluctance of a potential witness to provide him with answers, Luther grabs the man by the throat and hangs him on the outside of the public deck. As quarters fall off his pocket, landing several feet below, in the pedestrian walk, one can feel the man's bumping heart and, moved by aesthetic power, feel that were the man to fall the building would make his death darkly glamourous. This public deck is a street-in-the-air, and this social housing estate is Robin Hood Gardens, the only housing estate ever built of Alison and Peter Smithson. One is reminded of Bernard Tschumi's famous collage, 'To really experience architecture, you might have to commit murder'. Filmed in all its grandeur – and in its recent decadence – Robin Hood Gardens is still impressive, and its general layout provides «Luther» with beautiful and subtle framings for human action – even violent action.

The construction of the Robin Hood Gardens was finished at the 20th anniversary of the Smithsons' development of Golden Lane, their first urban project[109]. At the same time, this is the first chance the Smithsons had to translate their radical urban projects into built form. Despite its considerably small scale, in Robin Hood Gardens, Golden Lane goes full circle. Like Candilis' and Woods' Toulouse-le-Mirail or Bakema's Leeuwarden North, Robin Hood Gardens is a project which served as a critical reassessment of the ideas of Team 10 and the problems inherent to their construction: *They were all projects for which the seeds had been sown in the 1950s as critical notes in the discussions on post-war reconstruction. The realization of these ideas took place during the late 1960s, in a period when designers were experiencing the contradictions of building under a centralized welfare state[110].*

In fact, tension with the idea of welfare state became self-evident within the group, particularly during the outburst of May 68. The Smithsons' unease was mostly due to the fact that welfare tended to see people merely as consumers, which stands at odds with their concern for identity and human association. In this sense, Robin Hood Gardens uses the welfare state against itself, an attitude ironic enough for the Smithsons. The development of the project was a difficult one, for not only the original area was widely extended to shelter more inhabitants[111], but the basic arrangement of the building was limited from the get-go by imposition of the London City Counsel[112]. Although there is no unifying superstructure and although the yard-gardens that

109   **See above, chapter 3.2**

110   **RISSELADA, Max (2005).** *Changing conditions I: Questioning the welfare state*. In «Team 10 1953-81: In search of a utopia in the present». Op-cit. p.164

111   Cf. **VAN DEN HEUVEL, Dirk (2005).** *Robin Hood Gardens housing estate*. In «Team 10 1953-81: In search of a utopia in the present». Op-cit. p.174

112   Cf. **SMITHSON, Peter (1971).** *Simple thoughts on repetition*. In «Architectural Design», August. p.481

provided the ambiguous dwelling entrance were beyond the financial resources, Robin Hood Gardens still displays many of the fundamental features of Golden Lane. In 1967, one year after their work for Robin Hood Gardens started, they wrote an article for 'Architectural Design' on «Criteria for mass housing», in which they enlist several important aspects, including adaptation to various ways of living, possibilities for expression of individual identity, the integration of technical elements, state-of-the-art construction technologies, articulation of visual structure and function, open-air areas and their relation to the inside areas, enjoyment of weather changes, inclusion of spaces specifically thought for children and of storage, maintenance and the implications of repetition[113].

These ideas seem to have been taken into consideration for the design of Robin Hood Gardens and, in fact, the very same criteria could almost be textually repeated in order to describe the housing estate. Its basic structure revolves around an interior garden, which is meant to provide inhabitants with a quiet area, detached from the road system that encloses the buildings all around. This garden is also thought of as space for child's play, and it is only punctually invaded by the connections to the pedestrian walk. The relation between the built and open-air area is a fundamental issue in this project, as Peter Smithson states: *a lock between built-form and counterpart space is what we've been trying to for at Robin Hood Gardens; with the old trick towards this end of bent ground-forms[114]*.

The buildings, like Golden Lane, are organized according to a structure consisting of streets-in-the-air, replicating the visual structure provided by the roads, without caving into organic form. On the contrary, the curves are reshaped as bent forms, which contributes considerably to create a mediation between the circular elements on the garden and the geometric complexity of the buildings: since the façades are designed according to principles of repetition, the identity of the building can be assessed from any point, without making it obvious. This formal option is important, as Peter Smithson would say, *so that repetition in a mechanical sense seems melted away[115]*. The experience of the Economist Building, construction of which was finished when the Smithsons started to work on Robin Hood Gardens, seems to be of importance here, mostly in the composition of the façades, where the prefabricated concrete elements provide the aesthetic repetition of vertical axes, subverted by the horizontal 'charged void' of the streets-in-the-air and the diagonals of the blue metal stairwells which vertically articulate it. The decks are built with repeating elements of high-quality concrete with a glass opening, which clarifies aesthetic repetition. The dwellings are linked to the deck by a reentrance on the wall, a solution the Smithsons had explored since Dubrovnik, where they presented several urban projects, including Close Houses, a system of dwelling structurally unified by a pedestrian walk which provided an indirect access to individual dwelling units. The housing units are, much like Golden Lane, a critical exercise on Le Corbusier's Unité. Each dwelling has two levels, one with kitchen and living room, the other with the bedrooms. The vertical articulation has alternately the street-in-the-air or a private veranda.

113   Cf. **SMITHSON, Alison; SMITHSON, Peter (1967)**. *Criteria for mass housing*. In «Architectural Design», September. p.393
114   **SMITHSON, Peter (1971)**. *Simple thoughts on repetition*. In «Architectural Design», August. p.481
115   **SMITHSON, Peter (1971)**. *Simple thoughts on repetition*. In «Architectural Design», August. p.481

Although it perhaps the Smithsons' most emblematic building – and their only built example of streets-in-the-air – and one of the finest examples of brutalism, Robin Hood Gardens suffered a difficult life-cycle, which culminates in 2017 with the demolition of the entire estate, after several years of architects petitioning for it to be saved[116] through a rehabilitation process similar to Park Hill. However, Park Hill ended up being saved while bulldozers are tearing down Robin Hood Gardens as these pages are being written. Although Historic England and London City Council have always taken moral refuge on the idea that the buildings were hated by those who lived in it, several journalists have concluded that this is not the case with every inhabitant or, on the other hand, that perhaps a change of program would be a better suited solution[117]. In the end, not one reason was provided to demolish Robin Hood Gardens and replace it with a much larger (and of nauseating bad taste) project by Howarth Tompkins and Metropolitan Workshop[118]. Perhaps one can speculate that economics spoke louder than culture[119] – after all, such an area in London has to be worth way more than the bigger area occupied by Park Hill in Sheffield – or that Robin Hood Gardens were actually hated not by those who lived there and are powerless to order its destruction, but by those who do hold that power.

Now, no one will have the chance to murder someone in Robin Hood Garden by pushing him or her out of the street-in-the-air. But the deep suggestion for a meaningful space within the city's industrial cluster is lost too. Typical of a political climate focused on short-term egotistical decisions (as exemplified by Brexit), Robin Hood Gardens is the first tragedy of 21st century architecture history.

182 - Façade overview

116   Cf. https://www.dezeen.com/2017/08/25/bulldozers-demolition-robin-hood-gardens-alison-peter-smithson-brutalist-estate/ (viewed 27-9-2017)
117   Cf. https://www.youtube.com/watch?v=1JmLxwjzE5w (viewed 27-9-2017)
118   Cf,. https://www.dezeen.com/2016/08/04/replacement-revealed-brutalist-robin-hood-gardens-smithsons-haworth-tompkins-metropolitan-work-shop/ (viewed 27-9-17)
119   Cf. https://www.architectsjournal.co.uk/opinion/robin-hood-gardens-deserved-a-second-life/10023718.article (viewed 27-9-2017)
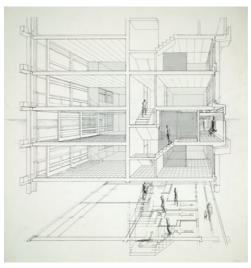
Case study #14
Ernö Goldfinger
TRELLICK TOWER

<div style="text-align: right">

1966-1972
Kensal Town, London, England

</div>

183 - General view   *184 - Perspective cross-section*
185 - Interior corridor   *186 - Street-view*

Born in Budapest in 1908, Ernö Goldfringer started his career in Paris in the late 20s, even before he finished his studies. Until the beginning of WW2, he would move to London and work on private houses, which show an attentive kinship to modern architecture. Yet his work takes a turn after the War, when he gets commissions to work on the offices of the 'Daily Worker', the headquarters of the British Communist Party and the Ministry of Health[120]. Although he was not exactly an architect of the post-WW2 generation he did become a part of the MARS Group[121], (which the Smithsons also joined later) and soon became involved in projects for housing estates which sought to resolve postwar shortage. Goldfinger's approach was to turn these housing estates into high-rise buildings, which is an opportunity to equate the experience of his masters – Le Corbusier and mostly Auguste Perret[122] – with the ones of the younger generation – particularly Brutalism. His three major housing estates are important examples of Brutalism, while they also point out some personal options for a critique of Le Corbusier's Unité analogous to the Smithsons'. The Smithsons' original proposition in Golden Lane was based on two essential novelties: the streets-in-the-air and the semiprivate patios which mediated between the street-in-the-air and the individual dwellings. By the time Goldfinger worked on his first housing tower – the Balfron Tower (1963-67) which later would be added the Carradale House (1967-70) – Golden Lane was still the most defining project by the Smithsons though it was obviously unbuilt (and Robin Hood Gardens was only started in 1966), but it seems to have been the basis for some of Goldfinger's own takes on Le Corbusier concepts. His towers show an appreciation of Golden Lane's emblematic potential, though instead of streets-in-the-air, Goldfinger isolates de general stairwell into an articulation volume – a literal tower – which distributes circulation through bridges leading to corridors. This tower is also the recipient of boilers, lifts and garbage chutes, all of them noisy installations which are conveniently separated from dwelling areas. This is a considerably more tepid interpretation of the Untié, since much of its layout is absorbed, including the corridor. After the construction of Park Hill, the corridors of Goldfinger's towers cannot help to be somewhat conservative or at least arrière-garde. Meanwhile, Goldfinger's housing estates do introduce a symbolic value to Le Corbusier's very purist visual scheme. The access tower and its bridges – which seem like tunnels-in-the-air – have strong implications in terms of structure: much like the Smithsons' urban projects, Goldfinger's towers are based on a model which provides articulation for both growth and change to be oriented by a basic structure.

This possibility is indeed confirmed when Goldfinger starts working on the Trellick Tower (Kensal Town, East London) in 1966, which is treated as an improved version of the earlier Balfron Tower. In fact, the architect was concerned enough to take copious notes on what inhabitants of his first estate liked and disliked about it, so that in the next projects he would be able to incorporate criticisms from inhabitants of similar spaces[123].

120   Cf. https://upclosed.com/people/erno-goldfinger/ (viewed 28-9-17)
121   Cf. https://www.nationaltrust.org.uk/features/who-was-ern-goldfinger (viewed 28-9-17)
122   Cf. https://upclosed.com/people/erno-goldfinger/ (viewed 28-9-17)
123   Cf. http://www.telegraph.co.uk/film/high-rise/trellick-tower-history-jg-ballad/ (viewed 28-9-17)

The Trellick Tower is taller than Balfron, but somewhat less dramatic in its extension. Its dwellings display a simple organization, ranging from one-bedrooms to three-bedrooms, with a balcony opening for the kitchen and the living room in all typologies. As for the aesthetic output, Goldfinger was clearly aware of the powerful visuals of Brutalism, which he subjects to a synthesis process: the access tower, resembling water and gas reservoirs photographed by Bernd and Hilla Becher, emphasize the industrial inspirations of Brutalism, whereas the frank physicality of the building provides them with a monolithic austerity which reaches a poetic climax in the Trellick Tower more than in the other estates because of its height. The rough and hypertrophied aesthetics of the concrete blocks, and the folkloric presence of the tower and the bridges that turn to interior corridors attest the kinship of Brutalism to pop culture and particularly to sci-fi films. And pop culture seems to have noticed it. In Blur's «Best days», Damon Albarn famously sings *Trellick Tower's been calling[124]*, while Trellick Tower is also used in several films, TV series and videoclips including Depeche Mode's «Little 15»[125] (1987) Tricky's «Nothing matters»[126] (2013), among many other. In fact, and despite Goldfinger's infamously bad-humored personality, pop culture has treated his work with much interest, for The Verve's video for «This is music» (1995) is shot at the Balfron Tower[127]. Overall, his housing towers seem to have been effectively turned into metaphors for the urban environment of London.

Unlike Robin Hood Gardens, the Trellick Tower is a listed building, which makes it unlikely that it will face demolition, despite its long history of public areas being used for robberies, sexual assaults and even a suicide, since for a long time the Greater London Council denied the tower a concierge. The situation would be solved in 1983 – shortly before Goldfinger's death in 1988. The bad reputation of Trellick Tower has since changed, proving that it was bad faith – not concerns for quality or safety – which dictated the sad outcome of Robin Hood Gardens. Even more interestingly, the inhabitants of Trellick Tower are now less and less those who should be integrated into social housing programs, for there are plans to turn it into a luxury building. It really is a bittersweet outcome: on the one hand, it proves that at this time, and because of concepts developed by Team 10, it was indeed possible to create quality housing for those who couldn't afford it and that with the adequate help from social institutions, these buildings can be sustained and even conquer the public's favor. On the other hand, Trellick Tower confirms the sad tendency of delivering quality buildings to the rich once they become popular, which is an outrageous contradiction with Goldfinger's conception, and with Brutalism in general. All in all, the Trellick Tower will continue to stand in Kensal Town, its iconic presence serving as a landmark within the city and also a symbol of ambitious construction being used in different contexts and with different goals. Although Goldfinger seems to have always remained closer to modernism than to whatever came after it, his towers are nonetheless an important contribution to the formation of a Brutalist canon, and they point out the flexibility of the Smithsons' ideas and the power of their new aesthetics.

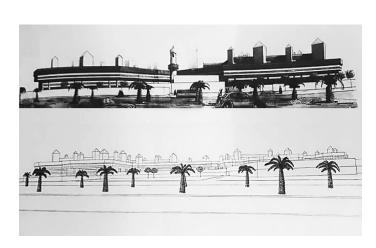124   Cf. https://open.spotify.com/track/63Rsi8eMUSu3cF04rgVJLj (viewed 29-9-2017)
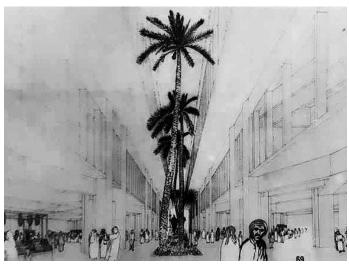125   Cf. https://www.youtube.com/watch?v=pk15_2SINBI (viewed 29-9-17)
126   Cf. https://www.youtube.com/watch?v=3FTm72Ux350 (viewed 29-9-2017)
127   Cf. https://www.youtube.com/watch?v=PgsPAsno4OU (viewed 29-9-2017)

Case study #15
Alison & Peter Smithson
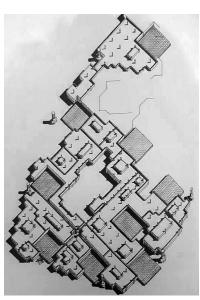KUWAIT URBAN STUDY AND MAT- BUILDING

1968-1972
Kuwait (unbuilt)

187 - Axonometrics
189 - General plan of the mat-building

188 - Axonometric of a street within the mat-building
190 - Axonometric of a specific zone

The discovery of oil in Kuwait in the early 1940s sparkled the growth of a new form of economics that corresponded to a new urban expression, or lack thereof. Western-like buildings, such as towers, shopping malls and apartment buildings rapidly sprawled throughout Kuwait and tore down typically local buildings. A private competition was launched to resolve these issues, and the Smithsons were to design a large-scale project for Kuwait. Kuwait was an opportunity to rethink their most central ideas on urbanism: «Urban structuring» had been published by Studio Vista in 1967 and to a certain extent, the Kuwait Urban Study, started next year, benefits from the overall results of the anthology. Kuwait is an opportunity for Team 10 members to return to Arab territory and experiment with their anthropological approach. Candilis and Woods had developed in the early 1950s their Morocco housing estates, but had then moved their ideas on structure to housing in France, with a particular focus on the Toulouse-le-Mirail project. The Smithsons worked on the Kuwait project for nearly four years, during which they develop some of the modular thinking of Candilis-Woods, but also Van Eyck. Mat-building in fact becomes one of their main concerns in the 1970s, showing a deeper interest in the issues of modular construction and repetition.

The abundant materials produced until 1972 show the Smithsons working on all the scales of association they had studied more or less separately until then. And even though Alison Smithson would only publish the definitive article on mat-building in 1974, the Kuwait project was fundamental to the development of such a concept: *Mat-building can be said to epitomize the anonymous collective; where the functions come to enrich the fabric, and the individual gains new freedoms for action through a new and shuffled order, based on interconnection, close-knit patterns of association, and possibilities for growth, diminution and change[128]*. This concept, which seeks to integrate different elements and even different languages, has a special importance in a project such as Kuwait. Although in the 1974 article, Alison clearly sees mat-building as a retroactively defining concept, Kuwait was probably the first urban project in which the Smithsons were consciously developing it. Despite the clear assumption by the Smithsons that there is an 'Arab' city as different from a more 'western' city, it would be wrong to see this position as an 'essentializing' one, for two reasons: first, what the Smithsons take as 'Arab' buildings can hardly be seen as an outsider's classification, for it is meant to designate mosques and their importance in social and cultural life; and second, despite their clear problematization of the spread of Western-like buildings, they seem to take issue not with the cultural overlap but rather with the chaotic invasion of Western structures, propelled with no other concern than the economic. Thus, the Urban Study they present doesn't promote either tradition as more legitimate than the other. On the contrary, it relies on the concept of mat-building which, as the Smithsons incepted it, meant that its purpose was to organize individual and dissonant elements from the anonymous collective.

As such, they consistently avoid interpreting Arab culture as a closed-system of an essence to be revived. While retaining the remainder of the old city as a guideline, the mat-building is based on the idea of

128   SMITHSON, Alison (1974). *How to recognise and read mat-building*. In «Architectural Design», September. p.573

an overall structure that's transformable (by appropriation) and therefore transformative. This is the heart of radical urbanism, not necessarily of Western urbanism. In fact, the Kuwait Mat-building would not be more radical for Kuwait than Berlin Hauptstadt would be for Germany.

It would be possible to argue that this Urban Study is yet another example of 'orientalism' in the sense advanced by Edward Said: *it respond[s] more to the culture that produced it than to its putative object, which was also produced by the West[129]. After all, Kuwait had only ceased to be an UK protectorate in 1961, with the first constitutional election held in 1963. One would think that the Smithsons, as UK citizens, easily be moved by that orientalist (or imperialistic) tendency. And yet, one would be wrong to think so. As the Smithsons see it, societies in the West and beyond were all changing and the design of culturally neutral structures was the only way to ensure that communities could appropriate built environments, instead of being coerced by them. Mat-building, as the Smithsons develop them, may in fact be one solid step towards a real multiculturalism, for it is meant to foster social and cultural change. And when Alison states that in order to understand mat-building one must *not look too closely at the detailed language, for this is still developing* and that *to achieve something through the bureaucratic machine of their country, have chosen to* normalize *their language[130],* she is consciously placing mat-building as a practice of resistance against State control and normalization – which is in perfect accordance with the Smithson's general disenchantment with the welfare state in the late 60s[131]. It is significant that in the first volume of «The Charged Void» the chapter dedicated to Kuwait is called 'Neutrality'. In a sense, the Smithsons see Kuwait as a territory in change, and their work provides the infrastructure to change, without pointing it to any specific direction.

The whole mat-building is drawn from the presence of the mosques and minarets, which the Smithsons take as 'fixes': *identifying elements characteristic of the particular place[132]*. In a sense, these fixes are collective representations, as defined by Durkheim and Mauss[133]. These fixes provide a possible structure, through their insertion in two grids with different angles, a particularly effective foundation for urban intervention since *three or four mosques [laid] on the grid line stretching across the city; this simple act of overlay offered a choice in potential inter-visibility structuring[134]* and, as such, this structure was to be the building grid. To assure this visibility principle which validates the presence of the urban fixes, the Smithsons lay the basis for construction through the inception of a galleria, which in itself generates more fixes, in this case cooling towers. The galleria is also designed according to an overhang principle which emphasizes visibility

and creates shaded parking spaces and pedestrian walks. Overall, a great deal of different functions is grouped within the same structural organization: *The twenty-metre-square city grid, adhered to in all areas,*

129   **SAID, Edward (1979)**. Orientalism. Ed. Vintage Books, New York. p.22
130   **SMITHSON, Alison (1974)**. *How to recognise and read mat-building*. In «Architectural Design», September. p.573
131   See above, chapter 2.1.
132   **SMITHSON, Alison; SMITHSON, Peter (2005)**. *The charged void – vol.1: Urbanism.* Op-cit. p. 141
133   See above, chapter 1.2
134   **SMITHSON, Alison; SMITHSON, Peter (2005)**. *The charged void – vol.1: Urbanism.* Op-cit. p. 143

is able to carry all the whims and variations of site boundaries, traffic routes, necessary interstitial inter-
ventions, and galleria on the lines of the mosques. For certain principal 'as-found' open spaces within the
mat-building, a geometry diagonal to this urban grid is used[135]. Once again, the interior spaces within the
mat-building are thought of in terms of their structural and scale relative positions, which not only opens the
general plan for different sorts of interpretations and uses and thus attaining a neutrality which can only by
undone through appropriation. On the other hand, the growth or diminution of the structure is guaranteed by
the principle of repetition: *The mat spaces are interchangeable as needs grow, wane, or change in character*
over the years[136].
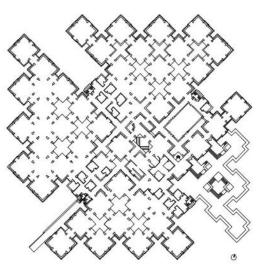
The Kuwait Urban Study coincides with May 68, which is a definite challenge of Western capitalism.
The same economic problem is at the very heart of the competition for Kuwait – which the Smithsons again
lost – and yet it shows them on a rather similar quest as the protesters: they see capitalism as a savage envi-
ronment in which identity gets smashed. Their interest in religious representations may perhaps be a sign of
this need to emphasize local character. Also, the perspective drawings show the subtle tension between the
telluric presence of the palm trees and the artificial monumentality of the mat-building, with its multilevel
organization and its ambitious extension that turns streets into galleries used for several programs, stressing
the informal life they wished to incite. Others show the outline of the city structure on the background of a
recreation of an equestrian display. Military precision and elegance of costume – always a distinctive feature
of the Orient – is thus given the main role in the image, pointing out that the structure is useless unless it
conveys specific forms of culture and life. A drawing by Alison Smithson of the Rampart Gardens also makes
use of traditional decorativism in Oriental visual arts in order to show how the layout of the garden is sup-
posed to fuse artificial structure with telluric plasticity. And the same geometrical but liberated principle can
be appreciated in the buildings within the mat structure, all of them pointing out the endless possibilities of
the basic configuration. In a sense, this is the Smithsons' most ambitious project, and it may well be just too
radical in its attempt to think of urbanism architecturally and or architecture urbanistically, to use Van Eyck's
expression. The radical and glittering design of the Kuwait mat-building doesn't allow for a very strict dis-
tinction between building and city, for the buildings are grouped around public spaces which follow the same
structural principles and a similar configuration. It's impossible to tell if everything is a public area which at
times is occupied with concrete massive buildings, or if Kuwait is one massive building at times interrupted
by open air spaces. But be that as it may, the Smithsons must be credited for their ability to conceive of a
structure in the strictest sense of the word: what they create is an abstract guideline which is supposed to
grow and multiply or shorten, imposing no urban concepts traditional in the West and stubbornly rejecting
any sentimental traditionalism which could indeed amount to Said's notion of orientalism. All in all, Kuwait
is not even one of the Smithsons' most discussed project, which attests to our (still) relatively small capacity
to appreciate radical gestures.

135   **SMITHSON, Alison; SMITHSON, Peter (2005)**. *The charged void – vol.1: Urbanism.* Op-cit. p. 149
136   **SMITHSON, Alison; SMITHSON, Peter (2005)**. *The charged void – vol.1: Urbanism.* Op-cit. p. 152

Case study #16
Herman Hertzberger
CENTRAAL BEHEER OFFICES
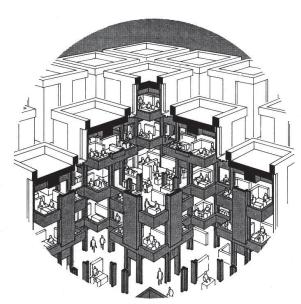
1968-1972
Apeldoorn, The Netherlands

191 - Street-view   *192 - Structural plan*
192 - Interior view   *193 - Perspective cross-section*

A student of Van Eyck and Bakema and from a young age their collaborator in the editorial board of Forum Magazine, Herman Hertzberger was in fact present in two Team 10 meetings – Urbino 1966 and Rotterdam 1974 – but since he never felt quite accepted by some of the core members – particularly the Smithsons[137] – he considered himself *more a product of Team 10 than a participant*[138]. Be that as it may, Hertzberger's work is, from early on, deeply indebted to the works of the group, and most visibly to fellow Dutchman and friend Aldo Van Eyck. In fact, perhaps more than Van Eyck himself, Hertzberger sought to understand the possibilities for the connection between structuralism and architecture, in a more self-conscious way. He was deeply interested in the works of both Ferdinand de Saussure and Claude Lévi-Strauss[139].

Out of all his works, the Centraal Beheer in Apeldoorn stands out as an experimental take on Van Eyck's work in the Amsterdam playgorunds and the Nagele School, but mostly on the Orphanage, which we can see as the conceptual basis for Apeldoorn. Designed as an office building, the Centraal Beheer focuses on two main issues: the relationships between vertical and horizontal patterns, and between built structure and appropriation. These two ideas would suggest some contradictions – namely, that the repetitive structure of the Orphanage would turn into an oppressive saturation of modules once made vertical as well as horizontal, which would stand in the way of appropriation. Emptiness seems to be the answer to these problems. Though the plant organizes the modules in a way that resembles Van Eyck's Orphanage, the subversion of the overall structure is left to the vertical organization, in which modules are organized around an empty space that liberates area for a common space, a *charged void* to use the Smithsons' expression. The modules are organized into 58 vertical clusters, each with four floors, articulated through a structure of interior streets which are a take on Van Eyck's similar idea for the Amsterdam Orphanage. Construction elements were arranged so that the spaces would be immediately understandable, as if Hertzberger was developing a semiotics inherent to this particular building*: When, in designing each space and each segment, you are aware of the relevant degree of territorial claim and the concomitant forms of 'accessibility' with respect to the adjoining spaces, then you can express these differences in the articulation of form , material, light and color, and thereby introduce a certain ordering in the design as a whole*[140].

This constructive semiotics provides the basis for appropriation to take place. Hertzberger himself observes that *The surprising effects obtained by the people who work at Centraal Beheer in the way they had arranged and personalized their office spaces with colors of their own choice, potted plants and objects they were fond of is not merely the logical consequence of the fact that the interior finishing was deliberately left to the users of the building. Although the bareness of the stark, grey interior is an obvious invitation to the*

137   Cf. **HERTZBERGER, Herman (2005)**. *I am a product of Team 10 – interview*. In «Team 10 1953-81: In search of a utopia in the present». Op-cit. p.332
138   **HERTZBERGER, Herman (2005)**. *I am a product of Team 10 – interview*. In «Team 10 1953-81: In search of a utopia in the present». Op-cit. p.332
139   Cf. **VAN DEN HEUVEL, Dirk (2005)**. *Centraal Beheer corporate offices, Appeldoorn 1968-72*. In «Team 10 1953-81: In search of a utopia in the present». Op-cit. p.208
140   **HERTZBERGER, Herman (2009).** *Lessons for students in architecture.* Op-cit. p.19

users to put the finishing touches to their space according to their personal tastes, this in itself is no guar-antee that they will do so[141]. As such, the structurally repetitive scheme becomes liberating, since the only element which in principle remains impossible to alter is the central public meeting area, around which the modular elements are inserted. Although it is a very large building, street view of it is discrete to the point of being misleading. Once inside, it reveals its true gravitas with no violence, for the modular arrangement is not only subtly separated into smaller clusters by the interior streets, but moreover, the modules themselves make up for an aesthetics of repetition and complexity, rather than a monumental one. Dirk Van Den Heuvel rightly states that the structural organization of Centraal Beheer is one of *extraordinary ingenuity,* which may be the reason for its masterful working of scale and repetition, which never cave into excessive grandiosity or monotony.

Talking about another one of his projects, De Drie Hoven, Hertzberger says: *My theme is the idea of the structure that remains and the infill that changes over time. What I try to concentrate on is making build-ings in such a way that they can resist the changes of time. I don't want to make buildings too specific[142]*. Not only of Van Eyck's concern for structural instead of functional orientation in the design process, but also to the Smithsons' concern with growth and change. To be sure, this is a rather ironic similarity for, at the time of the Team 10 visit to Centraal Beheer in the Rotterdam 1974 meeting, *To the Smithsons [it] was an exemplar of a consumerist approach, an obsession with choice[143]*. This obsession with choice – which probably upset the Smithsons because of their growing dislike of consumer society propelled by the welfare state – is, after all, a very possible outcome of architecture which seeks to be appropriated in multiple ways. But for Hertz-berger it seems as if this is a risk worth taking, since he didn't seem too worried about the changes that end-ed up affecting Centraal Beheer itself: *Centraal Beheer is also completely changed, with different ceilings, different lighting – it's like a face-lift. On the one hand it's a pity, because there's nothing left except for the photographs. But on the other hand it's a sort of triumph that the building is not torn down, but that it can still be used[144]*. For all its use of Van Eyck's concepts in the Amsterdam Orphanage, but also for all its departures from the same concepts, Centraal Beheer is indeed a fundamental work for the understanding of Team 10, no less because Hertzberger doesn't even claim to have belonged to the group, but directly quotes it as his major influence, which again attests the proliferation of the influence and ideas of Team 10. On the other hand, if Structuralist architecture can indeed be accepted as a more or less stable classification, then Centraal Beheer is definitely one of its hallmarks, and one of the most beautiful and moving example of its pathos.

141   **HERTZBERGER, Herman (2009).** *Lessons for students in architecture.* Op-cit. pp. 23-24
142   **HERTZBERGER, Herman (2005).** *I am a product of Team 10 – interview.* In «Team 10 1953-81: In search of a utopia in the present». Op-cit. p.333
143   **VAN DEN HEUVEL, Dirk (2013).** *Alison and Peter Smithson – a brutalist story.* Op-cit. p.242
144   **HERTZBERGER, Herman (2005).** *I am a product of Team 10 – interview.* In «Team 10 1953-81: In search of a utopia in the present». Op-cit. p.333

3.2.
Growth and change
(1970-1998)

In the USA, the end of the Age of Aquarius can be signaled in the Woodstock Festival in August 1969. Between July and August of the same year, the murders perpetrated by the Charles Manson family are committed. In Europe, after May 68, countries like Spain, Portugal, Yugoslavia, Albania, Bulgaria, Czechoslovakia, Greece, among many others rise out of dictatorships. The general spread of democracy would only be completed in 1989, with the fall of the Berlin Wall. When it comes to architecture, the late 60s are especially marked by the rise of postmodernism in America, springing from the critique of modernism advanced by Robert Venturi and Denise Scott Brown, but soon followed by others such as Michael Graves, Charles Moore, Robert Stern and others, *all of whom featured images that were somehow commercial or historical in origin[1]*. This is important, as both industrial design and vernacular traditions – Western or otherwise – had been of fundamental interest since at least the Doorn Manifesto, written by Team X. As such, the basic principles of postmodernism could be seen as a further development of ideas explored initially by Team 10. Yet that is not the case. Although postmodernism is always keen on identifying the cultural elements of popular culture and history – in a way that modernism was not – Hal Foster importantly points out that the Venturis, for instance, *accepted – not only as a given but as a desideratum – the identification of the "civic" with the "commercial", and thus they took the strip and the suburb, however "ugly and ordinary", not only as normative but as exemplary[2]*. In preceding thus, the Venturis are actually relapsing into the mistake of modern architects, which took economics as the most (or the only) representative phenomenon of society. So while postmodernism can be said to pursuit the creation of a form-language, this has little to do with Team 10, not only in aesthetics, but even at an ideological level: *the Pop rejection of elitism became a postmodern manipulation of populism (...) Pop became tautological in the postmodern: rather than a challenge to official culture, it was that culture, or at least its setting[3]*.

However, this is not to say that the ideas explored by Team 10 failed to exercise any sort on influence. On the contrary, in geographies were 20th century architecture – modern or not – which failed to conform to CIAM guidelines, the ideas of Team 10 were to become strong references. That is the case with several countries then belonging to the Union of Socialist Soviet Republics (USSR), in which the form-language of Van Eyck, but most visibly of the Smithsons, were to be reframed and reshaped to meet a different context – something which had been imagined since the early projects of Team 10. There are several possible reasons why Brutalism, considered as a form-language – became such a widespread presence in the ex-USSR, throughout the 60s and beyond. However, the potential for political meaning may have been the decisive factor. Banham had credited Brutalism with a particular ability to engender images which were *anti-art or at any rate anti-beauty in the classical aesthetic sense of the word[4]*.

1   **FOSTER, Hal (2011).** *The art-architecture complex*. Op-cit. p.1
2   **FOSTER, Hal (2011).** *The art-architecture complex*. Op.cit. p.6
3   **FOSTER, Hal (2011).** *The art-architecture complex*. Op.cit. p.8
4   **BANHAM, Reyner (1965).** *The New Brutalism*. In «Architectural Review», London, December. p.363

The situation of the Soviet cultural politics was stagnated since the October Revolution of 1917. In the late 50s this situation started to slowly change. Ehrenburg's «The Thaw» (1954), Valdimir Dudintsev's «Not by bread alone» (1956) and Solzhenitsyn's «One day in the life of Ivan Denisovich» (1962) are examples of novels whose depiction of life in post-Stalinist USSR is critical of a certain close-mindedness of the Regime[5] although on the other hand, Boris Pasternak's «Doctor Zhivago» (1958) was banned in the Soviet Union – and although it was published in Western Europe, when Pasternak was nominated for the Nobel Prize, the Soviet government made sure he would refuse it[6]. Pasternak's novel was indeed polemic in the USSR because it questioned the moral position of the Russian intelligentsia at the time of the October Revolution[7]

The iconic potential of Team 10 is valuable if one takes into consideration their ability to become symbols and therefore representations – a possibility theoretically explored by Durkheim/ Mauss and Lévi-Strauss. The massive power of the Communist regime seems to have found a general iconography in massive Brutalist aesthetics. Yet Soviet Brutalism is just as close as it is far from the original inception of the Smithsons. The 60s had been a time of slow and slight change for the Soviets, as the 1957 World Festival of Youth in Moscow, history's largest left-wing student movement[8]. To be sure, the Kremlin's aim was to get the younger generations of industrial capitalism to convert to Soviet communism[9]. However it seems as though the opposite turned out to happen: *Rock and roll and its attendant fashions captured the imagination of a generation of Soviet students who were too educated and sophisticated to be satisfied by the conformist culture of Komsomol[10]*. Hollywood movies, including «Tarzan» and «Some like it hot» also became widely influential in the USSR, all in all very important for de-Stalinization[11]. In fact the younger generations during the 60s were less and less moved by the October Revolution, *which they considered distant and abstract[12]*. So if one takes Brutalist aesthetics as a tool towards the political initiative to revive the October Revolution, it does not confer to the Smithsons awareness of the groundbreaking aesthetics of their own work – driven by their interest in pop culture – which they steadily established as inseparable from ethics. This inseparability is yet another example of what Van Eyck would call twin-phenomena. Visual form was the way to organize program and structure which conversely organized visual form. Yet this relation can be destabilized, at least in terms of its content. The Smithsons' basic idea depended on two aspects, one relating to human associations and the other to the adequate relation between culture and built environment. Soviet Brutalism, to be sure, aims at the same aspects, however their particular contents of human association and culture were radically different from the British (or western European) context out of which Brutalism originated.

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5   Cf. **FIGES, Orlando (2014)**. *Revolutionary Russia, 1891-1991*. Ed. Pelican, London. p.358-359
6   Cf. **FIGES, Orlando (2014)**. *Revolutionary Russia, 1891-1991*. Op-cit. p.359-360
7   Cf. **FIGES, Orlando (2014)**. *Revolutionary Russia, 1891-1991*. Op-cit. p.360.
8   Cf. **FIGES, Orlando (2014)**. *Revolutionary Russia, 1891-1991*. Op-cit. p.360.
9   Cf. **FIGES, Orlando (2014)**. *Revolutionary Russia, 1891-1991*. Op-cit. p.360.
10   **FIGES, Orlando (2014)**. *Revolutionary Russia, 1891-1991*. Op-cit. p.360.
11   Cf. **FIGES, Orlando (2014)**. *Revolutionary Russia, 1891-1991*. Op-cit. p.361.
12   **FIGES, Orlando (2014)**. *Revolutionary Russia, 1891-1991*. Op-cit. p.361.

There are several points of departure between the USSR during and after Stalin. The avoidance of violence[13], the campaigns to provide an alternative to capitalism in countries emerging from colonial exploitation[14], the mobilization of economics to technology culminating in the 1957 Sputnik Program[15] are all important. And yet when it comes to architecture, the most important point may have been the confrontation between two ideas of communism: *China's based on Mao's conception of peasant revolution and the Soviet Union's on the Leninist idea of separate national revolutionary paths[16].* Brutalism provided the strength and gravitas of Soviet communism which sought continuity with a national history and a basic idea of identity. And yet, housing itself seemed to need some reform, for in the 60s, *Tens of millions of Soviet families moved into new apartments – an improvement of political significance since it gave them space for a private way of life and conversations free from the scrutiny of neighbors and informers in the communal apartments of the Stalin period[17].* Oddly enough, Brutalism was not necessarily used towards this end, but more to the symbolic representation of the regime's solidity.

Another example of a different geography is Belgium – a country divided in two different linguistic communities, one of which, the Flemish, which had several affinities with The Netherlands, including a lack of strong participation in the modern movement. However, postwar housing construction was to happen in an opposite way: people where encouraged to buy their own particular house, and major investments in collective housing were avoided[18]. Yet ideas of Team 10 or close to it do arise out of this specific situation. Lucien Kroll uses Hertzberger's and N. John Habraken's concepts of appropriation to design his Medical Faculty Housing in Woluwe Sint-Lambert in Brussels (1970), which has a very particular take on Structuralism. On the other hand, the rough concrete aesthetics of Brutalism have a tremendous influence in the work of another Flemish architect, Juliaan Lampens, whose buildings show a radical reduction of elements but a blooming interpretation of building physicality and poetics, akin not only to the Smithsons, but also Van Eyck.

As such, from the end of the 60s, the core ideas of Team 10 and of these particular members enter a process of reappraisal and re-appropriation. And although they continue to have built projects – particularly Van Eyck – and to design unbuilt propositions – particularly the Smithsons – their ideas are reframed in different contexts, proving not only their interest in the resolution of postwar problems, but also the actual applicability of those ideas in an adaptive and effective way, as the Team 10 meetings have always intended. After 1981, the Smithsons and Van Eyck stopped speaking, due to an *architectonically immoral thing* Van Eyck seems to have done. And throughout the 80s and 90s their ideas were met with some radical developments and some off-topic versions varying according to politics and symbolic structures.

13   Cf. **FIGES, Orlando (2014).** *Revolutionary Russia, 1891-1991*. Op-cit. p.361.
14   Cf. **FIGES, Orlando (2014).** *Revolutionary Russia, 1891-1991*. Op-cit. p.363.
15   Cf. **FIGES, Orlando (2014).** *Revolutionary Russia, 1891-1991*. Op-cit. p.363.
16   **FIGES, Orlando (2014).** *Revolutionary Russia, 1891-1991*. Op-cit. p.364.
17   **FIGES, Orlando (2014).** *Revolutionary Russia, 1891-1991*. Op-cit. p.372.
18   Cf. **STRAUVEN, Francis (2010).** *Juliaan Lampens: an authentic modernism produced on Flemish soil.* In **CAMPENS, Angelique (2010)**. *Juliaan Lampens*. Ed. ASA Publishers, Brussels. p.49

Case study #17
Anonymous author
KOSMAJ MEMORIAL

1970
Kosmaj, Serbia

195 - General view

Reyner Banham was keen on his conviction the Brutalism was indeed a powerful means for image creation. Since aesthetics were not a real concern for modernism – at least not in the sense that it was for the younger generation of Team 10 and beyond – this emblematic capacity is anything but irrelevant. As stated before, this may have been one of the main reasons why Brutalism became so popular in the USSR and in the US. In the context of the Cold War, emblems for the greatness of political or economic regimes is an important aspect of the establishment of strong identities which thus show themselves ready and able for confrontation.

In England, especially with the development of welfare state, the Smithsons intended Brutalism to be a new aesthetic capable of uniting people around a collective form-language which could be individually appropriated and transformed. But for the USSR, Brutalism would have a very different meaning. To be sure, Moisei Ginzburg had designed the Narkomfin building (Moscow) in 1928, a housing estate which largely anticipates Le Corbusier's Unité (only started in 1947), and whose real innovative sense and social project remains to be fully recognized by architecture history. Ginzburg's use of concrete and overall structure just like his mastery of aesthetic inventiveness and low-rent dwellings are, in retrospect, much closer to the Smithsons' Golden Lane than anything ever built by Le Corbusier. Moreover, Ginzburg's kinetic sensibility fuses CIAM purism with Russian Constructivism plastic use of technology, which makes Narkomfin a particularly outstanding building when considered according to both traditions: it has a stronger visual impact than most purist modernism, while it also seems more realistic and focused than most constructivism.

As such, the USSR was not at all unfamiliar with rough concrete buildings, and since the Smithsons shared many points of interest with Constructivism (including a consequential use of technology and a taste for structural impact), this territory may have been particularly convenient for Brutalism.

In Soviet territory, Brutalism came to be used for its iconic force and its rugged intertwine of social meaning and built form. One interesting demonstration of this use – simultaneously similar and opposed to the Smithsons' – is the Kosmaj Memorial, in present-day Serbia. In a sense, Kosmaj is Brutalism taken to its aesthetic roots – that it, to the creation of a powerful and moving image. It is unclear if the design can be attributed to Vojin Stojic and Gradimir Medakovic or if it was designed by some other artist who remains unknown[19]. Be that as it may, the Memorial was built in honor of the fallen soldiers of the Kosmaj recruit who fought German occupation during WW2[20], which further links it to the very specific environment of the

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19   **The only reference to a specific authorship is to be found at** http://www.spomenikdatabase.org/kosmaj (viewed 29-9-17), **while all other references to the Memorial credit the author as unknown.**
20   Cf. http://www.atlasobscura.com/places/kosmaj-monument (viewed 29-9-17)

postwar, and it was significantly placed at the top of the Kosmaj mountain. The monument is actually built through the circular articulation of five equal freestanding concrete razors, each with a basis which grows towards the center of the structure, and then grows outward, dividing into two different arrow shapes, one shorter (at the middle) and the other longer (at the top).

Reaching a 40 meters height, the star-shaped structure is, of course, a sculpture, but it nonetheless can and must be read as having a particular architectonic value, at least if we consider architecture from the standpoint of Team 10. For despite the fact that it doesn't shelter any specific program and it presents no interior spaces, it does stand at the top of the mountain not only symbolically uniting the space of the mountain around a powerful visual symbol – in Serbian iconography, the five-point star represents strength and resistance[21] – but also has a clear potential towards the creation of a public place, an 'identifying device' as defined by Aldo Van Eyck. In such a vision, architecture does not serve the purpose of creating buildings alone, but also to create 'artifacts' which can render spaces meaningful and humanized. And, like Van Eyck's own Sonsbeek Pavilion, the Kosmaj Memorial can also be seen as a modern take on follies, for as structure it provides the mountain with a scale, which mediates between the wild large scale of natural geography and the humanized scale of the built village.

The heroic and monumental scale of the Memorial also provides the visual structure with a meaning different from the Serbian iconography of strength to the Communist iconography of labor, for the five razors can be seen as projections of hands, an obvious analogy to the force of the worker[22]. As such, even the political meaning of the Kosmaj Memorial is somewhat ambiguous, which explains why it is still such a moving icon even after the fall of the USSR. In fact, the whole structure has an enigmatic configuration, which reminds one of neoclassic memorials, such as the Newton Cenotaph (1780- 93) by Etienne-Louis Boullée. Even if Boullée's utopian memorials were always conceived as variations from elementary forms, like the Kosmaj Memorial, they seek to establish a sort of reliquary whose maximized scale merges form and meaning in a radical way. Even if one knows nothing about Serbian or Communist iconography, the Kosmaj Memorial still arises an emotional response, a wondrous contemplation of an object which simultaneously discloses and hides its own meaning.

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21   Cf. http://www.spomenikdatabase.org/kosmaj (viewed 29-9-17)
22   Cf. http://www.spomenikdatabase.org/kosmaj (viewed 29-9-17)

Case study #18
Juliaan Lampens
EKE PUBLIC LIBRARY

1970
Nazareth, East Flanders, Belgium

196 - General view
198 - Street-view

197 - View of the entrance

Born in 1929, Flemish architect Juliaan Lampens started to work during the 50s, a time when modernism was *a marginal phenomenon in Belgium[23]*. Throughout his studies, and during most of his earlier career, Lampens worked on traditional buildings, matching up to the Late Gothic heritage of Flemish architecture[24] and however these works may stand as a sort of juvenilia in the context of his oeuvre, *building these traditional houses has been the best learning experience on his course towards understanding the physicality of substance before he was able to start with "the serious work"[25]*. Physicality would be the most important theme of Lampen's future architecture, and also the main reason to single him out in the context of postwar Belgian architecture. And the very same concern also puts him very close to the work of Team 10 and particularly of the Smithsons. Strauven in fact states that Lampens' architecture is, at least stylistically, Brutalist[26]. But there are important differences between Lampens and the Smithsons, some of them having to do with social and political context. While in England the creation of welfare state is seen by architects, at least initially, as an opportunity to contribute to collective life through the creation of identifiable built structures, in Belgium *The individual residence quickly disclosed itself as a status symbol, indeed as the most prominent of status symbols. Rather than being a way in which to integrate with the community structure, housing became a means to stand out from it[27]*.

Not only was housing detached from community structure, but also the general preference of clients was to traditional houses, which further kept architects from attempting to create modern structures. Lampens' mature work draws on the plastic stamina of materials to create poetic and intense places, which stand at odds with modernism. Although, considering the context of his work, one has to agree with Strauven's assertion that Lampens is an authentic modernist in Flemish soil, it is also true that this modernism cannot be altogether understood through the lens of Le Corbusier's principles, including his ideas on materiality.For Lampens' architecture is not just about materiality, but about physicality. The difference, one can point out, is that the latter is not only concerned with using things of the world, but rather with building things in the world – pretty much the difference between 'made' and 'designed' identified by Peter Smithson[28]. Lampens' buildings are bodies, strange but minutely articulated, coherent and almost insanely elementary. At his best, Lampens has the sublime sensibility of Van Eyck and the bold roughness of the Smithsons.

23   **STRAUVEN, Francis (2010).** *Juliaan Lampens: an authentic modernism produced on Flemish soil.* In **CAMPENS, Angelique (2010)**. *Juliaan Lampens*. Op.cit. p.49
24   Cf. **STRAUVEN, Francis (2010).** *Juliaan Lampens: an authentic modernism produced on Flemish soil.* In **CAMPENS, Angelique (2010)**. *Juliaan Lampens*. Op-cit. p.52
25   **VAN DEN BERGHE, Jo (2014).** *The carpenter and the draughtsman: an embedded report on the architecture of Juliaan Lampens.* In «A+U», nº523. p.16
26   Cf. **STRAUVEN, Francis (2010).** *Juliaan Lampens: an authentic modernism produced on Flemish soil.* In **CAMPENS, Angelique (2010)**. *Juliaan Lampens*. Op-cit. p.49
27   **STRAUVEN, Francis (2010).** *Juliaan Lampens: an authentic modernism produced on Flemish soil.* In **CAMPENS, Angelique (2010)**. *Juliaan Lampens*. Op-cit. p.50
28   Cf. **SMITHSON, Peter**. *The rocket*. In «Architectural Design», July 1965. p.322

One example of Lampen's subtle brutality is the Eke Public Library, which relies on one basic concept which immediately links it to Brutalism: the formal unity in which the building is immediately perceptible from every point of view. And although there is also the matter of rough concrete construction, it's the formal qualities of the Library that place it in an interesting contradiction with modernism. For while its geometry is straightforward and nearly immediate, everything else about the building brings it close to Team 10: its spaces are designed mostly through structural relations, mediating between scales and light shades, but mostly emphasizing the 'charged void' of the interiors. Lampens often solves the need for furniture through the installation of punctual structures, which tend to stand as isolate and temporary objects, thus always highlighting the power and ampleness of the different spaces, and turning the building into an experience by itself – even before it is directed towards any specific program.

Hence, although functional rationalism can be said to play a part in the overall configuration of the building – and particularly of its façade – both the physicality and the interior organization show a different orientation. They aim at creating a place, that is, a building which stands on its own, and which can be appropriated for several purposes, without losing sense of self. This is also clear in the discrete disposition of furniture, the risky interiority of the blind walls, the subtle and always controlled light, and the constant idea that everything not essential could easily be removed and the building totally reused act as exciters for the imagination, which is a curious, if not sensitive, take on the library program.
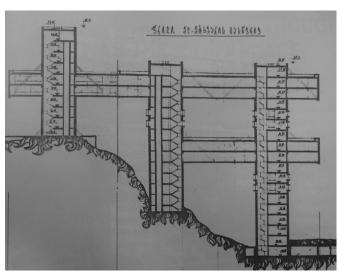
Jo Van Den Berghe rightly points out the importance of one central metaphor in Lampens' work, which is the relation between the landscape and the tent, accepting the latter as an archetype[29]. This is to say that Lampens also has some kinship to ideas such as the Smithsons' pavilion, which can further be understood in terms of Van Eyck's identification devices. Again, the example of follies comes to be of interest: like follies, so Lampens' buildings – including those like the Eke library which are not placed in isolated arborized areas – are utterly aesthetic landmarks which emphasize the contradictions of space experience: their artificial geometry is built with rough and visually unique surfaces of rough concrete, merging telluric roughness with rigorous but fluid structuring. And although Lampens has relatively few built projects, his mature work has a very particular universe, one that is both highly subjective and highly simple and therefore relatable. The Eke Public Library may be one of the less impressive buildings of this mature phase, and still it shares the same features and the same contained monumentality of his more appreciated projects, like his own house (1960), the Kerselare Chapel (1961-66) or the Van Wassenhove House (1974).

This contained monumentality has to do not with big scale buildings, but rather with the all-embracing ambience which is characteristic of his buildings and makes them a part of the experiences which sought inspiration in Brutalism and Team 10.

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29   Cf. **VAN DEN BERGHE, Jo (2014).** *The landscape – the tent and the grotto.* In «A+U», nº523. p.20

Case study #19
George Chakhava & Zurah Jalaghania
MINISTRY OF HIGHWAY CONSTRUCTION

1975
Tbilisi, Georgia

199 - General view   *200 - Cross-section*
201 - View of an upper module   *202 - View from the top of the slope*

George Chakhava graduated from State Polytechnical University of Tbilisi in 1949, and started working as an architect in projects in Georgia, Ukraine, Uzbekistan and Latvia among other states of the USSR. By 1970, he was Deputy Minister of Highway Construction, and five years later, along with Zurab Jalaghania, was responsible for the project of the Ministry headquarters. It is a highly complex and dense project which simultaneously accepts and radically rejects the predicates of modern architecture, at least in the CIAM tradition. The Wolkenbügel of El Lissitzky are perhaps the most fundamental reference for the Ministry Headquarters, but strictly speaking they do not belong to the western Europe canon of modernism. Peter Smithson had, in fact, stated that there are two factions within the heroic period of modernism: one the Constructivist/Sachlichkeit and the Purist/Bauhaus[30], more akin to CIAM. Yet the point of the Ministry Headquarters is not to synthesize both factions, for its departure from the Wolkenbügel projects gets it closer not to corbusian purism, but to the aesthetics of Team 10, and specifically of Van Eyck and the Smithsons.

Van Eyck's experiments with modular construction and the aesthetics of number are incepted into the basic scheme of the Wolkenbügel, while the delicate and tense scale balance always central in Van Eyck turns into a nearly mystic monumentality close to the Smithsons. This fusion is not a ponderous one, for the building is already dramatic due to its relative position to the ground. The five modules are erected over think pillars which also grant access to the interior, and the concrete façades end up creating a plastic and counter-formal relationship with the slope. The rough concrete surfaces further intensify the contrast with the landscape, integrating geometry and organic matter, artificiality and nature. While the Smithsons – and British Brutalism in general – had exploited the limits of raw concrete in densely constructed urban areas, in Tbilisi, raw concrete is confronted with natural environment. But in order to make this confrontation visually and emotionally charged, the decisive factor is the use of modular repetition. Chakhava and Jalaghania do not use Van Eyck's aesthetics of number in a direct way, but their take on El Lissitzky is undoubtedly adaptable to Van Eyck. Dynamic, not monotonous or rigid, repetition is attained through a careful but elementary configuration of modules into an overall structure. The vertical volumes are used for circulation – a possibility emblematically explored by Ernö Goldfinger in his housing towers – while the horizontal blocks (each with two floors) interlock so that the building's functional scheme is not literally translated by the structure. Three of these horizontal blocks are organized by east-west axes, whereas the remaining two are perpendicularly organized by north-south axes. This circulation scheme – which opens on both the basis and the top of the slope – shows a clear refusal of a single-scheme organization and instead organizes the building more like a succession of streets, again echoing Team 10 concepts, and particularly Van Eyck's 'tree-leaf' diagram. It also assures that the repetition of the modules doesn't lapse into monotony, an effect enhanced both by the different lengths of some modules and its interlocking which suggests several visual structures beyond the one actually used.

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30   Cf. **SMITHSON, Peter (1965)**. *The rocket*. In «Architectural Design», July. p.322

Despite the various overlaps between the Ministry Headquarters and the ideas of Van Eyck and the Smithsons, Chakhava's building ends up meshing Brutalism with Structuralism, while preserving in that fusion a masterful interpretation of Russian Constructivism and avant-garde, in the sense of El Lissitzky and Vladimir Tatlin. Like El Lissitzky's Wolkenbügel, it has a mythical presence, embodying the poetic side of modern technology. Its structure is based in a sensibility to aesthetics of number similar to Van Eyck's and its formal grandeur is a test to the possibilities of Brutalism. Like so much of Soviet Brutalism, the Ministry Headquarters show the emblematic potential of Team 10 ideas, inflating visual and constructive strategies with a wondrous mystique, in which one is fascinated by inventiveness and, indirectly, with the ambition of the regime who ordered the building to be designed and initially used it. That fact that now it serves as the Headquarters for the Bank of Georgia confirms this iconic strength but also its flexibility. Despite its monumentality, Chakhava's and Jalaghania's project is also a deeply suggestive and even sensual one. Based on the Space City method, developed in Georgia, and which advocates that buildings should not be implanted directly on the ground, but rather over it, it shows a clearly more plastic interpretation of the principle that also guides Le Corbusier's pilotis which arguably never reach this level of poetic concretization.

The Ministry Headquarters are a sort of out-of-this-world structure, unintendedly resembling a taboo found on several non-Western societies and described by Frazer: in communities which elect a sacred priestly-king, *the divine personage may not touch the ground with his foot*[31]. Observable in the Zapotees (Mexico), the Mikado (Japan), the Bushongo (Congo), the Ibo (Nigeria), in several tribes in Uganda, in Tahiti, Dosuma and in ancient Persia and Siam[32], among other examples and with specific variations to each one, this taboo of the divine person not to touch the earth is thus interpreted by Frazer: *Apparently holiness, magical virtue, taboo or whatever we may call that mysterious quality which is supposed to pervade sacred or tabooed persons, is conceived by the primitive philosopher as a physical substance or fluid, with which the sacred man is charged (…) so the holiness or magical virtue in that man can be discharged and drained away by contact with the earth*[33]. This poetic conception of the mysterious force as being more sustainable if isolated from the ground is verifiable in the Ministry Headquarters by simply imagining it directly implanted on the slope. Unlike most modern buildings erected on pilotis – which would perfectly live up with this direct implantation – Chakhava's and Jalaghania's would become somewhat boring and predictable. So the point of the suspension is not only giving the ground back to nature – the point of the Space City method – but also to make the best use of the suspension principle. So much that the building would lose meaning otherwise: its energy would be discharged and drained away, to use Frazer's words.

31   **FRAZER, James George (1913)**. *The golden bough*, vol.10. Ed. MacMillan, London, 1913. p.2
32   Cf. **FRAZER, James George (1913)**. *The golden bough*, vol.10. Op-cit. pp. 2-4
33   **FRAZER, James George (1913)**. *The golden bough*, vol.10. Op-cit. p.6
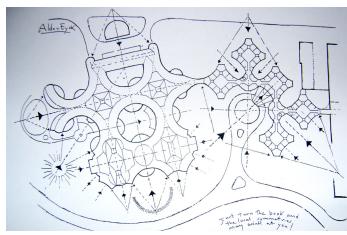
Case study #20
Aldo Van Eyck
ESTEC COMPLEX

1984-1989
Noordwijk, The Netherlands

203 - Air-view   *204 - General plan*
205 - Exterior view   *206 - Interior view*

Van Eyck's relation to popular culture was always less of a central concern for him than it was for the Smithsons. While they show in every building a transformative attitude towards some aspects of pop culture, Van Eyck seems to always be interested on the folk, rather than the pop, aspect of popular culture. And yet his late phase – at least since the Hubertus House (1973-81) – incorporates some references from pop objects, including sci-fi films, merging them with the vernacular inspirations already recurrent.

And although the Hubertus House can be seen as the first attempt at this merger, the ESTEC Complex in Noordwijk is the most self-confident – and also the most radical – example of the phase in the work of Van Eyck. To be sure, this late phase is not severed from earlier researches, and in fact it is their very culmination. In Noordwijk it no longer is about straight forms and circular forms, but rather about turning both of them into one, into a structural unit which can be multiplied and generate growth and change. The increased plasticity of ESTEC demanded the confidence and skill which Van Eyck could only have gained through the experiences of the Orphanage, of Sonsbeek and of the Pastoor Van Ars church.

The plan of ESTEC follows the structural principles of the Orphanage – with individual spaces being used to form and be formed by an interior street – although now the overall structure is no longer a rectangular grid, but a roundly shape which multiplies according to defined schematic rhythms. Given that Van Eyck's task was to create only some facilities in the European Space Agency technology center, namely a restaurant, a conference room, offices and a library, he creates a structure based on two cores with different gravitas and different scales, but the same structural guideline consisting of a square with a cut quarter of circle.

This structure meant that there was no core to the complex, only a sequence of cores which can grow and mutate. This idea of mutation reinforced by the daring aesthetic composition of ESTEC. Never before Van Eyck seems to have risked so much with material composition. The project is firm in that *The roof is the new building's most exposed feature. It holds the sequence of spaces together, transmits light from above; collects and channels rainwater*[34]. In order to achieve an element powerful enough to unite the building functionally and aesthetically, Van Eyck uses a complex dome composition of steel and glass, whose penchant makes it seem like a carapace or a shell. The symbol of the shell is not altogether arbitrary, for the structure is supposed to replicate the dunes of the surroundings, which share its roundly formality. Bachelard speaks of the shell metaphor in «The poetics of space» attributing them a sense of amazement risen out of the question: *Is it possible for a creature to stay alive within stone, within this piece of stone?*[35] This principle can certainly be confirmed in ESTEC. The overall structure has a unity and a sense of right scale which indeed makes it look like a single complex element, a sort of unknown organism turning into a mechanism.

The dynamic system designed by the roof structure seems to be sprawling, always generating more

34   **LIGTELIJN, Vincent (ed) (1999).** *Aldo Van Eyck – Works*. Ed. Birkhäuser, Basel. p.230
35   **BACHELARD, Gaston (1957 [1994]).** *La poétique de l'espace*. 6th edition, Presses Universitaires de France, Paris. p.107 [free translation]

knots, always creating more places, in a nearly organic way. The two opposing structures in Pastoor Van Aars church are merged, and they form an enigmatic shell pierced by skylights and lanterns. The plan confirms the principles of the roof, creating a self-dissolving hierarchy: the four main program spaces – restaurant, conference room, winter garden and library – are placed at the core of the main four knots, with articulation being used to install secondary facilities aid to these functions. And yet they all use the structure in the same way, with variations on the occupation of the basic module. Thus, even though the restaurant had a lot more area than the conference room, they have a similar integration in the overall structure, symbolized by the shell of the roof. And in fact the roof structure is so symbolically powerful that it fulfills Van Eyck's goal to avoid *representational extravagance[36]*.

The Sonsbeek Sculpture Pavilion had this emblematic mystique, but it becomes more impressive in ESTEC, possibly because of its much more complex configuration and plasticity, but it also has a sci-fi pop element which is determinant in the visual and symbolic aspect. It takes an element from the landscape and uses it in a way that's not close to organicism or regionalism. The structure is designed to interpret and change the territory, melting away the rigid grid of the neighboring buildings.

But the imagetic power of ESTEC also seems to bring it closer to postmodern architecture and its obsession with literality and surface value. Deeply plastic buildings dominated architecture at this time, including the works of fellow Dutchman Rem Koolhaas, one of the leading figures of the postmodern wave. But Van Eyck is rooted in a different geanealogy, he is still resolving the 'another idea' he found in CIAM, and his background is decisive in the design of ESTEC. Unlike postmodernism, which alludes to imagery in a rather arbitrary way, Van Eyck gets his form from the surroundings, and more than to reshape it into a fixed but multiplyable and changeable structure, he inflates it with a meaning and a function. This belief in the establishment of meaning through built structure is not exactly aligned with postmodernism.

On the contrary, Van Eyck's early fascination with the Dogon goes full circle in Noordwijk. Like their clusters sprawling through the slopes, Van Eyck seeks to create a buiding (like a city) with *an all-pervading framework which embraces every aspect of existence – material, emotional and transcendental – and suffuses all chambers of the mind and heart* and which is still capable of presenting *a degree of flexibility within the intricate closely knit texture of their systems[37]*. The basic conceptions of Ruth Benedict serve as the conceptual basis for this building, whose free configuration, open system of growth and symbolic charisma is the mature version of Van Eyck and of structuralist architecture. And Team 10 concerns for integration of structure into preexisting conditions are met with a beautiful and poetic solution. Aesthetics of number are developed in subtler ways, while Van Eyck faces the modernist ghost of the organic experience of Ronchamp, staying true to his earlier assessements.

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36   **LIGTELIJN, Vincent (ed) (1999).** *Aldo Van Eyck – Works*. Op-cit. p.230
37   **VAN EYCK, Aldo (1962 [2006]).** *Writings, vol.1: The child, the city and the artist*. Op-cit. p.192
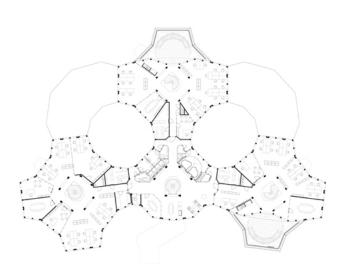
Case study #21
Aldo Van Eyck
TRIPOLIS OFFICES

1991-1994
Amsterdam, The Netherlands

207 - General view   *208 - Plan*
209 - Street-view   *210 - Air-view of Tripolis and the Orphanage*

Van Eyck was always openly interested folk traditions[38]. By the 60s, these notions had already been greatly expanded by anthropology. The success of the abridged version of Frazer's «The golden bough» (1915), Ruth Benedict's «Patterns of culture» (1934), Marcel Mauss' «Essai sur le don» (1945) and Claude Lévi-Strauss' «Tristes tropiques» (1955) had made the general public familiarized with non-Western cultures, and the arts – as well as art critics – were not indifferent to it: MacLuhan mentions Margaret Mead's study «Sex and temperament» (1939) in «The mechanical bride», Northrop Frye mentions Frazer as an influence for his theory, Susan Sontag's first book of essays includes one on Lévi-Strauss, and the lyrics of The Doors' *Not to touch the earth* start with a quote from «The golden bough».

Non-writing cultures as those studied by anthropology seem to change the paradigm of how western artists accessed their own cultural genealogy. In 1928, Franz Boas had stated: *The emancipation from our own culture, demanded of the anthropologist, is not easily attained, because we are only too apt to consider the behavior in which we are bred as natural for all mankind, as one that must necessarily develop everywhere. It is, therefore, one of the fundamental aims of scientific anthropology to learn which traits of behavior, if any, are organically determined and are, therefore, the common property of mankind, and which are due to the culture in which we live[39]*. The distance demanded by anthropology aimed at a more adequate analysis of different cultures, but it also meant a detachment from oneself culture, which appealed to artists, still struggling to understand their own genealogy. Aldo Van Eyck's interest in anthropology led him to collect tribal masks and other objects from non-western cultures, which he studied and on which he lectured to architecture students. In the sense that this is still an attempt to try a non-academic culture, Van Eyck's interest on and use of anthropology is akin to folk culture, which makes it an interest in popular culture – however someone else's. Abstract patterns and coherent structures, found all over tribal paintings and tattooing, played a part on Van Eyck's own concepts of structure. In a sense, Van Eyck seemed to create an endless inventory on trans-cultural notions of structure and internal logic and their aesthetic expression. In a lecture given in 1987 at Delft University[40], Van Eyck takes a special interest in complex patterns and three-element compositions as found in craftsmanship, paintings and tattoos from tribes all over the world. Three-element compositions and their inherent structure based on centrality are, coincidently or not, one of the most brilliant innovations in his later work. It is particularly interesting to go back to Amstelveenseweg. In 1991, Van Eyck has an opportunity to design the Tripolis Office, right in the backyard of his own Orphanage.

Few architects would be lucky enough to return in their late years to a place they helped to create in their early years. As would be expectable, Van Eyck doesn't break the structural logic created by himself, though he doesn't accept to merely repeat it either.The modular plan recreates and enlarges the subverted reg-

38   See above, Chapter 2.3.
39   **BOAS, Franz (1928 [1962]).** *Anthropology and modern life*. Ed. Northern Library, New York. p.206
40   **Lecture by Aldo van Eyck** - International Design Seminar (Indesem) 1987 - Faculty of Architecture, TU Delft. Available on: https://www.youtube.com/watch?v=Uf7RyqXIYmM (viewed 28-2-2017)

ular grid used in the Orphanage. The resemblance is better seen from above, with the subtle and harmonized visual clash of both structures. However, when seen in plan, the Orphanage and Tripolis start to drift apart.

The grid is no longer based in square and rectangular articulated modules, but rather in a circular pattern that's amputated and rearticulated. The sober modern lines of the Orphanage soften and dissolve into a new logic possibility, in which it's not just the structure that's eternal, but also the module. The fluid but sharpen lines of the Orphanage melt elegantly into flower-like knots which create and recreate centralities. Just like the tribal examples in the 1987 Conference, the center organizes the whole. In 1955, the center existed in the modules but the overall structure simulated a random geometrical spread, whereas the Tripolis structure seems to depend on a stable center. On the other hand, with the telluric swelling curves of the Tripolis facades, as well as their colorful window-frames that resemble nerves, Van Eyck simultaneously approaches Brutalist ad-inspired twilight states, but also the typified drawings of natural elements that's found in a great variety of art from non-western cultures. The ramifications with which natives idealize leaves and fur discreetly find their way to the facades of the Tripolis, whose general composition is latently erotic. In fact, when both building structures are seen in bird-view, they are tense, ritualistic and sexual. The rigid structure of the Orphanage seems to be about to penetrate the plump shapes of the Tripolis, or then again the first seems to be a bough in bloom whose flowers are the Tripolis modules. The total structure they both form is weirdly harmonious, in a perpetual tension that's sensual and energetic.

Despite their internal coherence, both structures end up working as a whole, reviving the idea of relativity while creating motion. Both their rigor and their subversions become all the more apparent *because* they are together. In the Tripolis, the Orphanage goes full circle: Van Eyck has freed himself from the modern concepts he worked to disrupt, and has developed a new lexicon, in which nature and folk culture were a decisive point.

The Tripolis complex confirms Van Eyck's intuitive resolutions for the tension between structure and phenomenon. Though in his philosophical interests he remained, to the end, closer to phenomenology, his approach to architecture puts him permanently close to structuralism as well. By exploring the erotic potential of architecture, Tripolis is the culmination of this perpetual tension. And yet, again, Van Eyck seems to be in perfect tune with the zeitgeist, or at least some of its specific concerns. The complicated intertwining of body and culture is to be found in the visual arts. In 1993, Bruce Nauman presented one of his most interesting installations: 'Anthro/ Socio' consists of 4 wall projections and 6 TV screen projections of the same head (that of artist Rinde Eckert) screaming '*Feed me/ Eat me/ Anthropology/ Help me/ Hurt me/ Sociology/ Feed me/ Help me/ Eat me/ Hit me'.* The effect of the heads, all the same but in different scales, aggressively demanding actions from the spectator while staring or spinning, points to the complex interpersonal relationships that are physically expressed in and through the body. And yet the use of the words 'anthropology' and 'sociology' has an ambiguous presence among the imperatives. In a sense, social and cultural life is placed among other

actions that have an effect on the body while giving it meaning. In 'Anthro/ Socio', the body becomes a receptacle (sometimes a tortured one) for sociology and anthropology, i.e. for social and cultural structures to exist.

There is something common between Nauman's piece and Van Eyck's Tripolis, and it is the ritualistic nature of the links they establish between culture and society. According to anthropologist Martine Segalen, *A rite or ritual is a set of formal and expressive acts comprising a symbolic dimension (...) having a bodily support (words, gestures, clothing)[41].* Ritual can be thus seen as the visible overlap of body and culture, of self and society. By means of repetition and theatricality, it becomes possible to achieve what may be called an "organic-existencial approach". Though this term is used parodically in Cronenberg's «Stereo», it may just be the perfect way to refer to Van Eyck's late phase and its acceptance of organic lexicon. And taking Van Eyck's own critique of Ronchamp into consideration, Tripolis and its relation to the Orphanage is also an establishment of nature and geometry as twin phenomena. By using a precise and balanced geometry to make sense of organic formalism, Van Eyck reaches the same conclusion as 'Anthro/ Socio': that the body is a sorce of possibilities for cultural absorption and disruption, a juncture of matter and meaning, sometimes coercive (as in Nauman), sometimes liberating (as in Matthew Barney's «Cremaster»). The ritualistic aspect of architecture – which is perhaps the Tripolis most impressive feature – is, to be sure, another example of its stand as an art. Van Eyck's final project thus completes his lifelong quest for re-integrating architecture in art.

211 - Bruce Nauman - Anthro/Socio (1993)

41   **SEGALEN, Martine (1998 [2000]).** *Ritos e rituais.* Publicações Europa-América, Mira-Sintra. p.23 [free translation]
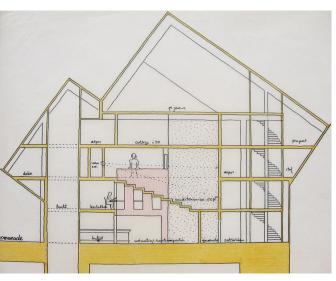
Case study #22
Piet Blom

KUBUSWONINGEN HOUSING ESTATE

1998
Rotterdam, The Netherlands

212 - Air-view   *213 - Cross-section*
214 - Exterior view   *215 - Entrance to public space*

Kubuswoningen is Piet Blom's most emblematic project and perhaps one of the best examples of the configurative discipline preconized by Van Eyck. Though apparently less daring than Van Eyck's ESTEC and Tripolis, Kubuswoningen is best seen as an equation between Van Eyck's early works and his late ones. It was built in Oude Haven, an area of Rotterdam which had been badly bombed and was still facing the problems of reconstruction. In order to gift the territory with a plastically sui-generis place, Blom reuses his own small housing estate in Helmond, built in the late 70s and which, oddly enough, had left Blom out of work since its conclusion[42]. Kubuswoningen is just one of three housing estate interventions designed by Blom for the Oude Haven zone (the other two being Blaaktoren and Spaanse Kade), and most likely the most perfected one, perhaps because Blom had started experimenting with the concept in 1975.

The modular logic used by Van Eyck since the Amsterdam playgrounds, but also by Candilis and Woods from Morocco to Toulouse-le-Mirail appeals to another Team 10 idea, which had been expressed by Van Eyck: to think of architecture urbanistically and of urbanism architecturally. And yet, the plasticity of the modular frame draws heavily from Van Eyck's late works, especially PREVI and Tripolis, where folk imagination organizes the work's aesthetics. Despite its apparent awkwardness and complexity, the Kubuswoningen is a very simple through creative use of cubic modules, each corresponding to a dwelling, and overall designing a regular extensive grid, suspended over a commercial public space.

Curiously enough, the second half of the 90s was marked by a strong resurgence of structuralist aesthetics, though more clearly akin to Van Eyck's later – rather than earlier – works. That's also the case with Calatrava's Orient Station in Lisbon that explores the possibilities of Noordwijk, though turning it to a somewhat Lovecraftian version. Organic expression may in fact be one of the most central problems of the 90s. The concern for the body, its political problems and its meanings in identity may have been a reason why many architecture projects of the 90s emphasize their interpretation of biological structures. In face of these concerns, the Kubuswoningen configuration, resembling a crystalline formation, is in itself a process of thinking about the body as a meaningful element, insofar as it places us in the world in a specific – though not necessarily unchangeable – way. Inside each of the housing units, seldom are the walls parallel to the standing inhabitant. From the first floor the walls seem to expand, while on the second, where the bedrooms are places, the walls seem to form a sort of shell, turning the upper floor into a mansard. To think of crystalline formations as an aesthetic reference to Kubuswoningen also reminds one of Van Eyck's early critique of Le Corbusier's Ronchamp Chapel. To Van Eyck, *To love nature should, for us at least, imply loving art (architecture) more*[43]. As such, to think of architecture in relation to nature must not mean to copy its organic

42   Cf. http://www.archdaily.com/482339/ad-classics-kubuswoningen-piet-blom (viewed 1-10-17)
43   **VAN EYCK, Aldo (2006)**. *About Ronchamp (Le Corbusier).* In «Writings vol.2: Collected articles». Op-cit. p.570

anti-formalism, but rather to subject natural structures to a properly architectonic configuration. The point of Kubuswoningen in precisely that it resembles a coral garden or a crystal formation, and yet there is little about it that can be really called organic. On the contrary, its structural organization and its suspended sprawl are only possible through a carefully balanced geometrical outline which creates both a simple articulation between dwellings and an everchanging public space underneath.

Kubuswoningen also points out a very distinct feature of Blom's work: its innate plastic radicalism. This project makes use of Van Eyck's twin phenomena, for it blurs or relativizes the limits between interior and exterior space. The concept of housing unit and of housing estate is also questioned by the individual entrance for each of the dwellings, instead of entrances in an access structure. The entrance for each dwelling happens in the pillar that sustains the cube, through a small stairwell that mediates between the door and the public space. No corridors nor streets-in-the-air nor internal streets are used here. And although the implantation of the pillars does define a grid within the public space, it doesn't really resemble a street, but rather a field – like a field of trees, which again calls for a discrete analogy with natural space. Undoubtedly a central project for what may be called Structuralist architecture, Kubuswoningen nonetheless displays some of the consequences of Blom's hyperstructures, developed since his Team 10 projects, like 'Thing – Counter thing' (1959) and 'Noah's Ark' (1962). At the time of the construction, Kubuswoningen was dismissed as an outdated design[44], which may in a sense speak to a loss of aura in Structuralist architecture, perhaps motivated by Van Eyck's death in 1998; but also to the dominant role of postmodern architecture, particularly in The Netherlands, which was the homecountry of OMA frontman Rem Koolhaas. As Van Den Heuvel says: *The new trend was coming from Mecanoo, and the first buildings by OMA were being constructed[45]*.

And yet, Blom's housing estate not only proves that the basic ideas of Team 10 could still be applied in the late 90s, but also that it could be adapted to different contexts. After all, most of Team 10 discussions on collective housing had much to do with the specific problem of social housing – as proved by the fact that the Smithsons only got to build an housing project in Robin Hood Gardens – but Kubuswoningen is not related to social housing. In a sense, this is Team 10 reaching a wider audience, perhaps now adapted to the taste of a new social order which is not so much connected to postwar issues. For despite its radicalism and its beautifully awkward interpretation of Van Eyck's aesthetics of number, Blom's project cleverly incorporates some aspects of postmodern architecture, including the tendency towards a polemical use of geometry. But it's precisely this kinship with postmodernism that exposes everything that Team 10 has and postmodernism has not: after all, Kubuswoningen is a beautiful and yet utopian and urbanistically conscious project, whereas postmodernism is often just about aesthetic impact.

44   Cf. **VAN DEN HEUVEL, Dirk (2013).** *The agency of structuralism – Tom Avermaete and Dirk Van Den Heuvel interviewed by Arjen Oosterman and Brendan Cormier*. In **FRAUSTO, Solomon; VAN DEN HEUVEL, Dirk (org).** *Open structures: an introductory dossier on structuralism*. In «Volume #35: Everything under control». p.3

45   **VAN DEN HEUVEL, Dirk (2013).** *The agency of structuralism – Tom Avermaete and Dirk Van Den Heuvel interviewed by Arjen Oosterman and Brendan Cormier*. In **FRAUSTO, Solomon; VAN DEN HEUVEL, Dirk (org).** *Open structures: an introductory dossier on structuralism*. In «Volume #35: Everything under control», 2013. p.3

3.3.

Epilogue:

Filip Dujardin,

Nicolas Moulin

and Christopher Herwig

go brutal

We walk around, all we hear is/ The sound of our lonely heartbeats
And when we dance, all we feel is/ The beat of these lonely cities

Tigertown

With the death of Alison Smithson in 1992, of Aldo Van Eyck in 1998 and finally of Peter Smithson in 2003, the core of Team 10 research could be said to have been lost. Architecture discourse had been, at this point, focusing on radically different concerns. Authorship and image became central, as postmodernism in architecture outlasted its philosophical counterpart. The tendency to focus on the architectonic object – as it was in modernism – rapidly came back to life, as architects became something of popstars within the artists circle.

On this subject, the problem of photography cannot be dispensed. Sontag argues that *In a world ruled by photographic images, all borders ("framing") seem arbitrary. Anything can be made discontinuous, from anything else (…) Photography reinforces a nominalist view of social reality as consisting of small units of an apparent infinite number – as the number of photographs that could be taken of anything is unlimited[1]*. This may be the point of postmodern understanding of context (both social, cultural, physical), of surface and of social function. In a sense, the protagonists of Team 10 may have died without being listened to in the way they hoped they would. Or in the way they should have been.

The moment when the limits between cultural particularism and political particularism blur, the thinking of Team 10 becomes hard to handle. On the other hand: even if postmodern architecture is nothing but a set of mistakes opposite to those of modernism, it is still true that it is – or at least has been – a dominant current in architecture. So, even if present-day culture could be ready to receive Team 10 concepts, would they still stand, for instance, on their aesthetic value? This is a question of no little interest, if one takes into consideration that the visual arts have taken a recent interest in Brutalism and Structuralism. These aesthetics are reframed and worked over so that their meanings – both original and acquired – become all the more apparent. Oddly enough, some of Van Eyck's longing for an architecture which would feed imagination or of the Smithsons' quest for identity – understood also in its ontological aspect – seem to come alive in works of three photographers who recently took an interest in their style.
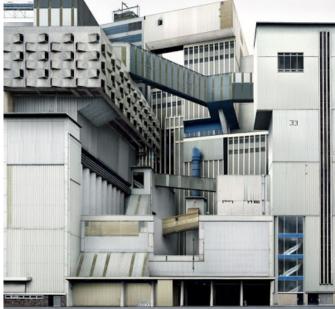
The 'Fictions' series by Filip Dujardin started in 2008, consisting of photomontages of idealized places, filled with 'imaginary architectures', visually built from photographs of existing buildings (most of them in Belgium), constructed to form new architectural settings. The affinity with Bernd and Hilla Becher

1   **SONTAG, Susan (1971 [2008])**. *On photography*. Ed. Penguin, London. p.22

216, 217, 218 and 219 - Filip Dujardin - Photographs from the «Fictions» series (2008 - ongoing)

and their inventories on industrial typologies is absorbed, but put into a new context. With Dujardin, it is not a matter of collecting images of structures which can provide us with a deep sense of that 'folklore of the industrial man' which McLuhan came to write about, presenting them as shrines which everywhere remind one of the greatness of production systems, beauty of composition and variation and, no less important, of human achievement. There is an underrated religious aspect to the work of the Bechers, for their typologies can be seen to have, in modern culture, the stand of chapels, oratories and shrines of Judeo-Christianity and even of other religious beliefs. But unlike those, who signal the cult of an invisible (or unprovable) god, the water reservoirs, cooling towers, wind towers and factories of the Bechers are chapels, oratories, shrines and churches to a force that's visible and provable in every aspect of everyday life. Dujardin uses their sense of objectivity, but unlike them, he highlights a somewhat dramatic and mystic dimension to the structures represented, which is attained not only by their apparent arbitrariness, but also by the work with contrast and saturation in the images themselves. The color-schemes of Dujardin have a balance and obsessive composition which reminds one of such aesthetic masterpieces as Ingmar Bergman's «Cries and whispers», even if in a more conspicuous manner.

The arrangement of these images – consisting of building blocks, like modules – often seems to take the ideas on visual structure of Van Eyck and Hertzberger to an extreme, showing its ability to create beautiful speculative buildings. In one of these images, a flat field serves as the background for a building consisting of the random distribution of seven different modular sets, organized around a central rectangular pipe which doesn't always seem to interact with the modules. Although it clearly reminds one of Chakhava's Ministry of Highway Construction, it disassembles its potential for regulating spatial order. In another one, a banal brick façade suddenly had three successive rooftops inserted in it, with no apparent reason. Then, aesthetics turn to an idea: looking at these buildings – whose function is not always self-evident – one can't keep from imagining who lives there, how do they organize their lives, how do they move in there, how is the world construed to them? In a sense, this is Lampens' very physicality – inspired by the Smithsons – taken to its monumental extreme. In other words, these images show just how much one expects buildings to tell something about the life they harbor. This means that, almost at an instinctual level, buildings are perceived as symbols which help us understand the world, even when – as is the case with the more industrial pictures – the symbol is strongly perceived as absurd. This symbolism was at the very base of Team 10. To say this is to say that they understood architecture to be a collective classification, which meant that it could both coerce and serve as the basis for change and subversion.

On the other hand, some of Dujardin's pictures, particularly the more 'absurd' ones still say something about the symbolic nature of buildings. An industrial cyclopic façade, built with sheet metal, with standard windows, pipes, ducts, stairs. The relative position of these elements, the chaotic juxtaposition of apparent blocks, the general and particular scales: all of these elements appear to be absurd or at least random. And yet the reason for this is that we cannot seem to imagine how to be inside that building, how to move in and

for what. The symbolic value of the buildings still persists, because the very (visual) integrity of the building also forces us to conceive that at least 'some' kind of life or movement or purpose is still possible in there: we just cannot see what.

The work of Dujardin allows us to test the aesthetics of Team 10 – or at least of Van Eyck and the Smithsons. For while their buildings do provide us with some basic understanding of their inhabitability, they still keep a vaporous mystery that keeps imagination possible. This is important to their work, mostly because they wished that the fate of architecture and of cities would be decided by change in society and culture, impossible if the buildings lacked that mysterious force, that visual aspect which keeps one's imagination wandering while not collapsing into the absurd.

Nicolas Moulins is another photographer who has explored the symbolic and enigmatic power of Team 10 aesthetics. «Vider Paris» (2001) and «Blanklümdermilq» (200) are a series of photo sequences which also shares some formal characteristics with the work of Bernd and Hilla Becher, in that it selects particular buildings and shows it in a (necessarily staged) objectivity. And yet this objectivity is always betrayed by the content of the images themselves. Sometimes, whole buildings get their ground floors turned into blind concrete walls, brutalist statuesque plinths which have no consequence on the upper floors and which therefore turn the buildings irrational or downright creepy.

Other times, buildings whose system is illegible in the structure, stand with monumental grandeur either isolated or next to other structures, reminding one of the emblematic Soviet buildings, whose momentum seemed to be fading or yet to come. These images are highly ambiguous in every aspect. One can sense the artificiality of the structures, their monumentality stripped from signs of functionalism or even scale, and yet this very same artificiality does not turn them into monumental sculptures: they are still perceived as buildings, though, like in the work of Dujardin, one is left permanently wandering what kind of life can one live in them. In a sense, they are a far-off interpretation of Bachelard's metaphor of the shell, its symbol as inhabited monolith and its sensed ability to harbor bodies which can take flight from it[2].

They are roughly physical bodies, standing against neutral or dystopian backgrounds, like ruins of an abandoned city or remainders of a vanished people. Only these landmarks – buildings and monuments – have been left, and they still identify the places they are built into, even though there is nothing in the images which provides us with clues as to the real meaning of that identification. The metaphor of the wasteland had been important for T.S. Eliot, as we saw, because it provided him with the sign of a declining culture, tormented by the disassembling of its own structure. But the photographs of Moulin show us a different kind of wasteland: one that is abandoned (wasted) only in the sense that it can be converted into something new.

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2   Cf. **BACHELARD, Gaston (1957 [1994])**. *La poétique de l'espace*. Op.cit. p.107

220 - Vider Paris (2001)   *221 - Blanklümdermilq (2009)*
222 - Blanklümdermilq (2009)   *223 - Blanklümdermilq (2009)*

Arnold Böcklin's famous painting of the «Isle of the dead» comes to mind in the photographs of Moulin, with its diffuse and mythical aspect, its charisma as a self-sustaining monumental icon, forming an archetype of its own Late Romantic sensibility.

And indeed, Moulin repeatedly shows the romantic aspect of Brutalism, its aggressive but poetic bodily formation. It is never really possible to say if these photographs are eulogies or salutes, if they represent the end of something or the enthusiastic beginning of something else. Like Böcklin, Moulin is looking for powerful built structures (with different connections to nature) which can address human phenomena in different ways. It is easy to talk about mourning, despair, isolation and solitude when looking at these Brutalist survival pieces, but, like in «Isle of the dead», they have a beauty, a craftiness and an enigma which excites the imagination and leads one into imagining the liberating aspect of the unknown or the unpredictable.

One of these images even reminds one of Juliaan Lampens' Kerselare Chapel (1960), with its sky-reaching unitary volume, as if a ramp is being launched to the sky. That the ramp is also shelter to a building with actual functions is the thing removed in Moulin's photograph. And yet, the structure is no less wondrous. Again, this speaks to the real dimension of Brutalism and its relation to pop culture. Like pop objects, Brutalist aesthetics are about an endless power for reshaping and reframing. They can stage liberating community life or stand as grandiose symbols of a world so ambitious it failed. Moulin never really provides an answer to this conundrum. He speaks about 'architectural wastelands' but photographs them with sober and sentient beauty, what is tragic about them is also mind-blowing and therefore moving.

Christopher Herwig is another photographer who has recently taken up not only the Brutalist and Structuralist aesthetics as a theme, but also the influence of Bernd and Hilla Becher, of who he is perhaps the most conscious heir among these three artists. His «Soviet Bus-stops» (2002) series is also a typological inventory, though it is clearly defined in terms of both geography and typology. Herwig photographs, with the Becher's objective scheme (only in color) a specific typology.

As necessarily isolated objects, these bus-stops are incredibly impressive, showing endless creative appropriations of Brutalism – and even Structuralism – in many examples, but taking them to a new poetic level. This may be a consequence of the program, since the bus-stop is little more than an opened box under which one is supposed to sit and wait. The experiences with Brutalism in the USSR (like the Kosmaj Memorial) had already attested to this emblematic capacity in the aesthetics of Team 10 and these examples speak to that emblematic capacity in a situation when program restraint is taken to a minimum. Plasticity and variation are the great points of Herwig's photographs, which are better appreciated as a sequence – even though individual pieces are not without some powerful imagery.

And even though the aesthetics of most of the examples is clearly akin to Brutalism, it is no less in-

debted to Van Eyck's notion of 'identifying device', as evidenced by the critical insight which places these bus-stops as somewhat close to follies: *As experimental as England's 18th-century follies,* Soviet-era bus stops were a test bed for upcoming architects, who created increasingly elaborate designs that transcended their purpose. From Space Race excitement to bunker-like structures of nuclear paranoia, these bus stops offer a pseudo-political commentary on Soviet culture at the end of the 20th century[3].

Even though most – if not all – bus-stops photographed by Herwig have not been studied as architectonic objects, they are perhaps amongst the great proofs of the revolution incepted by Team 10 in the context of modern architecture. For these bus-stops obey the very foundational principle of CIAM modernism: the independence of the object from its surroundings. But these bus-stops show a deeper understanding of the sense and effect of that practical and compositive independence: objects placed in spaces change those spaces, charge them with a symbolic value, a scale, a suggestion of use or at least a clearer sense of being connected to the world, even in a sitation of isolation. Like follies, these bus-stops are identifying devices: they are placed in open fields, generic landscapes which tell us little about the specific place we're in, except that it is far from more densely built – and more densely inhabited – places. And yet this isolation is broken by the presence of the bus-stops. They have a human scale, a sensitive geometry, an inventiveness which acts as an guarantee that somone was in that very same place at some time. And since it is a bus-stop, it connects those isolated and uninhabited places on the roadside with a stronger notion of being connected: at any of them, one can just sit and wait for a bus to come and leave in a populated area.

Herwig is particularly aware of these implications of the structures he photographs, and his roadside scheme becomes all the more powerful because, as far as one knows just by looking at them, that could well be just one long road cutting accross forsaken zones of a territory once united by politics and the dream of a social rebuilt. The fact that most of the photographs are taken when the bus-stops are deserted also enriches this sense of *connectivity of isolation*[4], a term used by Peter Smithson to point out the only error he saw in Van Eyck's Pastoor Van Ars Church.

These three artists are only three exemples out of several ones which could be used to show the major impact of Team 10 ideas and aesthetics outsider architecture. The already mentioned «Stereo» (1968) and «Crimes of the future» (1970) by David Cronenberg could also be mentioned, as the choice of the Robin Hood Gardens for the shooting of one episode of BBC's «Luther», or Goldfinger's London towers used in several films, TV series and videoclips. What this shows is that Team 10 was actually effective in creating a form-language which could be used and reused for several purposes, some of them contained in their original

3   **WOOD, Betty (2015).** *Christopher Herwig photographs space-age Soviet bus stops: Experimental and flamboyant designs from a bygone age.* In https://thespaces.com/2015/09/11/christopher-herwig-photographs-space-age-soviet-bus-stops/ (viewed 6-10-2017)
4   **SMITHSON, Peter (1975).** *Church at The Hague by Aldo Van Eyck – discussion.* In «Architectural Design», June . p.347

224, 225, 226 and 227 - Christopher Herwig - Photographs from the «Soviet Bus Stops» series (2002)

conceptualizations, others completely incepted by other architects in other contexts. Team 10 was certainly more fearless and anti-academic in their assessment of architecture as art. That their ideas have been appropriated not only by architects, but by artists too, show that architecture is indeed art and that when it thought about that way, it becomes matter for other artists to use, as for instance Jean-Luc Godard's films use advertising, graphic arts and literature to construct the more meta aspects of the films themselves.

As such, if it is possible to talk about a Team 10 canon, or a Brutalist and a Structuralist canon, these cannot be considered merely in terms of architecture. Like Benedict – and Team 10 after her – believed, these elements reach integration, they become parts of a more general culture and, as such, symbolic representations of other elements in our culture.

This recent interest on the heritage of Team 10 also attests to one very important notion: that far from being outdated or already stripped from sense, their ideas seem to have reached a sort of mythological level. Roland Barthes says: *the fundamental character of the mythical concept is to be* appropriated[5]. This appropriation is an intrinsic part of myth because *The meaning of myth presents itself ambiguously: it is at the same time sense and form, full on one side, empty on the other*[6]. According to Barthes, myths are composed of two sets of connected elements: a language-object (which is the 'formal' element of the myth) and a meta-language (which is the concept of the myth)[7]. In a sense, the form-language attempted by Team 10 has turned into the language-object for these artists to inbuild new concepts. Contemporary culture, sometimes overexcited by postmodern imagery, had been quick to see Team 10 ideas as the result of utopia turned to dystopia, a sense somewhat akin to the images of Herwig but mostly Moulin.

And yet one should always remember Barthes' analysis: myths (and Team 10 buildings have indeed become myths) always have an open side. And open-sided they still stand (at least most of them) awaiting new meanings.

5   **BARTHES, Roland (1957 [2014]).** *Mythologies*. Editions du Seuil/ Points, Paris. p.224 [author's italics] [free translation]
6   **BARTHES, Roland (1957 [2014]).** *Mythologies*. Op-cit. p.221 [free translation]
7   Cf. **BARTHES, Roland (1957 [2014]).** *Mythologies*. Op-cit. p.219 [free translation]

228, 229 and 230 - Photographs by Filip Dujardin, Nicolas Moulin and Christopher Herwig

4. From modernism to counter-modernism: towards a discussion of form-language

This chapter will discuss the information collected in the precedent chapters. That information – starting from the late 19ᵗʰ century and continuing until the late 90s – is meant to collect the context and history of some ideas which can be seen as a genealogy of the Team 10 conception of architecture, and particularly of Alison and Peter Smithson and Aldo Van Eyck. The goal of this chapter is to show that far from being an evanescent moment of reaction to a specific traumatic moment (post-WW2), Team 10 is the culmination of several ideas who developed slowly but with singular depth.

Modernism is a contemporary of several revolutionary philosophical debates, as well as the development of the humanities, particularly anthropology and sociology. As discussed in the first chapter, architecture in the time of the founding father of anthropology (Morgan, Maine, Tylor, Robertson Smith) and of sociology (Marx, Durkheim and Weber) is marked by economic drive, with factories and proletariat housing estates living alongside High Victorian Gothic, Second Empire and Art Nouveau aesthetics. Capitalism translated into a polarized society, but most of architectonic culture seems to be drawn to grandiose styles which reflected (though in different ways) the prosperity and luxury it could provide.

This is the Academic culture against which early modernism rises up. Adolf Loos, but also to a certain extent Josef Hoffman, Auguste Perret and the whole Art Deco style, all manifest an anxiety towards the highly formalist architecture which failed to create an actual aesthetics of modernity – i.e. of industrial capitalism. The very same idea grows to a full new potential after WW1, and it is up to institutions such as the Bauhaus school and CIAM and, at a different level, the Deutscher Werkbund and the MoMA exhibition of the 'International Style' to establish modernism as the dominant conception of architecture, in both aesthetics and ethics.

The inception of modernism in architecture seems to have shown little to no interest in philosophy or the humanities. Instead, the focus was on economics and technology and their supposed scientific basis: rationalism. As such, little of Marx's warnings on the socially destructive implications of capitalism seem to come into question in modern institutions. Neither was Nietzsche's indications about the need to a criticism of morality to inaugurate a true new age. Durkheim's anomie does not seem to have been addressed by modern architects, whose most ambitious projects underestimate the level at which social cohesion is damaged throughout moments of progressive morality.

The morality of progress of modern architects was also the general framework of evolutionist anthropology: both believed modern society to be at the top of the evolutionary social scheme. But anthropology – even in its evolutionist phase – was at least able to present Western society with examples of different types of social structure which in the late 1800s was already showing signs of relativism (as with Durkheim's late

works, Mauss and even Frazer).

Max Weber, whose extensive sociology offers many valuable insights on modern society, had diagnosed modernity with a 'disenchantment of the world'. Everything in the world seemed to be more and more explicable by science and reason. But, Weber warned, this did not mean that there were no aspects of human experience not graspable by science. Only because some phenomena escapes reason his ideal-types are not translatable to reality: they represent what would happen or would have happened if only reason dictated social facts. But social facts are highly permeable to non-rational factors, which the method of ideal-types will help identify, but not necessarily to correct. Modern architects, on the other hand, believed that as long as their projects were dictated by rationalism, they would perform their tasks in predictable ways. That was certainly not always the case, proving that Weber – not modern architects – was correct about his vision of rationalism, or rather, 'disenchantment'.

Functionalist anthropology did frame this relativism as the only acceptable basis for the study of societies, thus assuming that different social and cultural contexts can be equally valid. Yet modern architects did not show an interest in these themes: they remained strongly convicted of the idea of modern society as the most perfected social model. As such, their post-WW1 shift of emphasis towards functionalism does not reach the depth and sophistication the same functionalism assumes in anthropology. While the mental schemes of the West were the bloodstream of heroic modernism, its contemporary anthropology analyses how mental schemes have an impressive plasticity and as such can produce such different forms of social organization. Failing to realize how conceptions of the world varied, architects got restrained by only one mentality: rationalism.

Despite the seriousness with which they assumed the responsibility to create better housing than their predecessors did – indeed creating habitats, not housing estates – Team 10 never seemed to have had the desire to form a 'school', that is, a Team 10 architecture. In part, this is due to their repeal of CIAM methods: CIAM was indeed deeply compromised to the formation of a school, a style, a current, or whatever one choses to call it. Team 10 members, on the contrary, were steadfast in presenting an individual identity, ideological, ethical and aesthetic, even though some common ground allowed them to continue meeting after the dissolution of CIAM and discussing each other's projects.

One big part of this is their interest in the humanities, particularly anthropology. Either through the influence of friends – as with the Smithsons and Judith Henderson – or through the reading of some of the most outstanding authors of the time – as with Van Eyck reading Boas, Benedict, Mead and later Lévi-Strauss – these members shared the belief that architecture and society were entangled in more than just technological progress and economic opportunity. They also see this entanglement in terms of identity, mobility and future growth and change. These themes are the affinity locus with the American particularist anthropologists and, to a different extent, to French structuralism. What Team 10 has in common with these 'schools' is the

firm belief that societies have an underlying structure or pattern which integrates and relates a wide range of social and cultural phenomena, and that these structures or patterns are graspable. For Team 10, this grasping provides the field of action for 'architectonic invention', as stated in the 1954 Doorn Manifesto.

Amongst the implications of this grasping of social and cultural phenomena is the interest either in popular culture or in non-Western cultures. However different these two universes are, they did have in common an anti-Academic value in the visual arts, including architecture. In this matter, Team 10 antedates the American insurgence of Pop-Art avant-garde. The study of either pop culture or folk and non-Western cultures was used by Team 10 as a means to get a better picture of what society was, either through immersion in mass-culture (as with the Smithsons) or by comparison with other forms of organizing social life and built environment (as with Van Eyck). They thus think of architecture in symbolic terms instead of in strict functional ones. Moreover, they are always concerned as to how these symbolic values of architecture need to grow and change, as mass-culture showed that collective meanings tended to shift faster and faster.

This assumption of the symbolic as concomitant to the functional led Team 10 to establish architecture again in the context of the arts. This is an overturn of the modern separation of architecture from the arts, started by Adolf Loos and never totally contradicted by any modern master. Aesthetics are however necessary if built environment is to stress social connections. If habitat must be thought of as human association, these need to be accommodated – not restrained – by the structure of the habitat, which cannot be static (as modern urbanism was) but be able to change overtime, to be re-conceptualized. As such built environment must be more than a vehicle for organizing life, it must also appeal to the imagination and help it grow. Towards this end, the creation of a new form-language is a fundamental aspect of Team 10. Its with artists of their time is therefore very important, since other artists were also trying to understand the ruptures opened by modernism.

With all these positions, Team 10 wished to create an architecture capable of liberating human imagination and thus assist the structured and constructive growth and change of society.

The case studies observed in the previous chapter allow one to establish that there is indeed a common ground shared by the members of the group, through a critique of modern architecture and some general strategies towards the formation of a new form-language which accurately reassesses its own culture. But the case studies also show that the consequences of these common guidelines turned out to be diversified, even if they are complementary and ultimately rely on similar points.

On the other hand, the case studies selected do show that Van Eyck and the Smithsons did have a good deal of influence over other architects and artists, thus forming not necessarily a canon but at least some canonic elements. As stated before, their works have been associated (or even credited as the origin) of two distinct movements: Brutalism in the case of the Smithsons and Structuralism in the case of Van Eyck. Yet these classifications are everything but simple. In the case of Brutalism, it offers less doubts, for the term was

employed from early on by Reyner Banham to define the work of the Smithsons, who themselves accepted and contributed to the development of the notion; although it is true that there is yet an unsolved ambiguous connection to the late works of Le Corbusier[1]. With Structuralism, the matter is even more complex, for not only Van Eyck never reclaimed it (although others like Hertzberger did), but the legitimacy of the ban itself has been often questioned, leaving one to wonder if there is such a thing as Structuralist architecture.

There is indeed enough coherence and specificity to the form-language of the Smithsons (and their influence) and in the work of Van Eyck (and his influence) for the use of a classificatory term to be neither arbitrary nor reductive. However, if such classifications are to be Brutalism and Structuralism, these terms need clarifying as to what they refer to and how they relate to history of architecture.

Undoubtedly these terms have overtime become overcharged with conflicting meanings and rushed judgements. Most of them result from the itself rushed tendency to think of Team 10 as the third modern generation. Josep María Montaner, who has given a brilliant account of the several lines of architectural development after the heroic period of modernism, does however include all the architects of Team 10 in this third modern generation (the first being formed by those born between 1890 and 1894 and the second born between 1894 and 1907), stating that *The essential characteristic of this «third generation» is the intent to merge the will to continue with the proposals of the masters of the Modern Movement and, at the same time, the impulse of a need to renewal[2]*. And yet the specific approach of Team 10 became incompatible with CIAM. This becomes even more clear if we phase modernism according to the World Wars. The process from the pre-WW1 generation can be seen to evolve to heroic modernism between the wars. But the differences identified at the beginning of this chapter make it more likely that the passage from heroic modernism to Team 10 is not about renewal, but rather revolution. As shown by the case studies, whether through pop culture or phenomenology, these architects did more than housecleaning – they actively turned modernism on itself. If it is so, more than a third modern generation, this is the generation of counter-modernism. Within this context, it may be possible to establish the meaning of Brutalism and Structuralism.

The term Brutalism was first employed by Reyner Banham in a 1955 essay, which refers to New Brutalism. The Hunstanton School (1949) and the project for the housing complex in Sheffield (1953), both by the Smithsons, are examples of the new brutalist architecture. However, the presence of Le Corbusier in the article shows a tension in defining brutalism: the first page of the article is illustrated by seven photographs of Ronchamp, and the article starts with a quote from «Vers une architecture»: *L'architecture, c'est, avec des matières bruts, établir des rapports émouvants[3]*. No reference whatsoever to the Chandigarh Parliament

1   Cf. **BANHAM, Reyner (1955).** *The New Brutalism*. In «Architectural Review», London, December. p.357
2   **MONTANER, Josep María (1993).** *Después del movimiento moderno*. Ed. Gustavo Gili, Barcelona. p.36 [free translation]
3   Quoted in **BANHAM, Reyner (1955).** *The New Brutalism*. In «Architectural Review», London, December. p.357

(1950-55) or Villa Shodan (1951), and only a small note on the Unité d'Habitation de Marseilles (1947) – three works that would seem to have a clear kinship with Brutalism. But this kinship will be strategically analyzed by Banham, with the utter – and not at all senseless – goal of categorically denying it.

To Banham, there are three points that sum up brutalism: *1, Memorability as an Image; 2, Clear exhibition of Structure; and 3, Valuation of Materials 'as found'*[4].

In the early 50s, Le Corbusier is working with apparent concrete. But his familiarity with Brutalism doesn't go way beyond that, and even that common trait has very different outcomes in Le Corbusier and the Smithsons. As the Smithsons will make clear, *A new aesthetic is postulated as well as a new way of life*[5]. The Chandigarh Parliament, on the other hand, is the corollary of a general masterplan whose 'way of life' is still based on the Chartre d'Àthenes, and it is too dogmatic to aim for something as 'new' as the Smithsons in England.

In the music of the 60s, it is possible to find a somewhat symmetrical idea in the Wall of sound technique, developed by American producer Phil Spector. The wall of sound was about the recording of great ensembles of instruments and sounds, multiplying and doubling melody lines, to create a stronger sound that would back the lead singer[6]. The solidity of the wall of sound was entirely new to pop music then, and Spector has been credited with realizing that studio recording could be an instrument in itself[7]. He produced many of the 60s classics, like The Ronettes' *Be my baby* (1963), The Righteous Brothers' *Unchained Melody* (1965) and the first singles by Ike & Tina Turner, like *River deep, mountain high* (1966). The success of these singles, that rapidly came from the US to Europe, seem to demonstrate that one of modernity's central ideas – the minimal and the lightness – was starting to get lost all over the arts. So the Miesian (not Corbusian) root of the Smithsons' architecture is about making Mies' principles into something which has a strong, suggestive and rugged poetic body.

Brutalism is an architecture of volume, weight, mass, an eulogy of matter and the bodily existence of the building. Its uses in America or the ex-USSR made this physicality be associated with State power or economic power. And yet, Brutalism may have rescued architecture from its modern lack of eroticism. Not only in the works of the Smithsons, but in most buildings that share Brutalist principles as those defined by Banham, one can see the birth – or maybe the re-birth – of a poetical body that's overtly and brutally erotic. Rosa Alice Branco says about poetical body representation: *The body is purified in the sense that, being a shape, it is measureless, limitless, and even if we can only contemplate a fragment, it will never be just a part*

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4   **BANHAM, Reyner (1955).** *The New Brutalism*. In «Architectural Review», London, December. p.361
5   **SMITHON, Alison; SMITHSON, Peter (1967).** *Urban structuring.* Op-cit. p.33
6   Cf. **ZAK, Albin (2001)**. *Poetics of Rock: Cutting Tracks, Making Records*. Un. of California Press, Berkeley. p.77
7   Cf. **BUSKIN, Richard (2007)**. *Classic tracks: The Ronettes 'Be My Baby'*, in «Sound on Sound», April. http://www.soundonsound.com/techniques/classic-tracks-ronettes-be-my-baby

of a whole because it is, by vocation, a universe[8]. This property of being a whole entity (a universe) because of its ability to sustain a bodily form might just make as much sense in architecture as it does in poetry. The robust materiality of Brutalism attests to this very notion for, as Branco goes on, *The vision of the body is always tactile. It thus belongs to the modality of contact or intimacy[9]*. The use of industrial design to create big structures organized through repetition is the way to ensure this tactile property of the building, its immediate ability for intimate contact with the user of the viewer. To be a universe is to contradict the basic notion of zoning – the very basis of modern urbanism – and to be tactile is the opposite of aspiring to lightness and non-existence – the culmination of modern aesthetics in Mies' Farnsworth House.

To be sure, over the years, there was a significant change in the way Brutalism was thought of. Dirk Van Den Heuvel talks about the 'multiplication' of versions: *from brick Brutalism and concrete Brutalism to welfare state Brutalism or municipal Brutalism, to American Brutalism (Louis Kahn and Paul Rudolph in particular), Japanese samurai Brutalism or even Brazilian Brutalism[10]*.

And yet this may just be the natural consequence of the way Brutalism was incepted. As a part of Team 10 ideas, it depends on its very possibility of being used according to different social structures, industrial availabilities and cultural integrations. These new variations of Brutalism are nothing but the desired appropriation of aesthetics and ideas in a cross-cultural manner, proving that Team 10 was right to think that their ideas served as basic concepts, not as formulae to be followed throughout the world, thus creating a new but also uniform 'International Style'.

'Structuralist architecture' or 'structuralist urbanism', are commonly used terms to describe another specific approach arising out of Team 10. This is the case with Aldo Van Eyck, but also with some other architects from The Netherlands, like Hermann Hertzberger, N. John Habraken and Piet Blom. Yet the use of these terms doesn't come without some confusion. Francis Strauven in fact argues that this term shouldn't even be used in the context of Dutch architecture[11], while Dirk Van Den Heuvel does consider that the ban identifies similar positions between some Dutch postwar architects, although he points out that it wasn't an organized or self-conscious movement, but rather an outsider's classification[12].

The term was introduced by Piet Blom in the mid-60s[13] and in 1969 Arnaud Beerends uses the term in his article «A structure for Amsterdam City Hall»[14]. However, scholar Richard Coyne argues against this

8   **BRANCO, Rosa Alice (1993)**. *Corpo transfigurado*. In «Limiar – Revista de Poesia», nº 2, ed. Limiar, Porto. p.47 [free translation]
9   **BRANCO, Rosa Alice (1993)**. *Corpo transfigurado*. In «Limiar – Revista de Poesia», nº 2, ed. Limiar, Porto. p.50 [free translation]
10   **VAN DEN HEUVEL, Dirk (2013)**. *Alison and Peter Smithson – A brutalist story*. Op-cit. p.169
11   Cf. **VAN EYCK, Aldo (1962 [2006])**. *Writings vol.1: The child, the city and the artist*. Op-cit. p.231
12   Cf. **VAN DEN HEUVEL, Dirk (2005)**. *Centraal Beheer corporate offices, Appeldoorn 1968-72*. In «Team 10 1953-81: In search of a utopia in the present». Op-cit. p.208
13   Cf. **STRAUVEN, Francis (1994 [1998])**. *Aldo Van Eyck – The shape of relativity*. Op-cit. p.466
14   Cf. **BEERENDS, Arnaud (1969)**. «Een structuur voor het Raadhuis van Amesterdam», in *TABK*, nº 1.

term, claiming that *Structuralism is not a movement in the same way that Expressionism or Surrealism are movements, with adherents who wish to classify their works in that way, or who follow the procedures or methods of that movement. Structuralism is an approach to critique and analysis in literature, art, architecture, and beyond*[15].

Though strictly speaking, Coyne is correct to separate structuralism from other 'isms' multiplying from modernism on, the experiences of architects who we still refer to as 'structuralists' are, to say the least, a *structuralist critique of architecture*, which must be understood not only as a more or less coherent set of theoretical positions, but also as a project practice that reflects upon and (re)defines those same positions. This very possibility is already posed by Barthes when he states that *We can in fact presume that there exist certain writers, painters, musicians in whose eyes a certain exercise of structure (and no longer merely its thought) represents a distinctive experience, and that both analysts and creators must be placed under the common sign of what we might call structural man, defined not by his ideas or his languages, but by his imagination-in other words, by the way in which he mentally experiences structure*[16]. On the other hand, this idea of a structuralist critique of architecture can be taken an example of what Oscar Wilde called the highest form of criticism: *It treats the work of art simply as a starting point for a new creation*[17], it is *a creation within a creation*[18].

It is true that Van Eyck read Lévi-Strauss, but it is also true that most of what makes him a structuralist – including the countless projects for Amsterdam playgrounds – was already there before he did, while as far as linguistics go, he was never acquainted with Saussure[19]. Though Van Eyck took a great and everlasting interest in non-Western cultures studied by anthropology, his readings focused mostly on American particularism, namely Franz Boas and Ruth Benedict[20].

In fact, the American particularists were amongst the great sources for Lévi-Strauss and structuralism. The 'patterns of culture' analyzed by Benedict could be seen, after all, as a first attempt of grasping a structure inherent to specific cultures. Benedict herself, we have seen, acknowledged her proximity to the functionalism of both Malinowski and Durkheim, but was critical of their overemphasizing of the functional value of cultural elements.

One could argue that both structuralism and particularism share the ideas of cohesion and relativity which are the most defining features of structuralist architecture. As Francis Strauven puts it, Van Eyck's

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15   http://richardcoyne.com/structuralism-in-architecture/ (viewed 17-10-2017)
16   **BARTHES, Roland (1963 [1972])**. *The structuralist activity.* In «Critical essays». Op-cit. p. 214
17   **WILDE, Oscar (1890 [2002])**. *The critic as artist*. Op-cit. p.202
18   **WILDE, Oscar (1890 [2002])**. *The critic as artist*. Op-cit. p.199
19   Cf. **STRAUVEN, Francis (1994 [1998])**. *Aldo Van Eyck – The shape of relativity*. Op-cit. p.449
20   Cf. **STRAUVEN, Francis (1994 [1998])**. *Aldo Van Eyck – The shape of relativity*. Op-cit. p.449

approach *was spontaneously a structuralist one before he even encountered structuralism[21]*. Another aspect which gets Van Eyck closer to Lévi-Strauss is the critique of functionalism. To be sure, functionalism is 1920s architecture had a very different outline than functionalism of 1920s and 30s anthropology and sociology[22]. But they did have in common a way of thinking which never dispensed function as the central and most defining feature of either architecture or other human phenomena. Lévi-Strauss in fact once critiqued the functionalism of Malinowski with a one-liner worthy of a pop critic: *to say that a society functions is a truism; but to say that everything in a society functions is absurd[23]*.

Moreover, Van Eyck's structural – not strictly functional – form-language was a way to deal with architecture beyond the limits of function. Like the American particularists, and like Lévi-Strauss, he is keenly aware of the symbolic aspects of human phenomena. His buildings are meant to create places and occasions, specific moments which liberate the mind and open up the integration of built environment and its users. His critiques of rational functionalism presents it as a stifling method. Van Eyck sees modern architecture limited by the same thing that limited Weber's ideal-types: non-teleological events. Cities are not experienced rationally and objectively as modernism believed, they are experienced through identitary subjectivity, and as such, they need to be open to that possibility. As such, Van Eyck seeks to excite imagination, not to predict its behavior. Compared to Van Eyck – and even to Structuralist architecture – modernism seems to be alienated by its own rationalist bias, its buildings are closed-systems which leave no clue as to the growth and change built environment can go through without losing its basic scheme. Structuralism, in architecture, may be seen as a development of several notions explored by Van Eyck, particularly the aesthetics of number and its systematization into a configurative discipline, which meant *to invent dwelling types which do not lose their specific identity when multiplied, but, on the contrary, actually acquire extended meaning once they are configurated into a significant group[24]*. In privileging imagination and subjectivity, Van Eyck comes off as a poet, someone concerned for the intensity of place experience. For him, architects should seek to configurate growth: *What is essentially similar becomes essentially different through repetition instead of what is arbitrarily 'different' becoming arbitrarily 'similar' through addition[25]*. Hence the need for habitat, an all-embracing structure which accounts for differences arising out of basic cross-cultural features. By providing a framework for mutable repetition, architecture creates habitat, a structure which will render difference intelligible.

All in all, Structuralism in architecture may designate those works which seek to create systems, arranged through structural correspondence more than strict functionalism, with growth and change as the main goals of configuration. As such, most of Structuralism is about the creation of more or less geometrical patterns, which integrate functions but can be appropriated otherwise. The element of repetition is the

21   **STRAUVEN, Francis (1994 [1998])**. *Aldo Van Eyck – The shape of relativity*. Op-cit. p.452
22   See above, chapter 1.3.
23   **LÉVI-STRAUSS, Claude (1949 [2012])**. *Introduction: Histoire et ethnologie*. In «Anthropologie structurale». Op-cit. p.24 [free translation]
24   **VAN EYCK, Aldo (1962 [2006])**. *Writings vol.1: The child, the city and the artist*. Op-cit. p.162
25   **VAN EYCK, Aldo (1962 [2006])**. *Writings vol.1: The child, the city and the artist*. Op-cit. p.162
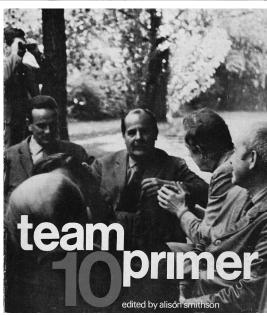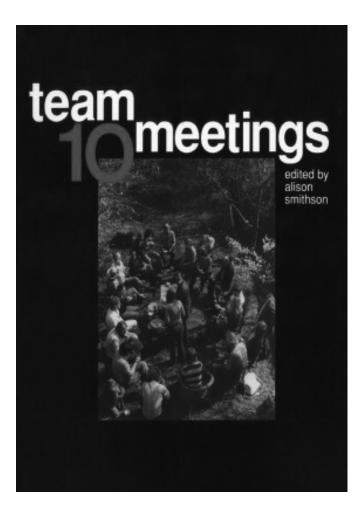
231, 232 and 232 - Covers of the first and second editions of the «Team 10 Primer» (1965 and 1974) and of «Team 10 Meetings» (1991) - all edited by Alison Smithson

guarantee that, either the building grows or diminishes, it will keep its basic configuration which gathers and generates different specific identities. In a sense, some of these notions are also present in Brutalism, but their assessment of repetition was primarily concerned with industrial production. With Structuralism, aesthetics of number are always a matter of design and sensibility, with materials being used to execute – but not necessarily to dictate – the configuration system. To be sure, Strauven is in fact correct to state that *The designation 'structuralism' cannot be regarded as a good choice, however. We have indeed drawn attention to certain affinities between Aldo Van Eyck and Lévi-Strauss (…) but that is not what is meant by 'structuralism' among architects. In architectural jargon it refers to the geometrical grid structures that are so characteristic of configurative design, the systematic ordering of identical basic patterns into a repetitive structure*[26]. However, if these configurative structures are understood and conceived according to Van Eyck's principles, the affinity between structural anthropology and structuralist architecture becomes more apparent.
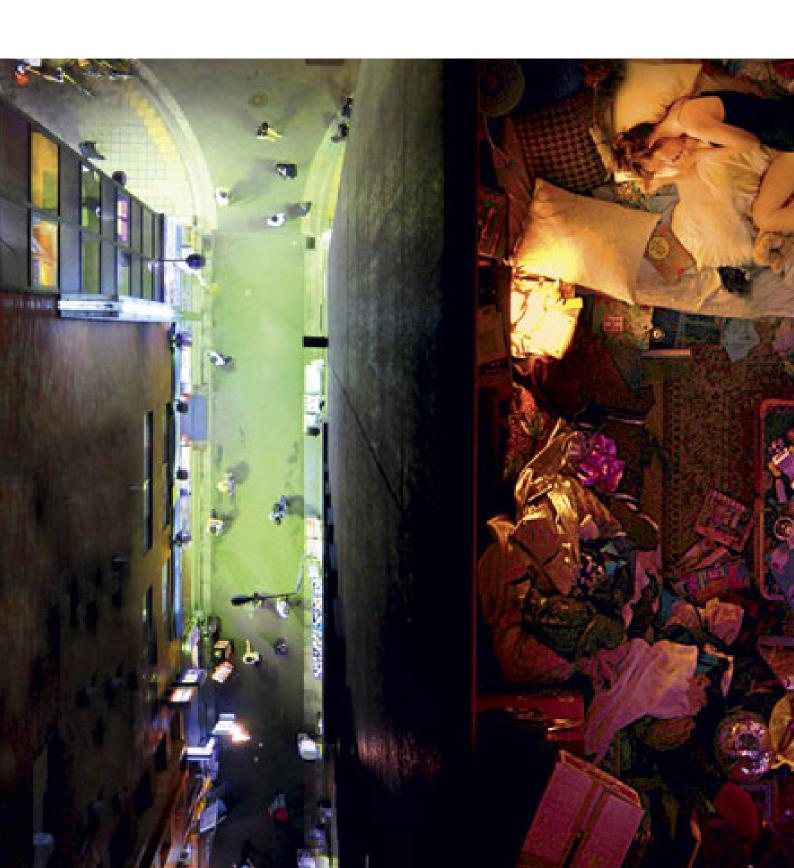
One of the most important charges brought against structural anthropology is the way it ignores the phenomenological impact of human phenomenon[27]. And yet, in architecture practice and theory, this was never a problem from the get-go. In fact, Van Eyck read with interest Merleau-Ponty and especially Husserl[28] prevented him from relapsing into rationalizing formulas. In a sense, being a structuralist *avant-la-lettre*, Van Eyck solved one of the most difficult problems of anthropological structuralism.
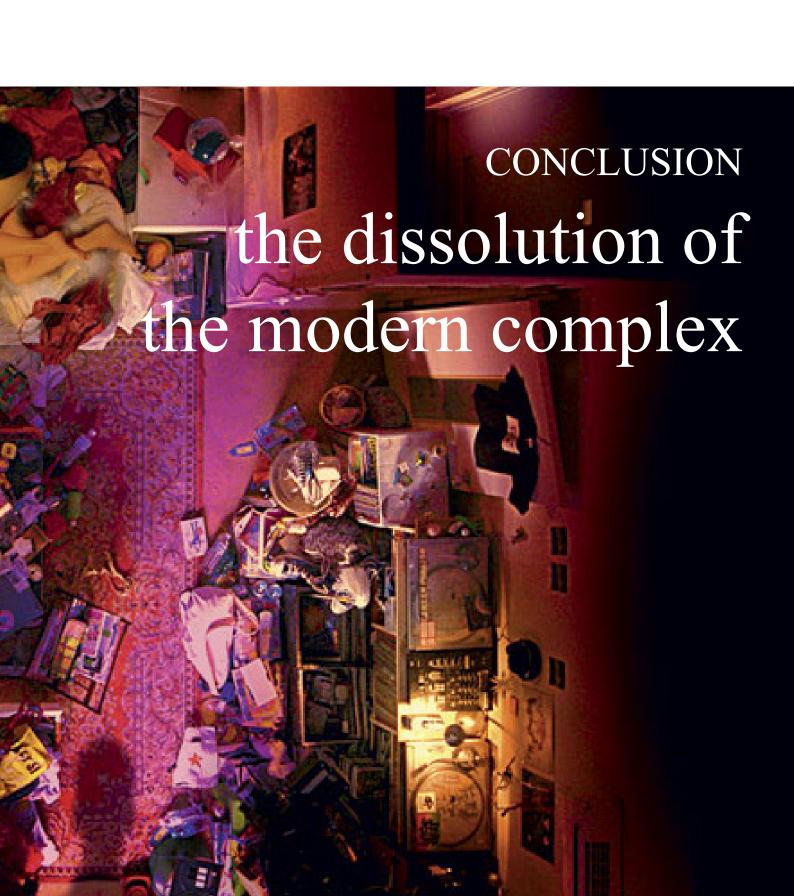
Generally speaking, classifications such as Brutalism and Structuralism account for a specific set of aesthetic values and conception strategies, which may indeed surpass Team 10 members. But it is important to move beyond these classifications, and see them as ways to designate a form-language united around some critical assessments of modernism. In fact, through the influence of the Smithsons and Van Eyck one can witness a canon-formation moment in recent architecture history. The need to do away with modern rationalism is perhaps the belated reaction of architects to Weber's disenchantment, and Team 10 was most definitely groundbreaking in the process of re-enchanting the world through built environment. Overall, this may be the most fundamental contribution of Team 10 to architecture, and specifically of Van Eyck and the Smithsons. Through thorough critique, transversal investigation of society and aesthetics and firm belief in strategies designed from (not for) human associations, these architects expanded their own field of action beyond strict disciplinary restraints. Their attitude is one of wondrous poetic absorption, a curious revival of the flaneur. Like Baudelaire collecting fashion scraps and admiring everyday life sketches and engravings, so the Smithsons and Van Eyck go through the world, amazed at the poetics of what never sought to be poetic. Their fascination with pop culture, as-found objects or non-Western social morphologies is their own way of being modern flaneurs. After all, these architects are as much charismatic personas as they are talented revolutionaries.
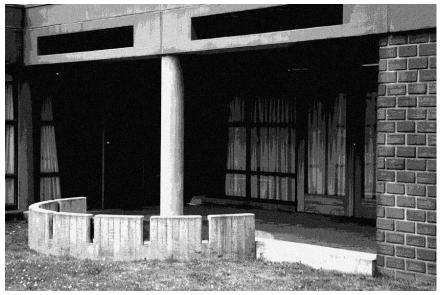
26   **STRAUVEN, Francis (1994 [1998])**. *Aldo Van Eyck – The shape of relativity*. Op-cit. p.467

27   Cf. **VERDE, Filipe (2009)**. *O homem que transformou os mitos em matemática*, in «Ípsilon», 8/11.

28   Cf. **STRAUVEN, Francis (1994 [1998])**. *Aldo Van Eyck – The shape of relativity*. Op-cit. p.423

the dissolution of
the modern complex
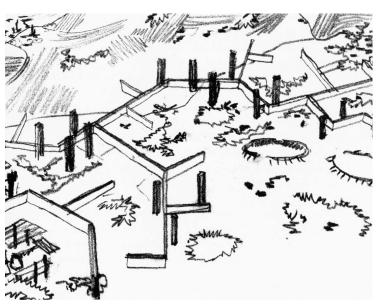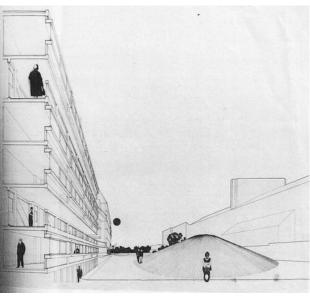
234 and 235 - Aldo Van Eyck - courtyards of the Amsterdam Orphanage (1955-1960)

236 and 237 - Alison and Peter Smithson - Golden Lane sketch (1952) and Robin Hood Gardens axonometric (1966)

What is now proved was once only imagined.

William Blake[1]

All of our heroes fading/ Now I can't stand to be alone/ Let's go to perfect places
All the nights spent off our faces/ Trying to find these perfect places
What the fuck are perfect places anyway?

Lorde[2]

It has a philosophy. And that's what makes it dangerous.

David Cronenberg[3]

      In one of his most accomplished books, «The marriage of heaven and hell» (1794), William Blake speaks, in his vividly prophetic voice, to some mistakes originated by traditional morality. Amongst these, Blake points out that contrary to what Judeo-Christianity (and Descartes) think, *Man has no Body distinct from his Soul. For that called Body is a portion of Soul discerned by the five senses, the chief inlets of Soul in this age*[4]. The romantic vision of Blake – which obsessed Van Eyck in his teenage years[5] – was unattainable in the early 20th century. Overall, it was a moment of deep belief in reason, countered by a considerable removal from the body as a source of sensation, pleasure and imagination, or what Blake would call 'Energy'. And he further stated: *Those who restrain desire, do so because theirs is weak enough to be restrained; and the restrainer or reason usurps its place and governs the unwilling*[6]. This idea contradicts the vision Le Corbusier had for architects, that they should become, like engineers, *healthy and virile, active and useful*[7]. Seen through the violent and lucid voice of Blake, modern architects – at least in the corbusian idealization – are no Zarathustras filled with energy: on the contrary, their energy is an usurpation of true energy, the one spiked by the senses, the body and imagination.

1   **BLAKE, William (1794 [1906]).** *The marriage of heaven and hell*. Op-cit. p.8.
2   *Perfect places*, from the album «Melodrama» (2017)
3   *Videodrome* (1983)
4   **BLAKE, William (1794 [1906]).** *The marriage of heaven and hell*. Ed. John W. Luce & Company, Boston. p.8.
5   Cf. **STRAUVEN, Francis (1994 [1998]).** *Aldo Van Eyck – The shape of relativity*. Op-cit. pp. 30-32
6   **BLAKE, William (1794 [1906]).** *The marriage of heaven and hell*. Op-cit. p.8.
7   **LE CORBUSIER (1923 [1986]).** *Towards a new architecture*. Op-cit. p.14

Romanticism is not at the core of contemporary ideas either – despite indications on the contrary – Blake's vision is generally lacking. Maybe this is the reason why in so many countries in the West, modernism is still the most important heritage for the use of architects, whether in their actual practices, whether at the Universities, through the curricula[8].

Present-day conditions for the practice of architecture have become difficult in ways unprecedented in the West. The transformation of capitalism in neoliberalism, the obsession with digital means brought forward by the Third Industrial Revolution, the shift from an economy based on offer to an economy based on demand, and the radical reshaping of society and culture aided by the web make it all the more difficult for architects to find their place in general culture.

Speaking of this new historical cycle, Lipovetsky says that *it's the start of a second modernity, deregulated, with no oppositions, absolutely modern, essentially sustained by three constitutive axioms of modernity itself: the market, technical efficiency, the individual. We had a limited modernity, now here's the time of finished modernity[9].* To this new cycle, Lipovetsky calls 'hypermodernity'.

However complex social and cultural conditions of hypermodernity may be, it is still true that previous periods in History have been proportionally demanding for architects. The second post-war was, and even if some of the answers of the time became outdated, most of them remain not only interesting as a case study, but potentially useful for later generations, including our own. One of Oscar Wilde's most insightful aphorisms says that *It is because humanity has never known where it was going that it has been able to find its way[10].* The experimental solutions rising out of 'architectonic invention', and the critical network that was always a main part of Team 10 (which perhaps *is* Team 10 altogether) is not about 'knowing where society is going': quite the contrary, experimentalism and obsessive research and criticisms are signs that members of the group did *not* know where society was going. It was not so with modernism, which was about the belief that one knows where society had *arrived*. The polemical points of Le Corbusier and Loos are due to a delay of architects of their time to keep up with where society had arrived, not to an uncertainty about the way to take. After all, for what good is pure reason if not to allow one to *know* what to do? Heroic modernism is a time of certainty, while Team 10 is an affirmation of reasonable doubt, which if we take Blake's word for it, is not a triumph of doubt but an affirmation of energy.

Despite the efforts of modernism to find a place outside history, Team 10 proves just how much it falls within the recurrent cycle in Western culture, where High Classic periods are followed by Romanticism and Decadence[11]. After the obsession with order – a period ruled by rationalism – Team 10 follows, with a deeply

8   Cf. **MARAT-MENDES, Teresa; BORGES, João Cunha (2017 – to be published).** A integração da sustentabilidade no ensino da arquitectura. In «Projectar a cidade com a Comunidade», Faculdade de Arquitectura da Universidade de Lisboa. - see **APPENDIX**
9   **LIPOVETSKY, Gilles (2004 [2011])**. *Tempo contra tempo ou a sociedade hipermoderna*. Edições 70, Lisbob. p.56 [free translation]
10   **WILDE, Oscar (1890 [2002]).** *The critic as artist*. Op-cit. p.194.
11   Cf. **PAGLIA, Camille (1990).** *Sexual personae.* Op-cit. p.99.

romantic pathos. The longing for a metaphysical breadth to be blown into architecture is the ultimate goal of the Dubrovnik funeral. The Romantic matrices of Vico or Blake come alive in the works of Van Eyck and the. Van Eyck's everlasting interest in non-Western cultures is deeply revealing of this Romantic longing. Vico argued that the original metaphysics was *felt and imagined as that of these first men must have been, who, without power of ratiocination, were all robust sense and vigorous imagination*[12]. Though less apparent in the works of the Smithsons, this search for an original metaphysics lies behind their concern for identity and association, understood as the only valid basis for urban planning and architecture.

The Smithsons dream about a city where *varying in height and density to suit their needs, [a] complex would rise finite in the fields, with the uneven skyline and defines boundaries of an Italian or Greek hill town*[13]. Van Eyck talks about architecture discovering *elementary forces without which civilization will never discard 'the mind-forged manacles' that obstruct its regeneration*[14]. With poverty and lack of housing, with the strongminded attempts of reconstructing European economy and the somber reminders of Nurnberg, a change as radical as they wished for was arguably a giant leap of faith. At the time of their first participation in CIAM, ideas on freedom and justice were still trying to rise from the background of moral depression, massive burials and polemic political trials. The spirit of the generation born between the wars seems to have been synthesized in Sylvia Plath's awesome poem «Daddy» (1965), in which the relationship of a daughter with her dead father turns into a brutal vortex of metaphors for oppression, tyranny and incest, leading her to harshly state that *Every woman adores a fascist*[15]. Ghosts merge into real people, mourning goes hand in hand with the will to live on. As in Plath's poem – which ends up with an abrupt suggestion of suicide – every aspect of thought and action is flooded by trauma. And yet the propositions of Team 10 are amongst the most interesting examples of the revolutionary energy which tried to emancipate from the paralysis which stifled modern art at this point, or at least modern architecture.

Whether informed by poetry, art, or sociology, the work of Team 10 is a perpetual search for a metaphysics of the city, which can be theorized about, but whose true expression is the built project, for this will create a new built environment and a new imagination.

This essay sought to explore only a few components of that imagination. A lot of other aspects could be studied as well: for example the connections between Team 10 ideas on perception and the development of psychoanalysis, which is not explored although the title and the general idea of the essay are borrowed from Sigmund Freud. Van Eyck's relation to the natural sciences of the time is not explored either, although it would make an interesting study, as would the Smithsons' with the philosophical concepts of Utopia and Dystopia.

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12   **VICO, Giambattista**. *New science*. Trans. T.G. Bergin, M.H. Fisch. Ed. Cornell University Press, New York. p.104.
13   **SMITSON, Alison; SMITHSON, Peter (1967).** *Urban Structuring*. Op-cit. p.25.
14   **VAN EYCK, Aldo (1962 [2006]).** *The child, the city and the artist*. Op-cit. 20.
15   **PLATH, Sylia (1963).** *Daddy*. In **PAGLIA, Camille (2008)**. *Break, blow burn: Camille Paglia reads 43 of the world's best poems*. ed. Vintage, New York. p.165 About the complex meanings of Plath's poem, see the brilliant essay by Paglia in this same book, pp. 167-176

The fact that both the Smithsons and Van Eyck have relatively few built projects (if one isolates Van Eyck's work in the Amsterdam playgrounds) may however be an unfortunate result of the zeitgeist. Their time is also the dawn of postmodernism which stands on an overall abolition of metaphysics. Much more akin to the cynical theories of Jacques Derrida and Michel Foucault, architects like Robert Venturi, Denise Scott-Brown, Aldo Rossi or Michael Graves were to take central stage and replace that metaphysics of the city with an unlivable deconstruction of the city, taken to its full-blown version by the built works of Rem Koolhaas.

One of the most important features of everything postmodern is its cynical relationship with both power and resistance. Despite all its stands against instituted power and its claims to a radical rethinking of the so-called Eurocentric culture, postmodernism came under attack from anarchist thinkers such as John Zerzan, who claims that *postmodernism bears the imprint of a period of conservatism and lowered expectations*[16] and that it *celebrates evanescent flows, a state of no boundaries, the transgressive [but] in the actual world, however, this translates as an embrace of the unimpeded movement of capital, the experience of consumer novelty*[17]. Now, if one takes Zerzan's account of postmodernism into architecture, it isn't hard to see the resemblance. Take for instance the work of Rem Koolhaas, who is initially very indebted to Team 10 most radical ideas in his «Exodus» (1978), but who rapidly adapts to different sorts of concerns and form-languages. His architecture is the perfect example of the transgressive aesthetics of postmodernism which, despite its apparent radicalism, only show a concern to line up with economic and political power, with no consequential critique of either the social stand or the cultural possibilities of architecture. Bernard Tschumi, who has interestingly exploited the sexual potential of architectural aesthetics, cannot help but to always be, in his built work, deeply dependent on big public financing with no critique whatsoever of social conditions or political ideals. Despite their considerably more daring and even more pop designs, these architects are squandered the experiences of Team 10, emptying out its notions of society and culture, its metaphysical insight and its moral and ethical positioning. Cynicism became the new moral and the new aesthetic.

Today, in a lot of senses, we are still not over postmodernism – either in architecture or in theory, which becomes apparent even in the way cities are thought about. Teresa Marat-Mendes says: *We live in a time when there is no consensus as to the concept of City itself (…) From megacity, megapolis, metropolis, conurbation, suburbia, etc; there have been several designations seeking to establish the urban phenomenon which constitutes the present-day urban model for the city*[18]. The hesitation about accurate urban models accurate of cities and of 'the city' is a result of the accumulation of contradictory concepts incited by

16   **ZERZAN, John (2002)**. *How postmodernism greases the rails for the cyborg future*. In «Running on Emptiness – The pathology of civilization», Ed. Feral House, Los Angeles. p.165
17   **ZERZAN, John (2002)**. *How postmodernism greases the rails for the cyborg future*. Op-cit. p.166
18   **MARAT-MENDES, Teresa [2011]**. *Cidade e sociedade: forma urbana e modelos urbanos*. 1ª Conferência do PNUM   Morfologia Urbana em Portugal: Abordagens e Perspetivas, p.1 [free translation]

238 and 239 - Gaspar Noé - «Enter the Void» (2009)

modern politics, capitalism and individualism and, moreover of the discovery that experience of these models is highly variable and unpredictable.

Lipovetsky claims that modernity values have been brought back and taken to a new extreme, i.e., transformed into hyper versions of themselves: *is there anything that's not already «hyper»? Is there anything that doesn't reveal a modernity taken to its superlative power?*[19] The best portrait of this hypermodern city is, I want to suggest, Gaspar Noé's film «Enter the Void» (2009). Filmed in glittering and flashing Tokyo, the film portrays an out-of-body psychedelic experience, resulting from the death of the protagonist (Nathaniel Brown) while high on DMT. His consciousness wanders and floats through the city, often evidencing the thin physical separation between the microscale of small intimate dwellings and the megacity of Tokyo, with colored lights continuously bursting and shifting, neon signs blinking frenetically, and flashlights shining from every façade, turning the streets into an overcharged showcase of all the city has to offer. "ENTER" one reads in a club ad constantly showing between scenes: an eternal invitation to annihilating pleasure, either through loss of restraint or consumption. Savage capitalism and individualist pursuit of entertainment and leisure are the breadth and bloodstream of the city. Its magnificent and explosive gear is at the same time oppressive and liberating, with neon glows flowing into asphyxiating private interiors, abolishing the limits between scales and place experience.

Often portrayed as an emblem of neoliberalism and of everything 'hyper' – the same atmosphere is portrayed in Nicolas Provost's «Tokyo Giants» (2013) or Alan Walker's video for 'Sing me to sleep' (2016) – Tokyo can be also seen as the result of a city articulated and animated by economics. Even though Noé's aesthetic precision and expressive technique emphasize the multiple possibilities for individuation, it nevertheless also shows the brutal smashing of individuality and self, propelled by the city's utter lack of human scale and its substitution of human or social identity with consumer identity.

This hypermodernity should be understood as a merger of postmodernism with a new modernism, which may require another drastic funeral like the one performed in Dubrovnik. But the all-pervasive influence of postmodern theory makes it unlikely that any metaphysics of the city – as attempted by the Smithsons and Van Eyck – can be attainable at all. Should this be true, and for a long time, architects will continue to sell their creative work to the highest bidder, who will often be the representative of corporate economics, dreaming with building a Tokyo in every Fårö Island[20]. At the same time, problems of social exclusion, poverty and ready-made conventions on marginalized groups will continue to be outwritten from architectural or urbanistic intervention. Although it is true that a lot of architects are still trying to make sense of these issues, these are not the projects which feed architectural websites and magazines or build a reputation and get more work opportunities. In the Universities some attention has been paid to the sociological, ethical, ideological

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19   **LIPOVETSKY, Gilles (2004 [2011])**. *Tempo contra tempo ou a sociedade hipermoderna*; p.55 [free translation]
20   **This is the Island in the Baltic Sea where Ingmar Bergman shot some of his films, including «The Seventh Seal»** (1957) **and Persona» (1966), notable for its near-desertedness.**

and moral aspects of architecture, but this slow change has of yet failed to produce a generalized critique of modern architecture.

Over 12 years later, an idea once stated by Iñaki Ábalos is still very much true: *we are those who have learned about architecture from the example of the modern masters. But we are also those who have to learn, rather rapidly, to forget modernism and remember it again and everything that was associated with it, of both liberation and doom[21]*. This reassessment is not even a work which has to be started from the ground up. All of Team 10 is already the first example of this process of forgetting and relearning to be modern, available for our own critiques.

Inability to assess what modernism has of liberation and doom – to use Ábalo's accurate words – is not only a problem of a reactionary tendency in architecture culture. It also has to do with the muddled ideological stands spawned by postmodernism, as those exposed by Zerzan. Although Team 10 members have occasionally been accused of using non-Western places to seek the freedom they couldn't get in Europe or even of being down-right colonialists[22], this directly contradicts the efforts visible in Team 10 to get architects from different backgrounds to share their experiences. Moreover, the seriousness with which they incorporated ideas from at least Boas and Benedict, shows just how important it was for them *not* to repeat the colonialist ambitions of their modern predecessors. These accusations are better seen as the result of paranoid scholarship influenced by postmodern theory, which also uses the notion of cultural relativism, while removing any possibility of transcultural features. Cultural relativism turns into cultural solipsism, with no chance of cultures ever communicating or engaging in any sort of intellectual exchange. Noam Chomsky has, in fact, highlighted how precisely this type of scholarship has damaged the third-world, leading intellectuals to move away from political struggle, instead focusing on cynical critique of it[23].

Karakayali and Von Osten state, relating to the African action of Team 10: *The intention of architects and urban planners that wanted to revise modern architectural and planning approaches by integrating knowledge on dwelling practices and habits into urban planning and architecture, was ambivalent, because ethnographic knowledge is ultimately based on specific production conditions (…) it subjugates the colonized on the basis of ethnographic knowledge[24]*. This shows just how much the relationship between architecture and the humanities has stagnated: the point becomes to show just how oppressive these projects were – especially when built outside the West – and on what fake basis they were built, instead of a solid and

21   ÁBALOS, Iñaki (2005). *Atlas pintoresco, vol.1: el observatorio.* Ed. Gustavo Gili, Barcelona. pp.10-11 [free translation]
22   On this issue, see **KARAKAYALI, Serhat; VON OSTEN, Marion (2008)**. *This was tomorrow – the 'colonial modern' and its blind spots*, Op-cit (on Candilis and Woods) or **McGOWAN, Jérémie Michael (2008).** *Ralph Erskine, (skiing) architect* in «Hjem», nº 23 (on Erskine)
23   Noam Chomsky in https://www.youtube.com/watch?v=2cqTE_bPh7M (viewed 7-9-2017)
24   **KARAKAYALI, Serhat; VON OSTEN, Marion (2008)**. *This was tomorrow – the 'colonial modern' and its blind spots*. In http://eipcp.net/transversal/0708/karakayalivonosten/en (viewed 8-6-2017)

thorough critique of the project cycle, from its design to its appropriation by the living community. This kind of shenanigans is now frequent when it comes to the entanglement of urbanism and architecture to society and culture: though one is sure such relationship exists, the possibility of it being power-driven freezes one's thought.

Anthropologist Marshall Sahlins reminds us, with a tint of irony, of something postmodernism has consistently forgotten: *Cultural relativism is first and last an interpretive anthropological—that is to say, methodological— procedure. It is not the moral argument that any culture or custom is as good as any other, if not better*[25]. This is the relativity of Van Eyck, an instrument towards communication and multiculturalism, *the provisional suspension of one's own judgments in order to situate the practices at issue in the historical and cultural order that made them possible*[26], again in Sahlin's words. Postmodernism denies this very possibility, because of its own cynical assessments of culture and society. This denial of the value of relativism (as a method) can be sensed from early on in the work of Michel Foucault and its *purposeful absence (…) of universalist principles, which he deems to be in league with 'humanist myths' and ultimately with the power structure of modern society*[27]. This loss of belief in transcultural principles inherent to postmodernism is also the death of Team 10, or at least the very stifling of its methodologies and basic beliefs. The reactionary aspect of this position can be confirmed in the lack of deep social thinking of most postmodern architects, who, like modern ones, tend to think that only economics are relevant. Reading redundant and obsessive proses such as Karakayali's and Von Osten's[28] shows just how much Stefan Collini was right when he said that, when it comes to postmodern 'cultural studies', *the past is 'interrogated' but not listened to*[29]. Perhaps the same way we need to forget and re-learn how to be modern, we also need to forget and re-learn about our culture and recognize it for its dark as well as its brilliant past, and mostly for the tools it gives us towards a positive intervention in the world.

And yet this reassessment of the past (modern or not) doesn't seem to be upon us. Ours is a weird declining period of architectonic culture where formalism – in Sontag's words, *works of art which mechanically perpetuate outmoded or depleted aesthetic formulas*[30] – is the rule. And yet, the heroes of modern architecture can't help but to fade, while one has to wonder for how long will we keep being amazed by the dress-to-impress buildings of postmodern avant-garde. Even as they claim to be looking for the right architecture for this time, architects – both young and older – are still living off modern greeneries and devoid aesthetics. Time destroys all things, of course, but our time seems to be unable to even bring up something worthwhile either keeping or destroying.

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25   **SHALINS, Marshall (2002).** *Waiting for Foucault, Still*. Ed. Prickly Paradigm Press, Chicago. p.46
26   **SHALINS, Marshall (2002).** *Waiting for Foucault, Still*. Op-cit. p.46
27   **MERQUIOR, José Guilherme (1985).** *Foucault*. Ed. University of California Press, Berkeley. p.149
28   **Although in the same article, they also make interesting points on Candilis and Woods**
29   **COLLINI, Stephan (1999)**. *English pasts: essays in history and culture*, Oxford: Oxford University Press. p. 257
30   **SONTAG, Susan (1965 [2009]).** *On style*. In «Against interpretation and other essays», Op-cit. p.27

*240 - Santiago Calatrava - Mediopadana Station
(Italy, 2002-2014)*

241 - Alan Walker - «Sing me to sleep» (2016)

One can surely look in awe to the wondrous plastic works of Zaha Hadid, the grandiose scale of Calatrava, or even the pseudo-classical evasive geometry of Aires Mateus. And yet, maybe we should ask ourselves to what point these sorts of buildings speak to the time that assisted their construction. Do these buildings say something about us as a society? Or rather do they express the too-big-to-fail ambitions of corporate economics? Do they help populations facing the brutality of neoliberalism, or do they resign any social responsibility? And even further: do these buildings even consciously pose these questions? Are they still a concern?

Present days seem to be – and perhaps most terribly to young people – marked by the permanent threat of losing one's self. This anxiety can be seen glumly in images of political uprisings and resistance movements, in which those who dare to stand up against oppression and to fight for justice often have to cover their faces with masks – as with the Occupy Wall Street movement or the Guy Fawkes masks connoted with Anonymous. The same fear is put through the romantic lens in Alan Walker's music and videoclips built around the omnipresent symbol of the cover-faced walker with a backpack carrying enigmatic revolutionary messages. In these images – weather actually violent or romantically melancholic – the face has to be sacrificed in pursuit of freedom, both individual and collective.

Despite the frequent clinging to pseudo-radical postmodernist ideas, this is a time when the fear of losing identity may really be a uniting principle among different individuals and collectives, an important phenomenon which requires collective representations, i.e., symbolic forms which can be widely

recognized. Freedom becomes stagnant when it goes unrepresented, but it becomes generative once it gains visible form – this is as much at the heart of Durkheim's theory of classification as of Van Eyck's whole conception of architecture and the Smithsons' of urbanism. Their romanticism is lacking in Durkheim because (unlike Weber) he overlooked the subjective aspect of experience that establishes individual identity. And yet they would all agree that in order to be intelligible, the world needs symbolic entities, which can gather energy from the people towards some goal.

Maybe it is really true that, overtime, Team 10 became what Hertzberger says: *a club of old sirs, gossiping and complaining about the world that didn't work in the way they had in mind*[31]. But even so, their work shows a resilient investment in figuring out how architecture can indeed produce good environments and fulfilled lives – in a material sense and beyond. Now it is no longer acceptable to follow any 'grand narrative', architects may find it hard or nearly impossible to ground themselves in the quest from freedom and impossible with the same tireless commitment I see in the work of Van Eyck and the Smithsons. And yet the darker corners the West has recently come to take in politics and society – in a terrifying regression into outrageous despise for human dignity – seem to urge us precisely to accept some predicates as universally valid, not as oppressive grand narratives seeking to maintain power structures. Team 10 gave freedom and imagination that status of universally valid, perhaps too daringly even for our day, when it couldn't be more needed. Imagination alone could drive societies and individuals towards change and liberation.

However different and specific the works of the Smithsons and Van Eyck may be, they are consistently fixated with a need for dynamic outlines, luminous mobility, marked but fluid articulation. Their buildings are like pathways cutting through the world, a search for primal inception of human activity in the uncharted earth. Van Eyck was perfectly aware that places could indeed be metaphors for this primal homecoming. And as for the Smithsons, their obsession with the 'as-found' is less of a call for irony – as it is with Dada and Conceptual ready-mades – than an attempt to take an object from the old world and through it reshape that world.

These concepts underlying their ideas are never distinguishable from visual expression. Aesthetics of number are a concept of integration, for variety and multiplicity organize themselves dynamically in theoretically limitless structures.

Even if Structuralism – in anthropology and theory – has been often criticized for its overstress on binary structures, the same cannot be said of Van Eyck's own notion of structure. In his case, twin phenomena – his own equivalent of binary structures – are not meant to divide and amputate, but rather to cohere and expand endlessly. Looking at an air-view to the Amsterdam Orphanage and the Tripolis offices, what we see is not a repressive closed-system, but a clear open structure which actively transforms itself without losing meaning. The Smithsons' photomontages for Golden Lane display this relaxed atmosphere which floats

31   **HERTZBERGER, Herman (2005).** *Interview*. In «Team 10 1953-81: In search of a utopia in the present». Op-cit. p.332.

through a free-multiplying spine, and its ambience, in 1952 almost announces flower power, a central part of the 60s revolution and pretty much every post-dictatorial period in the 70s.

As such, the aesthetic aspects of Brutalism and Structuralism – and specifically of Van Eyck and the Smithsons –can never be over-appreciated, for their very image-suggestion is inseparable from the ideological statements they make so powerfully inspiring. Their aesthetics are a way of organizing scale differences, sensorial tactile materiality and pictorial value, either fluidly pop or constrainedly picturesque. Oscar Wilde again: *it is the critical faculty that invents fresh forms. The tendency of creation is to repeat itself. It is to the critical instinct that we owe each new school that starts up, each new mould that art finds ready to its hand[32].* The architecture of Van Eyck and the Smithsons is deeply rooted in this critical instinct, this engendering of fresh forms, they pursued new form-language.

There are three essential reasons why modernism cannot answer present-day culture, if architecture is to mean something in social and cultural terms: aesthetics, ethics and its notion of the future. The cold objective aesthetics propelled by Loos but no less by Le Corbusier and Mies are too ascetic for a time when people take the issue of their identity and individuality so seriously. Presentation of self is now more than ever an important part of people's lives, including fashion, tattoos, athletics and their presence on social media. In the age of hashtags and selfies, culture is not based on abstract ascetism, but rather on diversity and individuation.

The ideological aspect of modernism depended on its assessment of economics and technology. But modernism is the consolidation of capitalism, whereas we stand on its collapse and the emergence of neo-liberalism. For modernism, technology should guide society and its forms, whereas now we have gone from interactive websites to personalized apps. Modern economics were also based on offer, ours on demand, as such, technology is now valued for how it can be appropriated and personalized.

Finally, modernism was deeply dependent on its prototypical methodologies. Unlike Weber, who saw his ideal types as abstractions *not* to be found in reality, architects failed to account how everyday life would impact their architectonic objects. Their isolation from their context (physical and otherwise) and self-fulfillment make it hard for these buildings to grow and change. These are not the buildings which can keep up with an age which Portuguese writer Lídia Jorge had called 'the minute Empire'. Jorge's idealization of hypermodernity goes thus: *Moments overcharged in such a way that even if they last more than half an hour, in the perception of the audience each performance must not seem to have lasted more than a second (...) In that world, every effective thing, to be perfect, cannot help but to be extremely fast[33].*

I do not believe that the totality of the specific form-language of any Team 10 member – including the Smithsons and Van Eyck – is the right one for this moment. What seems more likely is that the method used to achieve this form-language and at least a good part of the form-language itself, would make a tremendously

32   **WILDE, Oscar (1890 [2002]).** *The critic as artist.* Op-cit. p.191
33   **JORGE, Lídia (2011).** *A noite das mulheres cantoras.* Ed. Dom Quixote, Alfragide. p.15

useful tool at this point of history, as for any timeframe in which conflict and trauma live alongside idealism. To be sure, the does not have now the kind of anxiety and depression of the late 40s and the 50s. But it is true that western society, culture and politics have changed drastically after the Financial Crises 2007-2008. Savage capitalism as imagined by Marx seems like a candy-shop compared to the chained bankruptcies of international banks and entire States becoming indebted to credited States. As capitalist competition goes on survival mode, the job market becomes Darwin on X. And the precariat still has to worry about the concept of identity, the accumulation of social constructs over no objective world and if language really is amputating existence. The difference between post-WW2 Europe and post-2008 Crisis is one of degree, not of category.

Even if their personal politics were of different types (Van Eyck was close to anarchism, whereas the Smithsons tended to be near social-democrats), overall their ideological heirloom is the idea of pluralism, of integrating communities based on the common grounds between individuals. Their ideas of order created identity without hierarchy, a tense and always penultimate task, which is allowed by the very order. Their integrating structures where not meant to stagnate, but rather to grow and change, ultimately destroyed by its far-edged consequences, and thus fulfilling their goal. Their emphasis on identity and imagination encouraged people to understand order and change it, the opposite of bureaucracy, which seeks people to understand order and sustain it. As such, in the face of contemporary titanic bureaucracy, Team 10 may be seen as epitomizing resistance, rather than revolution.

I see postmodernism – in both architecture and theory – as a retrieving from this encouragement of people to act upon the order of things that is present in Team 10 – but also in existentialism, phenomenology, anthropological particularism and even structuralism, which inspired it. There as curious parallel between the growing popularity of postmodernism and the growth of late capitalism and then the turn to neoliberalism. Foucault believed that to protest an order was to reinforce the order. But in retrospect, this hand-in-hand growth seems to show that to cynically devaluate an order tends to reinforce it even more. Bureaucracy was to postmodern theory what expression was to postmodern architecture. Both grew wildly and ended up reinforcing the powers they depressed. This was the alliance which also drove away those who, throughout the 60s, sought to achieve an actual new cosmology. That cosmology of the Age of Aquarius – to which Team 10 belongs – is based on unity and liberation, of learning the value of freedom so that we cannot cherish it if others do not, was abruptly ended since the early 70s, as the violence in Woodstock Festival contradicted the pacifist stands of the attendants, and the Charles Manson family murders got to trial. In Europe, May 68 events were not commonly peaceful either. The failure of that cosmology was immediately followed by the postmodern shift. As the Smithsons become skeptical of welfare state, the Venturis and Rossi come up with different concepts, which focus on economic potential[34], reshaping one of the original mistakes of modernism. The damages became more apparent after 2007: I'm thinking of the Greek election of Syriza in 2015, the great support (mostly among young voters) for Bernie Sanders in the 2016 Democratic election, and trust

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34   Cf. **FOSTER, Hal (2011).** *The art-architecture complex.* Op-cit. pp.5-8

242 - Demolition of Robin Hood Gardens (2017)

243 - Future project for Robin Hood Gardens (3D) by Howarth Tompkins and Metropolitan Workshop

in Governments, Parliaments and the European Union falling 3%, 6% and 14% respectively between 2004 and 2015[35]. To those who believe human dignity is no dispensable matter, resistance is less and less of a choice.

On August 25th 2017, the first block of the Robin Hood Gardens was hit with the bulldozer for the first time, after years of campaigns to try and save the Smithsons' only housing estate ever built[36]. The demolition of the Robin Hood Gardens speaks deeply to one of the greatest problems architects face now: their inaptness to dialogue with society and political institutions. What's particularly disheartening about this demolition is not just the loss one of the most emblematic buildings of Team 10, of the Smithsons and of Brutalism: it's mostly the death of an idea that could not come to fruition, for political reasons more than for architectonic ones. The Sheffield Estate by Jack Lynn and Ivor Smith or Goldfinger's Trellick Tower were rehabilitated, and yet Robin Hood Gardens, whose land is much more valuable economically, could not be saved by architects because of their endless inanity when facing the hardcore sport of *realpolitik*. When looking at the pictures of the Robin Hood Gardens demolition, I was reminded of Camille Paglia's comment on the last seconds of Joni Mitchell's beautiful song "Woodstock" (1970): *The entire power of "Woodstock" is that what is imagined in it was* not *achieved. Woodstock the festival became a haunting memory. Mitchell's final notes hang, quaver, and fade. Cold reality triumphs over art's beautiful*

35   Cf. **EUROPEAN COMMISSION (2016)**. *Public opinion in European Union*. Ed. European Commission. p.12
36   https://www.dezeen.com/2017/08/25/bulldozers-demolition-robin-hood-gardens-alison-peter-smithson-brutalist-estate/ [viewed 29-08-2017]

dreams[37]. Something quite similar can be felt in the photographs which crystalize forever the arm of the bulldozer moving against the Smithson's building. A handful of hopes for the future of communities, of identity and aesthetics is what Historic England and the UK Government have managed to destroy, proving money continues to be the only law of the land.

And yet, as a younger generation comes to the profession and (one hopes) seeks to think of architecture in the same context it thinks of politics – as something in need of radical change – the example of Team 10 is of special value. Not only it shows us that it is possible to think of architecture outside modern arrogance and postmodern cynicism, but also that, to think in such a way, means going against the shady and manipulating agendas such as those who got to demolish the Robin Hood Gardens. Now, there has been an interest in the dwelling habits of millennials, with some significative discoveries. In the UK, for instance, during the demolition of Robin Hood Gardens, millennials are apparently *less than half as likely as their counterparts in China to own their home*[38]. In Portugal, «Expresso» claims that millennials prefer smaller houses in the core of cities[39], and although one has to be amazed at the author's moronic claim that smaller houses are a 'preference' (instead of an actual consequence of high rents versus low income, no job security and gentrification), this is still not very bad news, for at least it would seem that cities are still inhabited. On the contrary, «L.A. Times» claims that in America, millennials tend to buy houses in the suburbs, rather than on the city[40]. As housing seems to grow more and more important as a social issue, architecture becomes overheated with the obsession with iconic buildings, a situation which the choice of Alejandro Aravena's social projects for the 2016 Pritzker Prize does not seem to have changed very much.

Say one is walking on Otto Reuchlinweg and comes across OMA's De Rotterdam housing tower. Or that one is walking through Avenida 24 de Julho and walks through public space of EDP Building by Aires Mateus. Say that person is one of those who 'prefer' a small house, isn't sure about their job situation in three months and is brooding on whether or not their race or their gender has been of any importance in the job situation itself. Then (depending on which street), one of these buildings show up. Their scale is crushing and vigilant, their forms are too plastic to be meaningful, they seem to seduce one with some hidden agenda. And in a sense, that's exactly what they are. These are symbols of meaninglessness, they provide us with an annihilating conscience of our own littleness, of our defenselessness. These are relics of a deeply hierarchized world imbued with coercive charisma. They stimulate imagination into submission, with a much more grandiose effect than anything Team 10 ever built in order to stimulate imagination into liberation. And although postmodernism claims to resist power, we have had over 50 years of postmodern theory and practice to little result. Montaner and Muxí rightly point out that, for the first time, the perspective for the future conditions of

37   **PAGLIA, Camille (2008)**. *Break, blow burn*. Op-cit. p.232 [author's italics]
38   http://uk.businessinsider.com/properties-overseas-uk-millennials-ownership-2017-4 (viewed 12-10-2017)
39   Cf. http://expresso.sapo.pt/economia/2017-08-06-Millennials-optam-por-casas-mais-pequenas (viewed 12-10-2017)
40   Cf. http://www.latimes.com/business/la-fi-millennial-homes-20170303-story.html (viewed 12-10-2017)

244 - OMA - De Rotterdam (1997-2013)

245 - Aires Mateus - EDP Headquarters (2015-2016)

the young generations is worse when compared to the older generations[41].

Hypermodernity is filled with wrongful information which makes it difficult to assess what new generations are looking for when they chose the house they live in and the city in which that house is located. In fact, this may be less of a choice, and more of a no-other-choice-left situation. This is our inherited lot, from postmodernism, but also from the eternal clinging to the architecture and principles of modernism, which are still the most important standard in contemporary architecture culture. Team 10 was, as I suggested before, a sort of dissolution of the modern movement, which resembled a modern complex. But now that complex is fully grown – and there is little evidence that it can be of any help towards creating better housing, better buildings, better cities. This lingering of postmodernism is, in itself, only possible because of its connection to modernism, of which it presents a sort of radical reassessment. But modernism is still, all things considered, the beginning and end of most contemporary architecture, making it a sort of complex, as the complexes studied by psychoanalysis, but functioning in a collective cultural way. To Freud, the original complex was the Oedipus Complex, which formed as an inherent developmental process entangling the enfant with the parental figures in a web of sexual tensions[42]. In the face of these, the child *could put himself in his father's plan in a masculine fashion (...) or he might want to take the place of his mother[43]*. In either case, the child is threatened

41   Cf. **MONTANER, Josep María; MUXÍ, Zaida (2001)**. *Reflexiones para proyectar viviendas del siglo XXI*. In «earq**», 06,** Julio. p. 85
42   Cf. **FREUD, Sigmund (1924 [2003])**. «The dissolution of the Oedipus Complex», in *On sexuality.* Op-cit. pp.319-320.
43   **FREUD, Sigmund (1924 [2003])**. «The dissolution of the Oedipus Complex», in *On sexuality.* Op-cit. p.322.

246 - Alison and Peter Smithson

247 - Aldo Van Eyck

with castration, and as such *a conflict is bound to arise between his narcissistic interest in the part of his body and the libidinal cathexis of his parental objects. In the conflict the first of these forces normally triumphs: the child's ego turns away from the Oedipus complex[44].* The tensions of the complex will then concur to form the child's superego, which means they will become a part of identity[45]. As such, the dissolution process is followed by a process of reincorporating the dissolute thing.

That this process can –in a general way – be translated to architectural culture is proved by the similarity of Freud's concept of dissolution and Ábalo's idea of forgetting and re-learning to be modern. Team 10 is the first group in Europe to experience this dissolution. It is lack of attention to the concept of dissolution which leads historians to mistakenly present Team 10 as the third modern generation. As yet a dissolution it was. Team 10 was only modern insofar as it could kill modernism, hence its considerably more dramatic overtone when compared to the heroic period. Aesthetically, this drama predates op-art and psychedelia, with their obsession with repetition, fragmentation, dynamics, free association and expansion of thought and form.

If modernism is (still) our complex to overcome, we may need, like Team 10 did, to face the difficulties of dissolution. Perhaps the apparent stability of the 80s and 90s worked as an anxiolytic, but recent years have proved to be not only depressing, but mostly damaging. Deteriorated conditions which call for a definitive dissolution of this modern complex are growing out of control. Our cities have reached a point where growth and change follow the powerful and numbing statements of too-big-to-fail business lodged in too-big-to-go-unnoticed buildings. In face of social and aesthetic decline, Team 10 provides us with some daring ideas, but these daring ideas have a philosophy that is a threat to the state of affairs one has to face nowadays. They are about a challenge of status-quo and stagnation. Blake's proverb *Expect poison from the standing water* [46]is directly quoted in the beginning of Van Eyck's «The child, the city and the artist»[47]. But too-big-to-fail economics and architecture are only possible in the standing water of a common citizen crushed by material and moral uncertainty. The Smithsons state that *a building is only interesting if it is more than itself; if it charges the space around it with connective possibilities; especially if it does this by a quietness that until now our sensibilities could not recognize as architecture at all[48].* Urban space is meant to grow as collective imagination grows. And yet so much of our architecture is not meant to suggest this double growth, but rather to stifle it, to keep it in its place, as it were. A new form-language for architecture which resists this tendency cannot be used to create a moral resistance, but it can be a part of its inception – or at least Team 10 believed so. Almost half a century later, conditions for living and inhabiting are deteriorating out of control, and when it comes to architecture, they may call for a definitive dissolution of this modern complex. So, *if it is to happen, let it be now[49]*.

44   **FREUD, Sigmund (1924 [2003])**. «The dissolution of the Oedipus Complex», in *On sexuality*. Op-cit. p.323.
45   Cf. **FREUD, Sigmund (1924 [2003])**. «The dissolution of the Oedipus Complex», in *On sexuality*. Op-cit. p.323.
46   **BLAKE, William (1794 [1906])**. *The marriage of heaven and hell*. Op-cit. p.17.
47   Cf. **VAN EYCK, Aldo (1962 [2006])**. *The child, the city and the artist*. Op-cit. 20.
48   **SMITHON, Alison; SMITHSON, Peter (1973)**. *Without rhetoric*. Op-cit. p.36.
49   This is a quote from Deolinda's song 'Seja agora', from the 2013 album "Mundo Pequinino" [my translation]

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1. Fascination and disenchantment: a modern paradox

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Appendix

A INTEGRAÇÃO DA SUSTENTABILIDADE NO ENSINO DA ARQUITETURA

A sua contribuição na consolidação do papel social do arquitecto

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RESUMO

São aqui analisadas duas abordagens metodológicas específicas, identificadas como percursoras na temática da sustentabilidade, por se alicerçarem em dimensões sociais, transdisciplinares e participativas. Pretende-se assim promover uma reflecção sobre como integrar estes mesmos processos nos programas de ensino de Arquitectura, de modo a enfatizar o papel social do arquitecto na construção de um melhor bem comum. Complementarmente, analisam-se duas escolas de Arquitectura Portuguesas (FAUP e ISCTE) no sentido de mapear o paradigma da Sustentabilidade do ensino actual da Arquitectura.

Palavras-chave: Ensino, Arquitectura, Sustentabilidade, Ciências Sociais e Humanas

ABSTRACT

This paper analyses two specific methodological approaches, which because they were based on solid social, trans-disciplinary and participatory dimensions are here identified as important frontrunners on the sustainability thematic. Thus, they provide here an opportunity to reflect on the participatory processes within architectural education pro-

grams, in order to emphasize the social role of the architect in the construction of a better common good. Two specific Portuguese schools of Architecture were considered within this investigation, FAUP and ISCTE, while seeking to map the paradigm of sustainability on current Architectural higher education.

Key words: Education, Architecture, Sustainability, Human and Social Sciences

Introdução

O presente artigo analisa de que forma a agenda da Sustentabilidade pode veicular um reencontro entre a arquitectura e as ciências sociais e, por outro lado, reflectir como deverá o Ensino garantir este reencontro. Procura-se contribuir para a reflexão sobre processos participativos em arquitectura, através de exemplos de cariz transdisciplinar, cujo objectivo último é a melhoria do bem comum.

A metodologia integrou duas etapas. A primeira incidiu na análise de duas abordagens metodológicas, identificadas como exemplares na integração dos valores da sustentabilidade no âmbito da arquitectura. Especificamente, analisam--se projectos de três grupos de arquitectos, a saber: i) Alison Smithson (1928-1993) e Peter Smithson (1923-2003); ii) George Candilis (1913-1955) e Shadrach Woods (1923-1973); e iii) Viana de Lima (1913-1991), Fernando Távora (1923-2005) e Octávio Lixa Filgueiras (1922-1996). Nos primeiros dois grupos expõe-se a tentativa de repensar o planeamento urbano, usando dados antropológicos, no terceiro avalia-se a exploração de métodos semelhantes aos utilizados pela etnografia e pela geografia, revelando processos aplicativos de carácter participativo.

Na segunda passou analisaram-se os conteúdos programáticos do Mestrado Integrado em Arquitectura na Faculdade de Arquitectura da Universidade do Porto (FAUP) e no Instituto Universitário de Lisboa ISCTE-IUL,no sentido de avaliar nos seus respectivos currículos a integração da temática da Sustentabilidade, nos seus objectivos, metodologias e bibliografias. A selecção destas escolas deve-se a critérios históricos e operativos. No caso da FAUP, pela ligação desta Escola ao Inquérito à Arquitectura Regional em Portugal, onde participaram vários alunos e docentes nos anos 50 e 60. A selecção do ISCTE-IUL deve-se à sua fundação enquanto instituição universitária nas vésperas da Revolução de 1974, proporcionado um enquadramento social singular no sistema de ensino universitário em Portugal. O ISCTE é uma Instituição fundada na transição de um Regime ditatorial para um democrático, que integrou as Ciências Sociais como uma das suas áreas de conhecimento.

No sentido de responder aos objectivos enunciados este artigo encontra-se dividido em quatro partes. Na primeira, promove-se um enquadramento da agenda da Sustentabilidade nos dias de hoje, estabelecendo-se na relação entre a arquitectura e as ciências sociais e humanas, através da 'Participação' e a 'Dimensão Social', elementos centrais da nossa análise, examinados na segunda parte. Analisam-se na terceira parte os projectos identificados como percursores para o tema da Sustentabilidade. A quarta parte promove uma análise comparativa dos três projectos identificados, procurando reflectir de que forma é que a Sustentabilidade, através da 'Participação' e da 'Dimensão Social', encontra expressão nos currículos das Escolas de Arquitectura em análise.

A Sustentabilidade no ensino: o papel das ciências sociais e das humanidades

O papel da Educação na construção de um Desenvolvimento Sustentável encontra-se reconhecido de forma peremptória pela comunidade internacional. O relatório final sobre o Programa 'Uma Década de Educação para o Desenvolvimento Sustentável (2005-2014)' e a 'Agenda 2030 para o Desenvolvimento Sustentável', ambos das Nações Unidas, revelam respectivamente, nas suas conclusões e objectivos, a educação e o conhecimento como dois dos principais contributos para um futuro mais sustentável (UNESCO, 2015; UN, 2015). De facto, desde a publicação do conceito de Desenvolvimento Sustentável no Relatório 'O Nosso Futuro Comum' (WCDE, 1987), várias instituições de ensino, nomeadamente no âmbito universitário, tem equacionado a sustentabilidade nas suas agendas políticas, de investigação e também pedagógicas, em diversos contextos nacionais (Filho, 2011; Duderstad and Weber, 2011; Vagnoni and Cavicchi, 2015), mas também disciplinares como no caso concreto da Arquitectura (Álvarez et al., 2016; Altomonte, 2012; Iulo et all, 2013; Bozcurt, 2016).

Embora a sustentabilidade seja considerada importante para o ensino da arquitectura são vários os constrangimentos que têm impedido a sua integração. Nomeadamente, a persistência na identificação de um único modelo de ensino da sustentabilidade (Altomonte, 2012) mas também a sistemática individuação das áreas de saber, levando a que determinadas matérias sejam entregues a áreas de especialidade, impedindo o necessário cruzamento de conhecimento para o aprofundamento da sustentabilidade. No que concerne a este último ponto realce-se ainda na clara distinção entre o avanço do conhecimento no âmbito das ciências exactas do conhecimento proveniente das ciências sociais e das humanidades (Watts, 2017), cujas implicações na sustentabilidade terão seguramente repercussões. Se nas ciências exactas, onde se incluem as engenharias, é possível identificar um conjunto alargado de contributos para avaliar a performance ambiental do ambiente construído, como por exemplo na análise metabólica do sistema urbano; no que concerne às ciências sociais e às humanidades, esse contributo tem sido mais reduzido e de mais difícil tradução em termos de soluções, quer no espaço urbano (Kennedy et al., 2010), ou na forma como as comunidades podem mobilizar-se perante

problemas urbanos (Watts, 2017).

É precisamente na ausência de equilíbrio entre o conhecimento adquirido pelas várias áreas de conhecimento, no que à cidade diz respeito, que identificamos uma das causas para a ausência de uma efectiva transdisciplinaridade no próprio ensino da arquitectura. Este problema, determinante para o avanço do conhecimento no âmbito da sustentabilidade não é contudo inédito. Em 1965, após o Congresso da União Internacional dos Arquitectos (UIA) de Paris, Nuno Portas (1965) apelou à necessidade de repensar a formação do Arquitecto para o próprio esclarecimento da sua função social. Meio século volvido sobre esse apelo, parece-nos que o objectivo continua tão actual como à data do Congresso da UIA, agora todavia talvez mais urgente, dado que os problemas subsistem e o apelo da comunidade internacional para alcançar o desenvolvimento sustentável sublinha também ela o papel imprescindível da educação.

Participação e dimensão social

No sentido de mapear a integração da temática da sustentabilidade na arquitectura, expõe-se aqui uma breve análise a dois conceitos centrais. São eles a 'participação' e a 'dimensão social', por nos oferecerem uma oportunidade para reconduzir o entrosamento crítico entre o estudo da cidade e as ciências humanas; e informar uma eventual futura reorganização do Ensino da Arquitectura, tendo em conta a agenda da sustentabilidade e a procura de soluções para a sociedade.

O conceito de 'participação' é distinto do de autoconstrução, definindo o contributo e a apropriação de estruturas construídas pelos utilizadores. É nesta linha entendimento que julgamos oportuno expor o contributo dos trabalhos de Alison e Peter (A&P) Smithson e de George Candilis e Shadrach Woods. De notar que Candilis defendia que os arquitectos deveriam pensar o 'habitat': "*só até ao ponto em que o homem o pode assumir*" (Candilis, 1955: 76), uma ideia na linha da prática dos grupos '*Atelier des bâtisseurs*' (ATBAT) e '*Groupe d'Architectes Modernes Marocains*' (GAMMA), e expressa no próprio Manifesto de Doorn, onde se rejeita o racionalismo do urbanismo moderno. No que concerne a A&P Smithson verificamos um reforço a esta crítica indicando que "*o urbanismo considerado nos termos da Carta de Atenas tende a produzir comunidades em que as associações humanas vitais estão inadequadamente expressas*" (Smithson et al., 1967: 18). Daí que a participação, neste contexto, signifique aferir a identidade colectiva em vez de um racionalismo baseado no desenho. Coloca-se assim a questão: como pode a estrutura urbana ser pensada de forma a encorajar a criatividade das comunidades e a apropriação da cidade?

A noção de identidade colectiva articula-se com a dimensão social, na medida em que ambas procuram um significado uma acção comum. Candilis, Bodiansky e Woods entendem que *"O planeamento urbano, como a arquitectura, tem*

que ajudar a sociedade a atingir os seus fins, a tornar a vida comunitária tão rica quanto possível, aspirando a uma Utopia presente" (Candilis et al., 1968:105). A identidade é um padrão social compreensível que tanto fornece um mapa de intenções como "é modificado por [cada] ambiente *construído específico*" (Smithson et al., 1967:20). A intervenção na cidade é simultaneamente um processo de continuidade e de alteração de significado, colocando-se a questão de como pensam os arquitectos ambas as possibilidades.

Os trabalhos aqui identificados fornecem-nos pistas que se relacionam com a perspectiva social da sustentabilidade. A&P Smithson (1967) entendem que estruturas como a casa, a rua, o bairro e a cidade são representações simbólicas e que, numa sociedade que se encontra em transformação, cabe aos arquitectos encontrar soluções adequadas a novas situações.

Todas estas ideias encontram a sua origem no Manifesto de Doorn (1954), que propunha a utilização da antropologia social como pesquisa, mantendo que a solução caberia à "*inventividade arquitectónica*" (Smithson, 1968).

Importa aqui relembrar o apelo de Portas (1965) para a inclusão das ciências humanas na formação do arquitecto, mas também os vários factores que têm inibido a efectiva concretização desta ideia, nomeadamente na crise com que se confrontaram as próprias ciências e humanas a partir do pós-modernismo, conforme refere Kuper (1999). A este respeito, destaque-se a popularidade da leitura pós-estruturalista da sociedade como espaço no qual o indivíduo é '*sufocado*' pelo poder através do discurso (Collini, 1999), levando a que algumas das concepções atrás identificadas se tornassem inoperantes. Mais concretamente, noções como '*identidade colectiva*' ou '*comunidade*' são frequentemente questionadas ou repudiadas (Kuper, 1999; Collini, 1999). No entanto, cremos que face às exigências da sociedade contemporânea, incluindo a agenda da Sustentabilidade, os exemplos aqui expostos demonstram o potencial dessas mesmas noções como forma de pesquisa.

Três projectos de Arquitectura com reflexões participativas

Analisam-se em seguida três projectos em que se opera a transposição dos conceitos teóricos identificados para a prática. A saber, o projecto dos Carrières Centrales em Casablanca, de George Candilis e Shadrach Woods (1953); as Close Houses de A&P Smithson (1954); e a Nova Comunidade Rural de Octávio Lixa Filgueiras, Arnaldo Araújo e Carlos Carvalho Dias (1956).

O projecto Carrières Centrales constitui uma das primeiras experiências realizadas fora da Europa por arquitectos cuja relação com o *Congrès Internationaux d'Architecture Moderne* (CIAM) era pouco pacífica. Candilis e Woods, do co-

lectivo ATBAT, experimentaram, antes do Manifesto de Doorn, algumas das ideias mais que o viriam a constituir. Os blocos habitacionais foram organizados de acordo com uma estrutura modular que define células iguais ao longo de todo o bloco, respondendo a uma organização horizontal e vertical. Desta forma, criou-se a possibilidade de cada habitação integrar um espaço aberto para o controlo da entrada de luz sem sacrifício da privacidade. Estes espaços abertos, designados de '*carrières centrales*', funcionam como unificador visual.

Um dos objectivos deste projecto era o desenho de habitação adequada tanto a cristãos como muçulmanos (Eleb, 2000). A solução encontrada passou por repensar o funcionalismo moderno a partir dum estudo de natureza etnográfica sobre o *bidonville* marroquino, organizado em torno dum pátio interior descoberto (Duport, 2015). Surge assim uma reorganização das necessidades básicas, neutra em termos estéticos e simbólicos. O ascetismo das fachadas concilia-se com a organização interna de um *bidonville*, de contida exposição visual e espaços descobertos, podendo simultaneamente apelar à cultura minimal preconizada pelo modernismo do cidadão Europeu secularizado, como à tendência iconoclasta do praticante muçulmano. Por outro lado, esta dupla utilização do minimalismo arquitectónico, permitiria que habitantes cristãos e muçulmanos pudessem identificar-se com o mesmo espaço e, simbolicamente, participar da mesma comunidade. A construção modular permitiria a expansão estruturada da comunidade em torno de um mesmo elemento, definido pelo bloco habitacional.

Entregando aos habitantes a possibilidade de apropriação e transformação do edifício, os Carrières Centrales tentam que cada indivíduo problematize os limites entre colectivo e individual, público e privado, reservado e visível. Nesse sentido, a comunidade dispõe de culturas distintas que serão postas num confronto criativo.

Fotografias recentes dos edifícios mostram esta apropriação por parte da comunidade. A opção de entaipar os espaços livres entre os '*carrières*' anula um dos principais objectivos de Candilis e Woods (Eleb, 2000), i.é. a permeabilidade das células, sem no entanto tornar o conjunto irreconhecível. No entanto, de acordo com as ideias dos próprios arquitectos, o edifício concretiza-se *porque* essa apropriação aconteceu. Nas suas próprias palavras "é impossível que cada um construa a sua própria casa. Cabe ao *arquitecto tornar possível que alguém faça da sua casa um lar*" (Candilis, et all, 1968:74).

A proposta das Close Houses apresentada por A&P Smithson em Dubrovnik, no CIAM 10, resulta de um estudo dos anos 50 para explorar o conceito de 'cluster', que os próprios definem como "*padrão específico de associação*", um "*clearing-house term*" (Smithson et al., 1967) que deveria substituir termos urbanísticos datados. Neste caso, estuda-se a estrutura urbana das *New Towns* inglesas e dos bairros-satélite de cidades suecas (Smithson et al, 1967).

O projecto desenha um sistema, não com células modulares, mas que permitiria a criação de um módulo através da
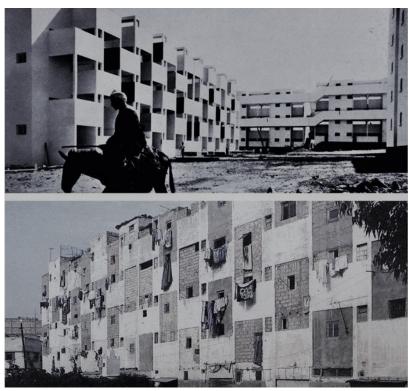
Fig.1 – Carrières Centrales

articulação de células diferentes. Estas, unidas em torno de um caminho pedonal público, sem pátio na fachada frontal, são ladeadas por pórticos semipúblicos cobertos pelas dependências do primeiro piso. A estrutura tradicional das *New Towns* e dos bairros-satélite foi adaptada a blocos de habitação de dois pisos, agregando cada habitação individual em torno de passagens comuns e espaços abertos semipúblicos, evidenciando dessa forma relações de vizinhança.

As análises de A&P Smithson permitem-nos concluir que a particularidade destes exemplos não consiste tanto no seu tipo de habitação, quanto na articulação específica das habitações através do espaço semipúblico. Esta organização do espaço comum "*mantém as verdadeiras vantagens de um lugar fresco no campo*" (Smithson et al. 1967:36) que, por um lado preserva o contacto com o exterior e a relação com a comunidade, por outro, não admite a concentração de funções defendida pelo modernismo. A recriação que A&P Smithson projectam neste 'lugar fresco no campo' é enfaticamente definida pelos próprios como "*não sendo uma comunidade auto-suficiente – mas sim baseada na mobilidade*" (Smithson et al., 1967:36). A preocupação pelas relações de vizinhança está directamente relacionada com as investigações dos arquitectos com os padrões culturais de associação e identidade.
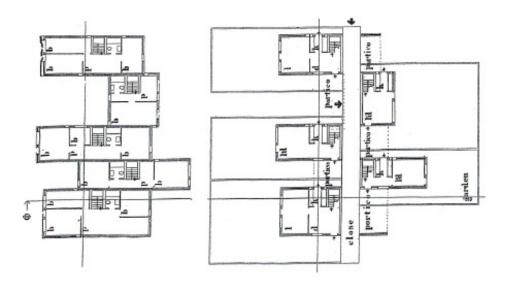
Fig.2 - Close Houses

O Projecto 'Rio de Onor', pelos arquitectos Viana de Lima, Fernando Távora e Octávio Lixa Filgueiras, juntamente com o engenheiro Napoleão Amorim, os arquitectos estagiários Arnaldo Araújo e Carlos Carvalho Dias e o estudante da Escola Superior de Belas Artes do Porto (EESBAP) Alberto Neves, foi apresentado ao X Congresso dos CIAM, em Dubrovnik em 1956.

Este projecto apresenta uma proposta de uma comunidade rural com cerca de 40 habitações para a aldeia de Rio de Onor, no nordeste de Portugal. O projecto baseia-se em material recolhido para o Inquérito à Arquitectura Regional em Portugal, nomeadamente pela equipa que conduziu o estudo da a Zona 2 e que incluiu os arquitectos Octávio Lixa Filgueiras, Carlos Carvalho Dias (1929 -) e Arnaldo Araújo (1925-1982). Este projecto expõe a existência de uma transversalidade metodológica, praticada por arquitectos com base em trabalhos de antropólogos, contudo vocacionada para aspectos propositivos do projecto (Marat-Mendes e Cabrita, 2016), revelando por outro lado uma dimensão do processo de participação. Primeiro, revela por parte dos arquitectos um território cuja análise implicou a interacção directa entre arquitectos *e os usuários desses espaços,* estudando as relações entre os elementos em questão, nomeada-mente as habitações (a célula habitacional), as construções e as áreas de interesse comum, o aglomerado principal e os aglomerados circundantes. O problema das inter-relações é o tema central do projecto, no sentido de responder à temá-

tica do habitat rural: a relação entre o velho e o novo (da expressão arquitectónica), entre o individuo e a comunidade, entre a célula e as áreas de interesse comum, entre o habitat diurno e nocturno; entre as técnicas tradicionais e materiais locais; entre os hábitos enraizados e as modernas possibilidades (Viana de Lima, 1959: p.22).

A proposta de projecto prevê uma comunidade, baseada numa peça central, o lar, coberto por uma alta chaminé cujo centro é o lugar do 'fogo'. Trata-se de uma planta, que reconhece a necessidade de extensão, adaptável ao crescimento da família, e de toda a comunidade, e que se traduz numa proposta moderna de elementos de desenho urbano identificados nas comunidades analisadas. Encontramos aqui tal como nos dois projectos anteriores a identificação da célula como elemento estrutural, que não deverá contudo significar uniformidade mas variedade (Viana de Lima, et al, 1959). Complementarmente, a sua adaptação ao meio rural, bem como a ideia de envolvimento da comunidade no próprio processo de desenvolvimento das casas, das aldeias, revela a vontade explícita de uma participação colectiva mas também individual, reforçando os laços entre o homem e o seu habitat, conforme referem os autores. Reconhece-se ainda nesta proposta a identificação dos elementos de produção dos quais dependerá a comunidade para se desenvolver e a proposta de elementos construtivos que respondam a essas mesmas necessidades. Embora este projecto *não tenha sido construído, a análise e o seu levantamento possibilitou a identificação de* tipologias habitacionais e o seu relacionamento com as condições locais, por parte de uma geração de arquitectos que beneficiou do estudo do Inquérito em questão.
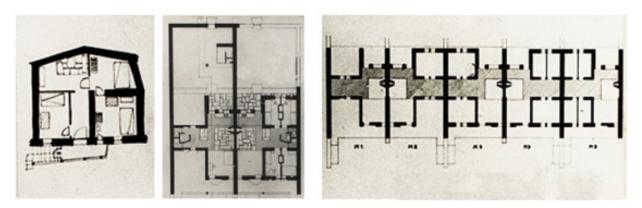
Fig.3 – New Rural Community

Análise Comparativa

Dos três projectos aqui referidos apenas um foi construído, Carrières Centrales, precisamente aquele proposto para fora da Europa, mas há diferenças e semelhanças a assinalar entre as propostas.

O recurso à construção modular, através das células, da sua articulação, ou de ambas, parece ser a solução encontrada nos três projectos para resolver o problema da identificação dos indivíduos com a comunidade a que pertencem. Por outro lado, a análise de núcleos preexistentes no sentido de aferir uma identidade local determinou as estruturas de organização do espaço urbano e/ou da própria célula habitacional. Em certo sentido, procurara-se anular hierarquias, concebendo-se o espaço como elemento agregador que apela à convergência e não à competição.

Nos três casos, a apropriação por parte dos residentes confirma a qualidade do espaço habitacional. Esta apropriação é entendida não apenas como a actuação de cada indivíduo dentro da sua própria habitação, mas da comunidade na totalidade do edifício, como fica explícito na transformação dos Carriéres Centrales, ou na identificação do espaço central do homem (o fogo) em Rio de Onor e nas entradas das Close Houses. Estes dois últimos, apesar de não terem sido construídos, foram idealizados no sentido de absorver essa mesma transformação, confirmando a preocupação com a expressão da identidade colectiva e individual. Por outro lado, de formas distintas, os projectos problematizam a relação das partes com o todo que, em todos os casos, pode entender-se num contexto cultural mais alargado: por um lado, em Casablanca, a necessidade de conciliar as culturas simbólicas de dois grupos religiosos distintos e a legitimação de formas locais de habitação; enquanto no projecto de A&P Smithson retoma-se a complexa dicotomia campo-cidade num país profundamente industrializado como o Reino Unido, procurando desenhar um bloco habitacional urbano a partir da organização humanizada das New Towns. Complementarmente, em Rio de Onor enfatiza-se o espaço Rural, como território possível para a extracção também de soluções modernas de desenho. Assim, os projectos testemunham uma reflexão sobre problemas culturais concretos, estudados com base na antropologia, na etnologia e na geografia, que condicionaram pesquisas e idealmente transformaram a própria intervenção do arquitecto.

Análise sumária em duas Escolas de Arquitectura

O Quadro 1 (página anterior) apresenta um resumo da análise aos currículos disponíveis do Mestrado Integrado em Arquitectura na FAUP e no ISCTE. Resumidamente, pode indicar-se que as temáticas ligadas à Sustentabilidade têm

1st year

U.C.	Sustainability content	Relevant Bibliography	U.C.	Sustainability content	Relevant bibliography
History of ancient and medieval architecture (A)	- relation of individual to society -dwelling and economic production		Architecture Culture (THAU)	-framing architectural practice -role of the architect	
			Materials in architecture (TA)		-John Martinez, **'Inquérito'**
			Physical Geography (GEO)	-biophyisical and environmental problems	
			Systems of construction (TA)		-**'Inquérito'**

2nd year

U.C.	Sustainability content	Relevant Bibliography	U.C.	Sustainability content	Relevant bibliography
Construction 1 (TC)	-geographic and economic context in construction	-E. Veiga de Oliveira, F. Barata Fernandes, **'Inquérito'**	History of architecture and the city 1 (THAU)		-E. Veiga de Oliveira, Mário Moutinho, **'Inquérito'**
Theory 1 (A)	-modern and postmodern theory		Construction technologies 1 (TA)		-John Martinez -'**Inquérito'**
History of modern architecture (A)			Urban Geography (GEO)	--evolution of architecture according to culture, politics and society	-Bill Hillier, Julienne Hanson, Jane Jacobs, Kevin Lynch, Orlando Ribeiro
Anthropology of space (1 semester) (NS)	-history of sociology and anthropology relating to dwelling	-Henri Lefebvre	History of architecture and the city 2 (THAU)		-'**Inquérito'**
			Construction technologies 2 (TA)	-economics in architecture and urbanism	-Mann Thorbjoern
			Urban Project 1 (URB)		-Geoffrey Jellicoe, James Vance, Anne Vernez Moudon

3rd year

U.C.	Sustainability content	Relevant Bibliography	U.C.	Sustainability content	Relevant bibliography
Construction 2 (TC)	-function and responsability -building life-cycles	-José Aparício Millaruelo	Construction technologies 3 (TA)		
Theory 2 (A)	-brief reference to **Team 10**		Theory of contemporary architecture 1 (THAU)		
History of contemporary architecture (A)			Theory of contemporary architecture 2 (THAU)	--theoretical notions of postmodernism	-Jane Jacobs
Urbanism 1 (URB)	-intervention of the State -expansion of metropolitan areas	-François Ascher	Urban Project 2 (URB)	-built space according to social space	-Christopher Alexander, Bill Hillier, Jay Walljasper
			Physics of construction (TC)		

4th year

U.C.	Sustainability content	Relevant Bibliography	U.C.	Sustainability content	Relevant bibliography
Construction 3 (TC)			Environment, architecture and sustainability (TA)	-architecture relating to environmental problems	
Theory 3 (A)			History of portuguese architecture (THAU)		
History of portuguese architecture (A)	-architecture and urbanism relating to a specific culture		History of the portuguese city (THAU)		
Landscape (URB)			Urban Project 3 (URB)	-morphology and metabolism -society and ecology	
			Rehabilitation and reconstruction (TC)	-building life-cycles and the importance of rehabilitation	
			Society and architecture (NS – O)	-sociology relating to architecture	-social dynamics and the intervention of architects

5th year

U.C.	Sustainability content	Relevant Bibliography	U.C.	Sustainability content	Relevant bibliography
			Ecologic urbanismo (NS - O)	-urbanism as the sum of cultural, social, ecological and political factos -historical perspective on sustainability	-'**Inquérito'**
			Design of Net Zero Energy Buildings (NS - O)	-design of buildings with no waste of energy (NZEB)	

mais presença no ISCTE, mas concentradas nas áreas tecnológicas; enquanto na FAUP, onde a Sustentabilidade está menos presente, há uma distribuição um pouco mais transversal. É de notar em ambas as escolas a falta de tratamento interdisciplinar que seria exigido no caso da Sustentabilidade, bem como a ausência generalizada de interesse pelas áreas das humanidades de acordo com os seus conhecimentos e metodologias próprias.

Conclusões

Foram aqui analisados três projectos de arquitectura realizados nos anos 1950, que pelo recurso a princípios de participação e identidade colectiva e social foram considerados percursores na temática da Sustentabilidade em arquitectura. Tratam-se de propostas apresentadas aos CIAM, por autores de contextos geográficos distintos, apoiados em abordagens metodológicas de várias áreas disciplinares pertencentes às ciências sociais (etnografia, sociologia, geografia e antropologia).

As propostas não tiveram seguimento posterior significativo pela comunidade científica, na sua exaustiva análise, ou aplicação em futuros casos de estudo. Isto poderá ser explicado pelo que Watts (2017) indica ser uma intencional negação do aprofundamento de teorias ou sistemas já testados, no âmbito das ciências sociais. Trata-se de uma postura oposta à dos arquitectos autores dos projectos analisados, já que todos usaram trabalhos anteriores, incluindo inquéritos e análises realizadas por outros autores com interesse nos territórios em causa.

O tempo que passou desde a data da proposta destes projectos parece-nos suficiente para os tratar como experiências de transdisciplinaridade e da identidade colectiva na contemporaneidade e daí retirar as necessárias lições também para a sustentabilidade, particularmente no caso do projecto construído.

No que concerne à análise das duas escolas de arquitectura é de notar a presença frequente do 'Inquérito à Arquitectura Regional Portuguesa' nas bibliografias de várias unidades curriculares, mas menos como tema extensivamente abordado. Já no respeitante ao Team 10 e aos arquitectos dos dois primeiros projectos analisados, a sua presença aproxima-se da mera curiosidade histórica, não havendo indícios de aprofundamento das suas propostas, nem da relação entre as suas abordagens e a agenda da Sustentabilidade. Na FAUP, esta ausência confirma a tendência para encarar os problemas da Sustentabilidade esparsamente. No ISCTE, esta temática encontra-se alocada quase sempre em unidades curriculares de construção, à escala do edifício e da eficiência energética. A temática da sustentabilidade à escala urbana caberá a uma unidade curricular optativa, Urbanismo Ecológico. Regista-se assim um deficit do desenvolvimento da temática da Sustentabilidade nos cursos de arquitectura enquanto temática de fundo transversal a todo o currículo, ou no sentido de responder aos problemas da contemporaneidade, tal como solicitado pelas Nações Unidas. Regista-se

uma vez mais a predominância das ciências exactas no tratamento deste tema, e um esvaziamento das ciências sociais no que a este tema diz respeito. É urgente uma reflexão sobre este tema, pois as questões da participação colectiva encontram-se articuladas com a própria Sustentabilidade.

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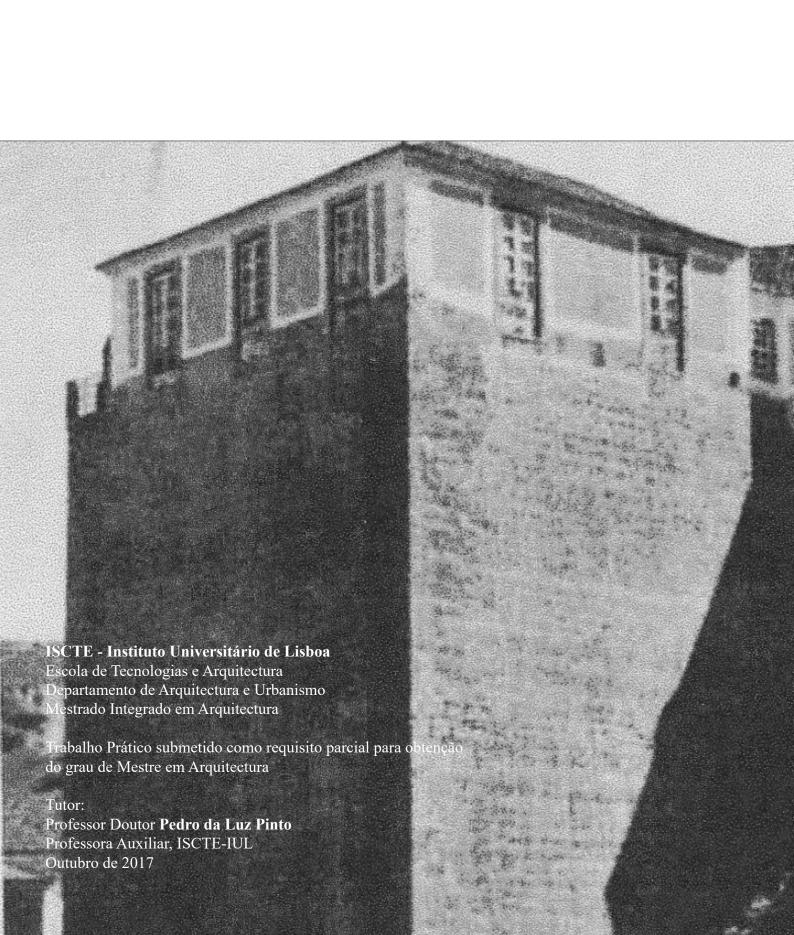
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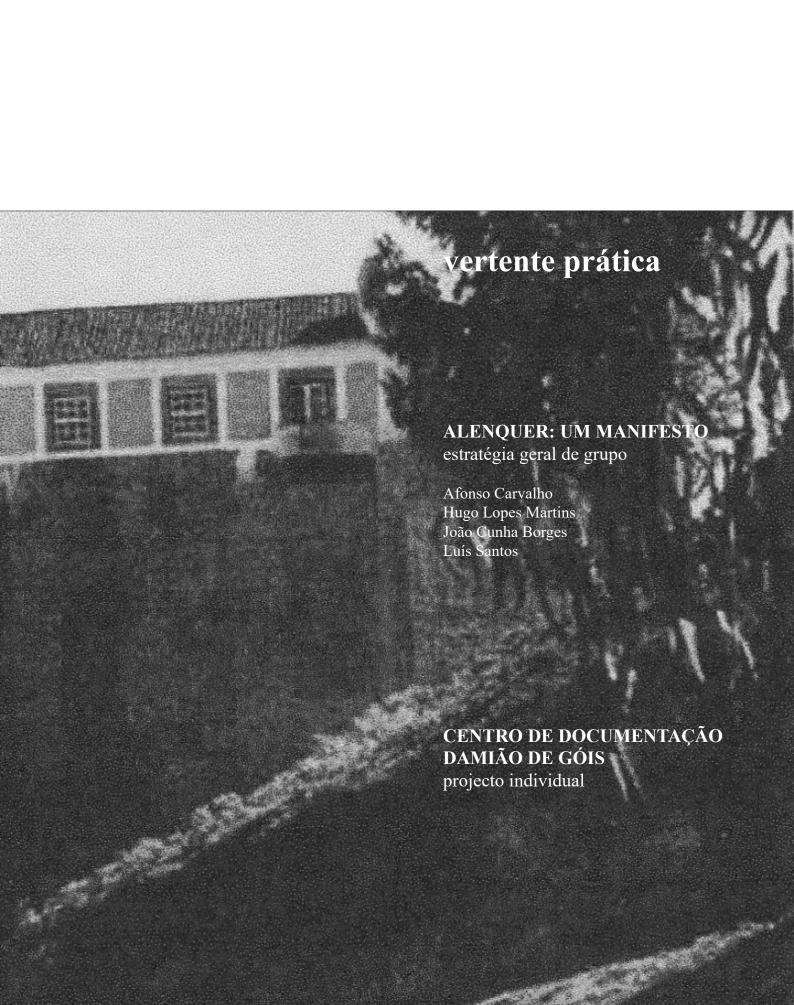
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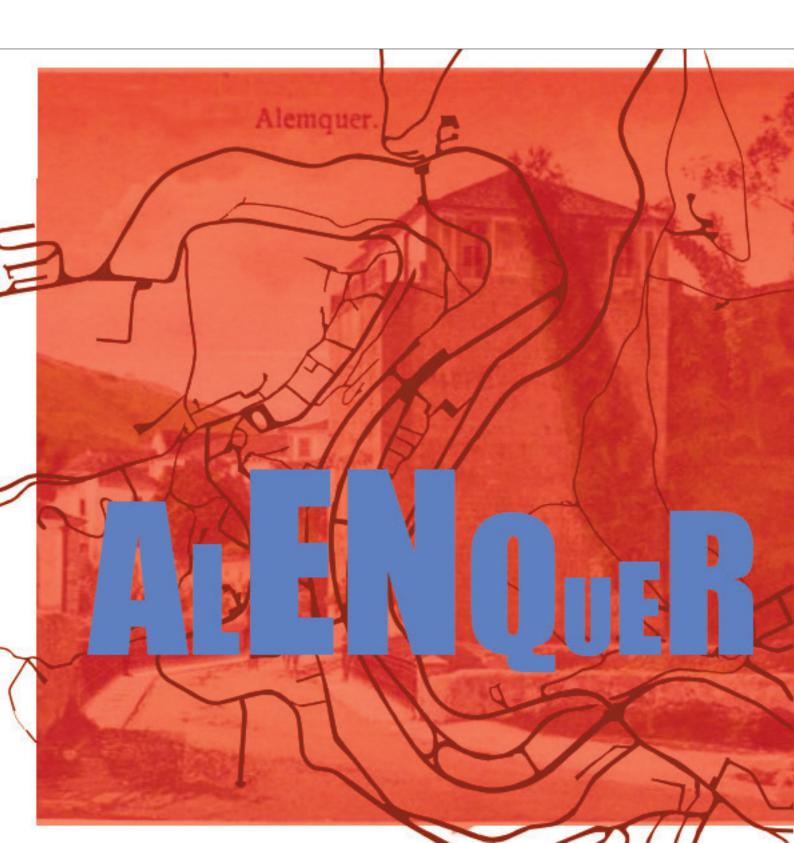
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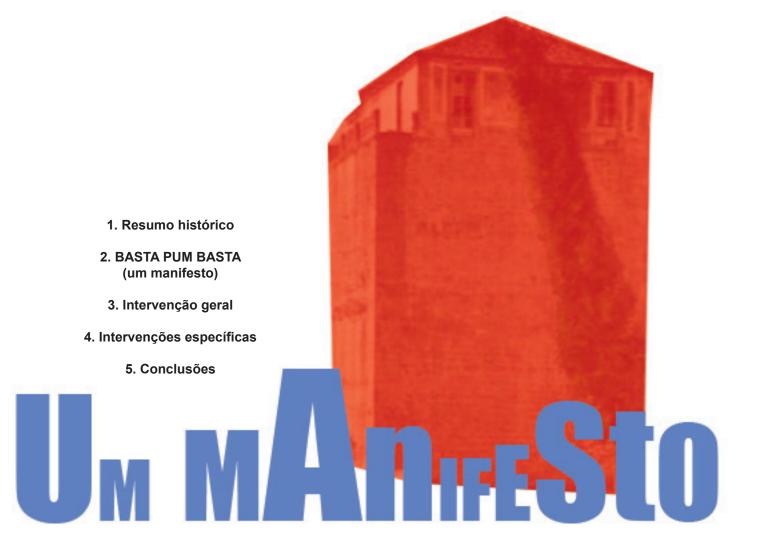
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vertente prática

ALENQUER: UM MANIFESTO
estratégia geral de grupo

Afonso Carvalho
Hugo Lopes Martins
João Cunha Borges
Luís Santos

**CENTRO DE DOCUMENTAÇÃO
DAMIÃO DE GÓIS**
projecto individual

Alemquer.

AlENQueR

U_m mA_nifeSto

1. resumo histórico

1.

Os vestígios construtivos existentes no lugar que é hoje a vila de Alenquer permitem assertar a existência de habitações desde a Pré-História, no Castro da Ota e no Castro da Pedra do Ouro.

À ocupação romana, que inclui Alenquer no sistema defensivo dos vales interiores do Tejo, segue-se a ocupação árabe. A reconquista católica acontece apenas no século XII (ao lado), de onde datam os primeiros mapas que assinalam Alenquer.

A construção do Convento de S. Francisco (figura 1), ainda no século XII, na cota alta do território, determina o surgimento das primeiras edificações. Estas edificações vão crescendo, começando a descer na direcção da margem direita do rio. O Castelo de Alenquer (figura 2) terá sido construído na mesma altura. O século XIII assiste à construção de duas Igrejas, a de S. Pedro (figura 3) e a da Várzea (figura 4), que ajudam a consolidar a construção na cota baixa. A Rainha D. Isabel continua este trabalho de consolidação, ao mandar construír, em 1320 a Igreja do Espírito Santo (figura 5). É a mesma rainha quem manda construír, já na margem esquerda do rio, a Igreja de Triana (figura 6).

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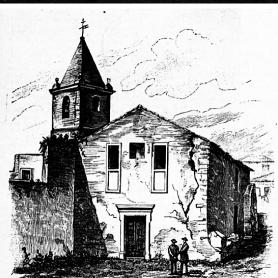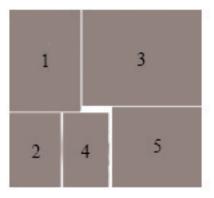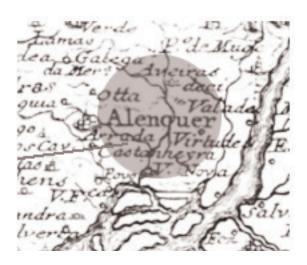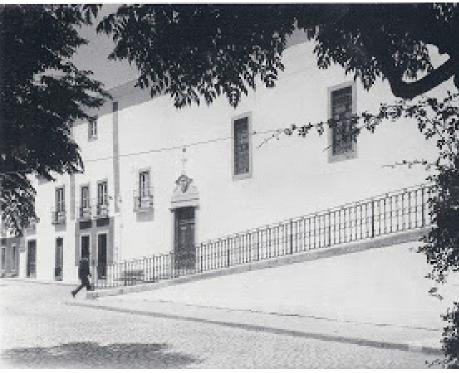
2.

Em 1501, na Quinta do Barreiro nasce Damião de Góis (figura 1), que haveria de tornar-se diplomata ao serviço da Corte Portuguesa na Flandres e na Holanda. Quando a Igreja da Várzea arde, é ele quem manda reconstruí-la. Góis mantém uma forte ligação a Alenquer. Na sua obra mais popular, a «Descrição da Cidade de Lisboa» de 1554 (figura 2), inclui uma passagem sobre Alenquer em que nos é possível confirmar o estado da construção à data: Na base de Alenquer pois a parte principal dela está situada no cume de um monete bastante alto - nasce um rio, derivado de vários veios de água subterrâneos, muito ameno e abundante em pescaria, flanqueado de arvoredo em ambas as margens, que produz som-bras agradáveis, durante o sol do meio-dia e os fortes calores, às quais uma boa parte dos habitantes se acolhem.

Em 1527, é construída a Igreja da Misericórdia (figura 3). O primeiro atravessamento registado sobre o rio em 1571 - trata-se da Ponte do Espírito Santo. Dela, resta apenas um marco, hoje conservado num jardim próximo do lugar original (figura 4). Em 1623 conta-se ainda a construção do Oratório de Santa Catarina (figura 5). Em 1655, é construido um hospital, anexo à Igreja do Espírito Santo. Por outro lado, começam a registar-se habitações em volta da Igreja de Triana e, na margem oposta do rio, a demolição de troços do muro do castelo, também para construir habitações. Em 1730, a Igreja do Espírito Santo é reconstruí-da. Em 1755, o Terramoto de Lisboa destrói vários edifícios, incluindo a Igreja de S. Pedro e a Igreja da Misericórdia.

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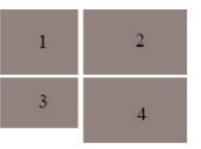
3.
A construção de edifícios industriais em Alenquer remonta ao início do século XIX. Em 1803 é construída a Fábrica de Papel (figura 1), que aproveita o leito do rio e ocupa o lugar que, hoje, é uma das entradas na zona central da vila.

Entre 1832 e 1855, alguns habitantes de Alenquer envolvem-se activamente na vida política do país e, em 1855, constitui-se o Concelho de Alenquer. Durante o processo, o marco da Ponte do Espírito Santo é vandalizado, escrevendo-se nele a divisa de Manuel Bernardo Costa Cabral, «Rainha e Carta».

A construção de edifícios industriais é retomada em 1870 com a Fábrica da Chemina (figura 2)onde se fabricavam lanifícios, a que se segue, em 1889, a construção da Fábrica da Romeira (figura 3).

Em 1890 são construídos os Paços do Concelho (figura 4), actual Palácio Municipal, com desenho revivalista ao estilo romântico. Em certo sentido, pode afirmar-se que Alenquer foi profundamente marcado pelas principais convulsões sociais, políticas e artísticas do século XIX, nomeadamente a parca industrialização de Portugal (que só tardiamente participa da Revolução Industrial) e a proliferação da arquitectura romântica (de que o Palácio Municipal é testemunho).

A partir do século XX, registam-se essencialmente reabilitações: Igreja da Várzea (1901), Igreja de S. Pedro (1941) e Convento de S. Francisco (1986).

No. 2. Portugal — Alemquer.
Paços do Concelho.

2. um manifesto*

BASTA PUM BASTA

Uma geração que consente que as suas decisões sejam tomadas por quem não conhece a sua realidade é uma geração que nunca o foi. Os partidos políticos e as forças económicas têm desde há muito dominado o crescimento ou a estagnação das malhas urbanas, da vida das comunidades e do ambiente construído. Uma geração que nem deseja tomar para si estas decisões é uma geração de cegos. De meios-cegos.

Os partidos políticos e económico saberá gramática, matemática, saberá estratégia, saberá fazer ceias para cardeais, saberá tudo menos determinar o crescimento dos lugares ainda que tenham o poder de o fazer e o façam mesmo.

Morra o poder não democrático, morra! ☞PIM!

O poder autocrático veste-se mal! O poder usa ceroulas de malha! O poder é apolítico! O poder é económico!

Morra o poder, morra! ☞PIM!

Os habitantes precisam de tomar as rédias do seu próprio habitat! A população precisa de estruturas que possam crescer e mudar e estar prontas para quando tudo muda e quando tudo fica igual. A população precisa de dizer ao poder que a cidade é de todos e que o poder é só um autómato que deita para fora o que a gente já sabe que vai saír.

* Manifesto escrito com uma mão amiga de José de Almada-Negreiros, poeta d'Orpheu futurista e tudo.

A nossa arquitectura precisa de apelar às populações, não ao poder. O poder é o escárnio da consciência. As populações precisam de levar a sua consciência a sério e tomar posse do seu ambiente construído. As populações precisam de edifícios e cidades que façam mais do que figura. As populações precisam de edifícios e cidades que incitem à mudança, não à estagnação. As pessoas foram feitas para crescer. As sociedades foram feitas para crescer. As nossas cidades estão feitas para estagnar e manter o poder no poder.

Morra o poder, morra! ☛ PIM!
Basta PUM basta! As populações precisam de condições para crescer e emancipar-se do poder. E os arquitectos precisam de deixar de ser contínuos do poder e trabalhar como partes de uma comunidade, que nunca deixam de ser. Os arquitectos precisam de começar a vestir-se bem e a não usar ceroulas de malha.

Morra o poder! Morra! ☛ PIM!

grupo 1
responsáveis pela
estrutura
fundiária

Afonso Carvalho | Hugo Lopes Martins | João Cunha Borges | Luís Santos

3. Intervenção geral

Alenquer é uma vila onde existe tudo. Tudo! As reminiscências da Idade Média, a antiga Judiaria, as igrejas renascentistas, a presença romântica do Paço Municipal, as primeiras construções modernas - principalmente em habitação, bem como as estruturas pós-modernas como seja o Tribunal. As épocas históricas deixaram marcas que, congregadas, são Alenquer.

Mas Alenquer tem falta de espaço público!

Alenquer é refém das suas encostas que em tempos lhe foram fortaleza!

Alenquer só tem crescido a cavalo do investimento privado, e o investimento privado sozinho a cavalo é um burro impotente.

Alenquer tem falta de conectividade. Andar a pé em Alenquer é um exercício de escalada!

É preciso refazer Alenquer! 👉 PIM!

Alenquer precisa de espaços públicos, lugares de paragem, espaços que a comunidade possa usar ou não usar mas que estejam abertos a todos.

Alenquer precisa de revalorizar o seu património, integrando-o na malha urbana.

Alenquer precisa de edifícios qualificados que criem acontecimentos na vila e tragam pessoas de fora.

Alenquer precisa de estar na Área Metropolitana de Lisboa sem deixar de ser Alenquer.
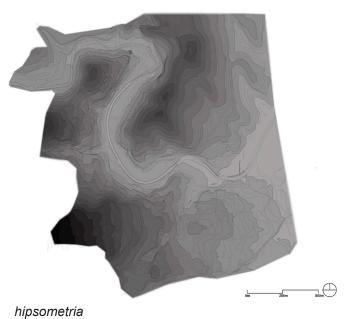
Alenquer precisa de se reencontrar com a sua origem, o rio. Alenquer precisa de um leito de rio que seja um leito de rio, e não uma vala a separar as duas margens em vez de as unir. Alenquer precisa que a EPAL não lhe leve toda a água.
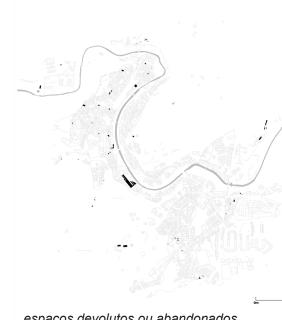
Morte à EPAL! 👉 PIM! Ou no mínimo um bocadinho menos de vida!

Alenquer precisa de ser uma vila dos seus habitantes, não uma vila onde se vai vivendo e onde a esperança do Aeroporto da Ota não seja a única forma de se começar a levantar betão!

Alenquer tem um rio que a atravessa e que pode unir as duas margens, ainda que de momento as separe. A partir do rio, as colinas foram sendo ocupadas com construções de vários tipos. Com o contracto celebrado com a EPAL, a maior parte do volume de água do rio não chega ao leito, pelo que este se encontra quase sempre vazio.
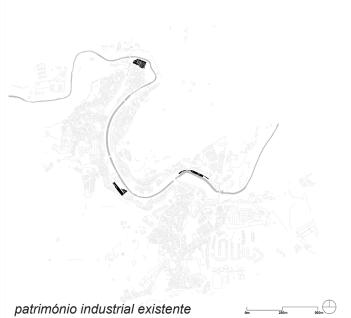
Assim, o nosso projecto para Alenquer começa por uma revalorização dupla do rio: por um lado, o leito volta a ser enchido, mas, por outro, o leito não chega a ser totalmente inundado, e é aproveitado como gerador de espaços de utilização pública. Dessa forma, o contrato com a EPAL pode ser apenas revisto (em vez de rejeitado) mas ganhar uma articulação mais pensada com o ambiente construído da vila.

hipsometria

espaços devolutos ou abandonados

património religioso existente

património industrial existente

353

No leito do rio são introduzidas plataformas cuja utilização é, à partida, sazonal. Durante o inverno, o caudal do rio e a pluviosidade juntar-se-ão para que o rio encha e as plataformas fiquem submersas. Durante os meses secos, o caudal terá tendência a diminuir e baixar, deixando as plataformas acessíveis e utilizáveis. Esta solução permite a criação de espaços de paragem ou permanência, necessariamente públicos, especialmente importantes para um território marcado de forma tão intensa por declives.

Alenquer passa a mudar de acordo com as estações do ano! O espaço público diminui por efeito da natureza quando os habitantes têm menos necessidade dele!

Os alenquerenses merecem procrastinar sem terem que se fechar em casa! ☛ PIM!

esquema da reestruturação das pontes

Ao mesmo tempo, o leito do rio é entendido como matriz de leitura do território. A partir dele, e particularmente às cotas mais baixas, vão surgindo algumas das intervenções específicas. Todas elas procuram gerar espaço público, que possa articular-se com o percurso que ladeia ambas as margens do rio.
Todas as intervenções feitas nas imediações do rio pressupõem também programas públicos, de forma a aumentar potencialmente a afluência. São ocupados especialmente terrenos desqualificados ou sobrantes, que assim são chamados a reintegrar a estrutura urbana de Alenquer.

Esta é também uma forma de reconceptualizar o rio. Nesse sentido, algumas das suas pontes são reestruturadas, criando novas distribuições de percursos, que criam uma rede simultaneamente mais complexa mas mais adequada ao tipo de usos que o edificado já tem ou passa a ter no contexto desta intervenção.
Algumas das pontes são mantidas, enquanto outras são alteradas ou bipartidas. Desta forma, o rio passa a ser menos uma barreira e mais um elemento dotado de interesse enquanto caracterizador do lugar e agregador de espaços públicos disseminados.

O rio foi o princípio e não pode ser o fim de Alenquer! ☛ PIM!

novos caminhos pedonais (incluindo pontes)

0m   250m   500m
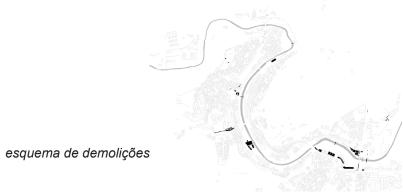
Outra componente importante desta intervenção é a utilização de estruturas que não se encontram de momento em uso. Uma parte significativa destas é reconvertida em silo de estacionamento. Assim, criam-se vários pequenos silos distribuidos pelo espaço, de forma a que os carros deixem de ser estacionados na via pública.

Por outro lado, foi necessário remover algumas estruturas que, além de uma utilização nula ou parca, apresentam mais desvantagens do que vantagens. Esta solução parece ter dupla vantagem: por um lado, liberta espaço público e, por outro, confere um novo uso a edifícios que o não têm, garantindo a sua manutenção.

Tratando-se de um programa que não exige intervenções especialmente invasivas no interior, no futuro qualquer dos edifícios usados para estacionamento pode ser utilizado para outro programa, deslocando-se o estacionamento para outros edifícios que entretanto tenham deixado de ser usados. Trata-se essencialmente de uma estratégia que assume o uso de cada edifício específico para estacionamento como provisório e adaptável.

esquema de demolições

No contexto das intervenções, também se procurou que cada projeto específico fosse um motor de criação de novos caminhos, a maioria deles pedonal. Entendeu-se que uma reestruturação completa da rede viária seria importante, mas que não poderia ser feita sem intervenções de grande impacto sobre a massa edificada - uma boa parte da qual permanece em uso.

Assim sendo, procurou-se posicionar as intervenções individuais estrategicamente, fornecendo não apenas novos percursos, mas também novas razões para percorrê-los.
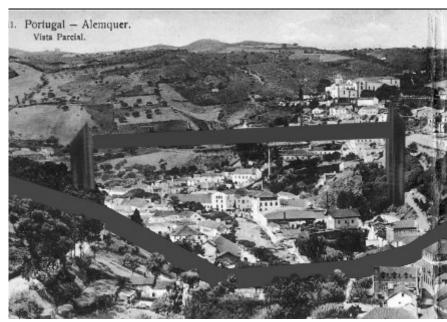
Nesse sentido, as intervenções específicas devem ser entendidas como elementos que procuram reforçar ou mesmo iniciar uma lógica de conectividade e circulação que procura lidar com a geomorfologia, por um lado, e com os pontos mais significativos da malha urbana, por outro.

Assim, verificam-se intervenções em zonas problemáticas - quer por estarem vazias, quer por se encontrarem em estado não qualificado - que exigem uma forma de integração no contexto da vila.

intervenções específicas (incluindo novos percursos pedonais)

0m 250m 500m

Portugal — Alemquer.
Vista Parcial.

No. 12. Portugal — Alemquer.
Vista Parcial.

4. intervenções específicas

1.   A norte da vila de Alenquer surge um percurso que revela o passado. Foi a partir do castelo que se espraiou a urbe e é sobre a ruína deste que recai a depressão visível da encosta oeste, numa área que aos poucos se rege pela desertificação e a falta de cuidado.

A muralha do castelo é apenas uma sugestão, uma certeza apagada. É algo arruinado mas irrefutável, que nos mostra que outrora algo de imponente surgira nesse terreno, que o que está ferido foi outrora protegido e dignificado.

É a partir desta ruína que se cria a porta de Alenquer – porta esta que se estende a quem vem de Norte, pela Estrada Nacional 9. O verde reduz o impacto das diversas construções danificadas, engolindo os seus destroços lentamente até que se percam da memória de quem lembra a sua imponência.

Este exercício parte por contrabalançar a existência desta devastação com intervenções pontuais – no castelo de Alenquer, à volta da sua muralha, no quarteirão arruinado da Travessa do Castelo, das traseiras da Câmara Municipal de Alenquer (onde se encontram as Escadinhas do Município) até descer ao Rio Alenquer, alterando o posicionamento da segunda ponte mais a Norte, recolocando-a no remate urbano do Largo Rainha Santa Isabel onde, no seguimento, se criam programas de apoio à mesma (tanto do lado da Avenida dos Bombeiros Voluntários como no já falado Largo), trilhando depois até à Rota dos 5 Moinhos, utilizando precisamente a estrutura existente do moinho e da casa do moleiro anexa, ambas em estado deplorável, para colmatar este percurso com um ponto de miradouro para a vila e de união da vila que, para este mesmo lado, pouco desenvolveu, deixando que a mancha arbórea permanecesse como ponto de observação e nunca como ponto de lazer.

2.   Tendo como base uma suposta valorização da frente ribeirinha dentro da vila de Alenquer, através da alteração do perfil do rio, é proposto o realojamento da Sociedade União Musical de Alenquer (SUMA), por esta se situar em leito de cheia e obstruir o passeio ribeirinho, junto ao Jardim Vaz Monteiro. Um novo edifício, situado mais a norte, no vale entre as Escadinhas da Mesquita e a Calçada Francisco Carmo, irá comportar para além das instalações da SUMA, uma Escola de Música, que articuladas com o Auditório Municipal Damião de Góis, situado nas vizinhanças deste novo local, procurará um rejuvenescimento cultural e social no centro da vila de Alenquer.

3.   Sendo a Rua das Guerras um dos principais eixos de circulação em Alenquer, correndo paralela ao rio, é su-preendente a presença inconsequente da Travessa de S. Benedito, que começou a ser traçada perpendicularmente, em direcção a um terreno de grande declive, mas que permite um acesso directo à cota mais alta. Trata-se de um arruamento traçado para dar acesso a um bloco de apartamentos - entretanto quase abandonado e cuja demolição é aqui proposta - e a possibilidade de aproveitar a baixa densidade construtiva da área para criar a ligação à cota alta nunca foi aproveitada.

Assim, é na Travessa de S. Benedito que é implantado um novo edifício - um Centro de Documentação - que é também utilizado como origem de uma rede de pequenos parques, consistindo em plataformas pensadas como espaços de paragem ou permanência, articulados por um sistema livre de rampas pedonais, que permitam criar conexões estratégicas entre edifícios já existentes, e que possa crescer no sentido de vir a abranger também futuras alterações no território. Este sistema articula o Jardim de Infância com a Escola Primária, a cota baixa com a cota alta, o centro da vila com alguns núcelos residenciais toscamente ligados. Mais ainda, este sistema permite controlar a água resultante da precipitação no inverno, direccionando-a para lagos e espelhos de água distribuidos por alguns dos parques. Esta opção permite descarregar a água no leito do rio, criando uma segunda ligação (não percorrível, mas simbólica) entre a cota alta e a cota baixa.

4.   Na zona do Parque da Romeira faz-se uma reconversão do seu espaço urbano enquanto uma das zonas ribeirinhas da proposta de grupo, valorizando mais os seus marcos patrimoniais, como a Fábrica da Romeira no seu enquadramento no alargamento do rio, a reconversão do espaço na zona da Igreja Matriz de Alenquer como um lugar mais enquadrado com o rio e a entrada da margem norte da vila de Alenquer e a reconversão da zona do Aqueduto Alviela como uma ligação directa entre Alenquer e Paredes. O Parque da Romeira também sofre grandes alterações nos seus limites com o rio alterado, sendo agora um espaço mais adjacente aos edifícios existentes e alargando o seu comprimento actual até a uma nova ponte proposta, esta fazendo uma ligação directa com o Alenquer Bar Café (ABC).

Entretanto, no sentido de revalorizar o rio em conjunção deste destaque patrimonial, faz-se uma mudança radical na imagem de Alenquer, alterando e questionando a implantação da Urbanização Horta d'el Rei enquanto barreira visual da vila; do rio e do parque, a eliminação de alguns edifícios prejudiciais em zonas-chave desta valori-zação (como os armazéns ao lado da Fábrica da Romeira e o edifício junto á Igreja Matriz de Alenquer), e da recon-versão da ponte existente no parque onde passa o Aqueduto Alviela, reconvertendo não só no seu aspecto original antes da sua modificação, como também evidenciar a sua presença com a alteração do rio. Ao dar a continuidade desta revalorização do local e de evidenciar o troço do aqueduto enquanto passagem acessível de um lado ao outro das casas de água existente (sifão 29 do Aqueduto Alviela), e de completar a ligação proposta do projecto de grupo, faz-se um novo edificado adjacente ao troço visível do aqueduto com um programa complementar de um Centro Interpretativo do Vinho e da Vinha para evidenciar a historicidade que a região tem com o tema da vinicultura.

Conclusões

Alenquer apresenta uma situação a vários títulos complexa. Complexa, porque por um lado apresenta um manancial de oportunidades para a regeneração da malha urbana e da massa edificada, enquanto por outro lado, muitas das deficiências que se verificam a esses níveis são devidas quer a estratégias fragmentárias de construção, quer às dificuldades colocadas pelo próprio território.

O crescimento da vila enquanto entidade construída não é, de facto, fácil. Justamente por isso, Alenquer justifica a criação de uma estratégia geral que preveja uma implementação ao longo de todo o território ou, no mínimo, que agregue os pontos mais importantes da paisagem e do edificado, de forma a lançar uma estrutura urbana que possa ser continuada pela própria população.

Este tipo de intervenção de que Alenquer parece carecer não pode ser resolvido apenas de acordo com as oportunidades proporcionadas pelo poder económico ou pelas avaliações - necessariamente estratégicas e transversais - levadas a cabo pelo poder político.

Em certo sentido, Alenquer tem características que tornam premente a criação de estruturas construídas pensadas de forma geral e abrangente, que se desliguem pelo menos parcialmente do interesse privado ou do interesse económico.
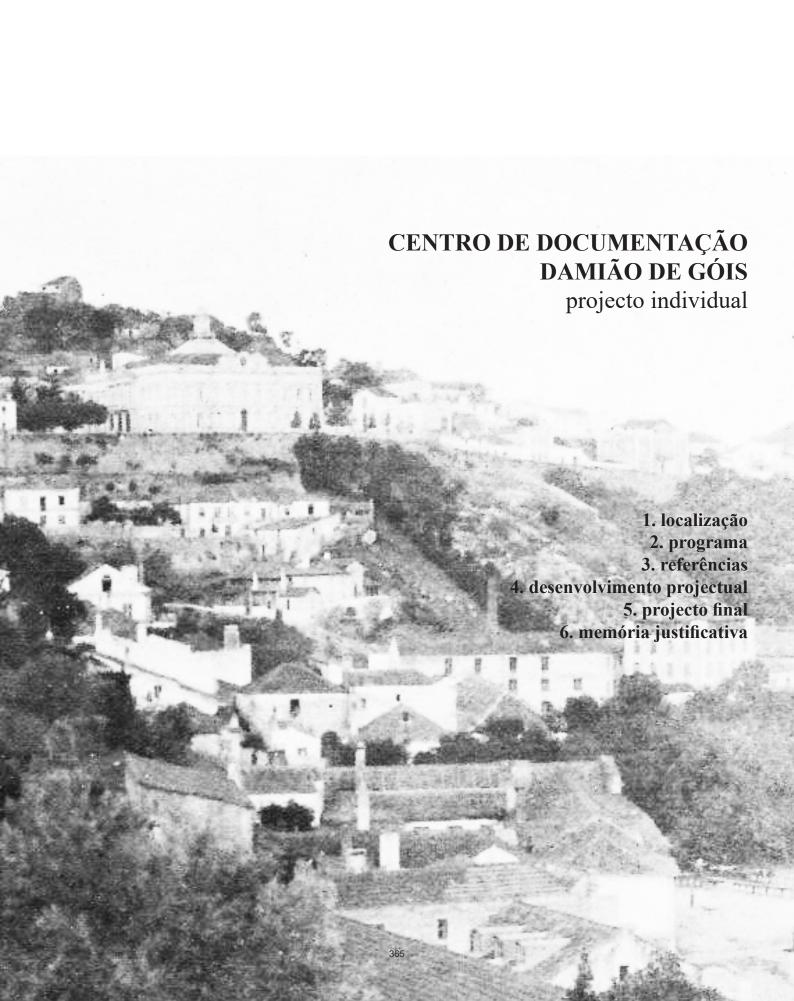
Em nosso entender, estes só poderão crescer e singrar em Alenquer a partir do momento em que a própria estrutura urbana tenha viabilidade para proporcionar uma experiência de vida urbana mais alargada e menos condicionada pela geomorfologia.
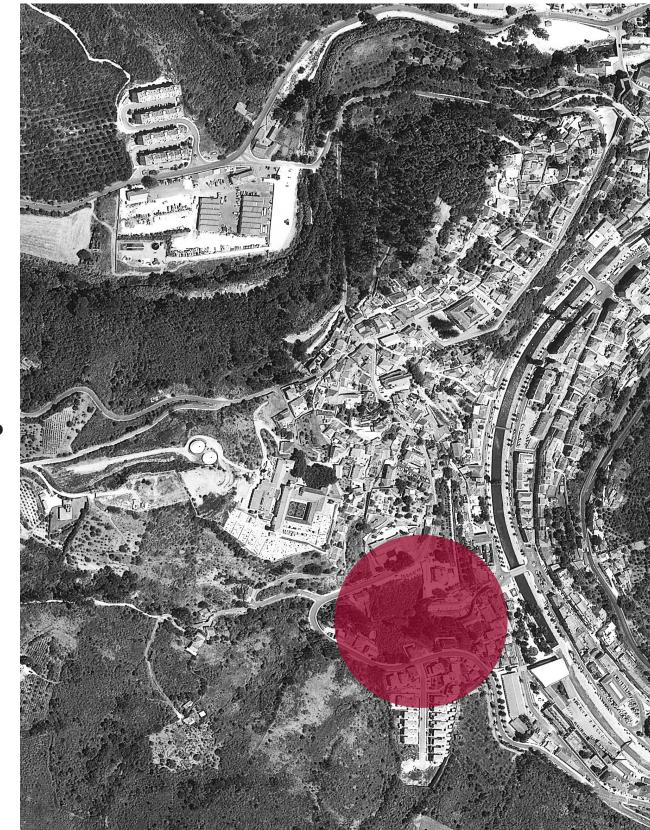
O objectivo da intervenção geral, bem como das intervenções específicas, é fomentar estas mesmas condições. Assim, a definição de pontos de interesse (quer através dos pontos já existentes, quer através da criação de pontos novos) e a sua articulação por meio de vias pedonais são os pontos mais importantes e que, cremos, teriam um impacto mais alargado na vida da vila.

É preciso tornar Alenquer mais circulável! ☞ PIM!
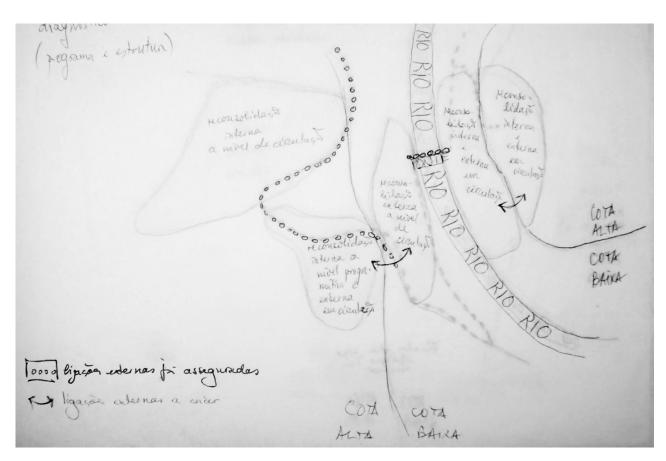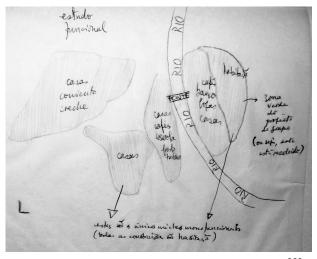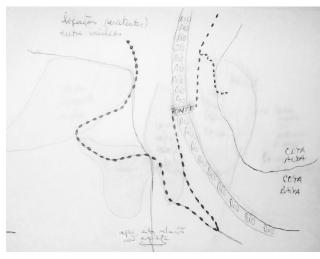
CENTRO DE DOCUMENTAÇÃO DAMIÃO DE GÓIS
projecto individual

1.
localização

O terreno seleccionado tem uma área bastante considerável, bem como uma morfologia marcada por declives acentuados. A ocupação por edifícios verifica-se apenas nos limites, tanto na cota baixa com um bloco de apartamentos (que é demolido no contexto da intervenção) e o Museu João Mário; como na cota alta, com edifícios de habitação, bem como um Jardim de Infância. No mapa ao lado, aponta-se a área geral de intervenção, evidenciando a necessidade de criar ligações (pedonais) entre o Jardim de Infância à cota alta e a Escola Primára a meia-cota, e de ambos com o espaço da intervenção.

Os esquemas acima apontam o objectivo da intervenção ao nível da ocupação futura: a vermelho assinala-se o espaço ocupado pela intervenção pública; enquanto a azul surgem as áreas que são deixadas sem construção, de forma a que a iniciativa privada possa crescer a partir do programa público.

2.
programa

O projecto consiste em duas intervenções articuladas. Por um lado, estabelece-se um sistema de parques públicos, que ocupam a zona central do terreno, deixando as margens livres para construção futura. O próprio sistema de parques poderá crescer e alterar-se, espraiando-se para outras zonas de Alenquer que se encontrem desocupadas, e potenciando o surgimento de mais construção.

O 'portão' deste sistema - pelo menos na sua versão inicial, a que aqui se propõe - será um edifício formalmente consonante com o sistema dos parques, e contendo um centro de documentação dedicado às Crónicas Portuguesas. Textos seminais para a construção da História e da identidade portuguesas, as edições remotas das Crónicas encontram-se depositadas actualmente na Torre do Tombo em Lisboa. Apesar do seu trabalho exímio, esta instituição tem lamentado, nos últimos anos, a falta de espaço e de verbas para o poder desempenhar de forma plena.

Evidentemente, a opção de deslocar as peças respeitantes às Crónicas para um centro de documentação em Alenquer é polémica e, em

certo sentido, impraticável. Em primeiro lugar, tratando-se de documentos de interesse nacional, a tendência é sempre armazená-los em Lisboa, porque, é sabido, Portugal é acima de tudo a sua capital. Apesar de Alenquer se localizar ainda na Área Metropolitana de Lisboa (AML), não se encontra propriamente à distância de algumas estações de metro, ou de dez minutos de carro (vinte em hora de ponta). Mais ainda, esta ideia oferece a dificuldade de propor um edifício de grande especificidade, o que na prática poderia significar um ciclo de vida curto, além de um investimento público considerável num edifício cuja utilização primeira seria por académicos e outros estudiosos.

No entanto, estes são ambos riscos que o projecto assume. No que concerne o carácter extremamente específico do programa, o projecto procura resolvê-lo a partir da criação de um edifício modular, em que os limites entre os espaços são definidos pelas próprias características dos módulos utilizados, e não pela criação de espaços interiores distintos dentro do mesmo módulo. Isto permite que o programa do edifício seja desmantelado e que o edifício seja reutilizado através de intervenções pontuais ou, por outro lado, através do acrescento de mais módulos que aumentem a área útil, ou da demolição de módulos existentes para a diminuir - uma lógica, de resto, semelhante à do sistema dos parques.

Já no que concerne o problema da localização de um programa de interesse nacional fora de Lisboa, trata-se de um problema de cariz ideológico, que o projecto assume com todos os riscos que isso comporta. Já nos idos do século XIX, Camilo Castelo Branco foi incansável na sua crítica ao poder centralizado numa Lisboa que desconhece as realidades do resto do país e toma por nacionais aqueles que muitas vezes são hábitos de freguesia. Evidentemente, o Minho onde Camilo viveu era infinitamente mais distinto da Lisboa onde Camilo nasceu do que o Minho onde o autor deste projecto nasceu é da Lisboa onde actualmente vive. O que não significa que a acentuada centralização do poder se tenha tornado mais legítima, ou que aqueles que exercem actualmente o poder a partir da capital tenham uma consciência mais adequada das realidades do resto do país. A descentralização tem sido um assunto caro a ideólogos de esquerda como de direita, e ainda que aqui não se trate propriamente de fazer um 'statement' partidário, não se nega o carácter político do projecto. No entanto, a lógica que assiste ao investimento público num sistema de parques (públicos) é a mesma que assiste à criação de um centro de documentação nacional em Alenquer: se a tributação é distribuída igualmente pelos cidadãos, independentemente da sua localização no território, é chegada a altura dos investimentos dessa tributação começarem a ser distribuídos também de forma mais independente pelo território. Caso contrário, Calisto Elói, o herói caído de «A Queda dum anjo» (1862), poderia muito bem estar a discursar hoje na Assembleia.

3.
referências

As referências que serviram de base ao projecto partiram dos princípios gerais defini-dos pela estratégia de grupo, e também das características do terreno e da ocupação que dele se procurava. Tratando-se de um terreno bastante amplo, do qual se decidiu ocupar uma parte significativa, era importante evitar o edifício monumental, cuja esca-la pareceu desadequada tendo em conta a malha urbana de Alenquer e a proximidade com o Convento de S. Francisco.

Era importante, por isso, que o projecto - quer na sua componente de espaço público, quer no que concerne o próprio edifício - conjugasse diferentes elementos significati-vos, disseminados ao longo do espaço. Esta solução controlaria a escala de cada um dos elementos da intervenção. As pinturas de **Joram Roukes** (acima, esquerda) e **Robert Motherwell** (acima, direita) são também construídas através deste 'assem-blage' de diferentes elementos articulados até formarem um todo.

Por outro lado, tendo em conta as características geomorfológicas do terreno, pro-curou-se assumir o confronto entre as formas telúricas da natureza e os elementos geometrizados do projecto, claramente artificiais. A solução encontrada foi o desenho de formas modulares, que pudessem repetir-se no edifício e no espaço público, sendo individuadas através de diferentes agrupamentos.

Para compreender a lógica modular, bem como a maneira de instrumentalizar os módulos sem resvalar para o formalismo, foi importante a análise de projectos como os escritórios Tripolis de **Aldo Van Eyck** (acima) ou o centro de reabilitação para paralisia cerebral de **Cândido Palma de Melo** (abaixo). Estes arquitectos utilizam módulos regulares, cuja utilização depende inerentemente da sua articulação. Por outro lado, a coesão formal dos edifícios garante que estes podem crescer sem perder as suas características identitárias.

Os módulos - e particularmente aqueles que são utilizados para a criação de espaços públicos (praças), são implantados no terreno de forma a aproveitar alguns dos percursos que pareceram mais relevantes do ponto de vista da conectividade. Assim, procura-se estabelecer uma ligação entre a cota baixa onde é implantado o centro de documentação, e a cota alta, onde se encontra o Convento de S. Francisco bem como várias habitações e onde há espaço suficiente para que, no futuro, a malha urbana de Alenquer se possa estender. Mais ainda, procurou-se criar um percurso que ligue o Jardim de Infância na cota alta com a Escola Primária à meia cota, e ambas com o Centro de Documentação - entendendo-se que não só há uma proximidade funcional entre ambas as pré-existências, mas que essas mesmas funções poderão encontrar no novo Centro um ponto de interesse.

Os parques disseminados pelo terreno seguem uma lógica inspirada na ideia do 'estame' de **Georges Candilis** e **Shadrach Woods** (acima), que propõe a criação de uma estrutura a partir da qual o edificado pode ir crescendo. No entanto, e dada a geometria repetitiva usada nos módulos, procurou-se uma articulação identificável mas livre.
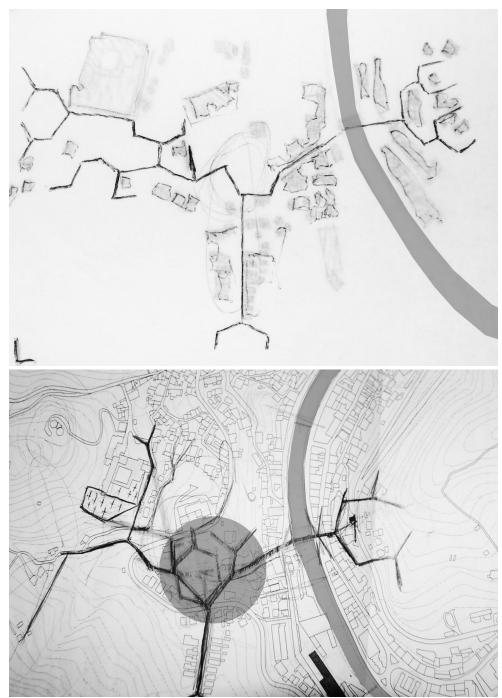
Uma última referência geral é o filme do realizador canadiano **David Cronenberg** «Crimes of the future» (1970), filmado no Scarborough College (Toronto) do arquitecto **John Andrews** (ao lado).

O edifício apresenta uma estrutura baseada na repetição de elementos pré-fabricados de betão e aço que, apesar da sua aparência massiva, nem por isso deixam de criar espaços - quer interiores quer exteriores - emotivos e intensos, que o carácter experimental do filme ajuda a evidenciar.
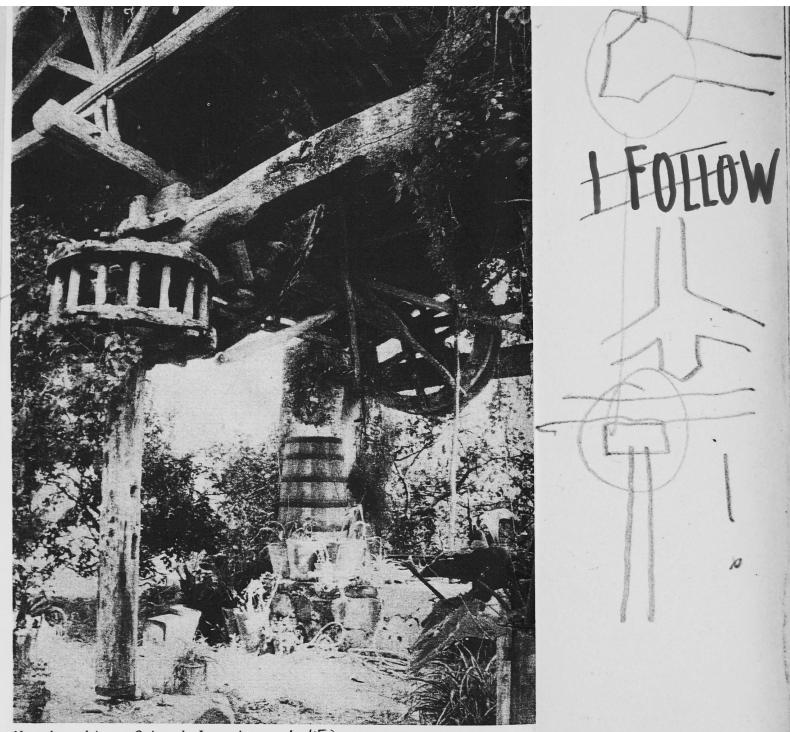
A utilização de grelhas nas fachadas é particularmente importante, pois, como demonstrado em várias sequências do filme, criam uma dialética específica no contexto dos vários espaços, assumindo a presença do edifício, sem deixar de criar uma relação entre cada divisão e os espaços concomitantes, quer exteriores, quer interiores.

**4.
desenvolvimento
projectual**

ligações possíveis a partir do terreno seleccionado

Nora de madeira — Quinta da Junqueira — p. 150

Coreto de Abrigada - J. ZZ

VIVER ALENQUER
Um mundo a descobrir às portas de Lisboa

PALÁCIO MUNICIPAL DE ALENQUER
Edifício neoclássico inaugurado em 1890, no seu interior é digno de referência o Salão Nobre e a Sala Dr. Teófilo Carvalho dos Santos, antigo tribunal.

CASA E IGREJA DO ESPÍRITO SANTO
Antes da sua edificação, ali existiam os paços da família real. D. Isabel, a Rainha Santa, transformou-os em albergaria, ocorrendo aí o milagre das rosas. As Festas do Espírito Santo dali partiram.

CASTELO DE ALENQUER
Fortaleza de grande valor estratégico na linha defensiva da margem direita do Tejo durante a Idade Média. Hoje restam apenas alguns troços das muralhas, a Porta da Conceição e a Torre da Couraça.
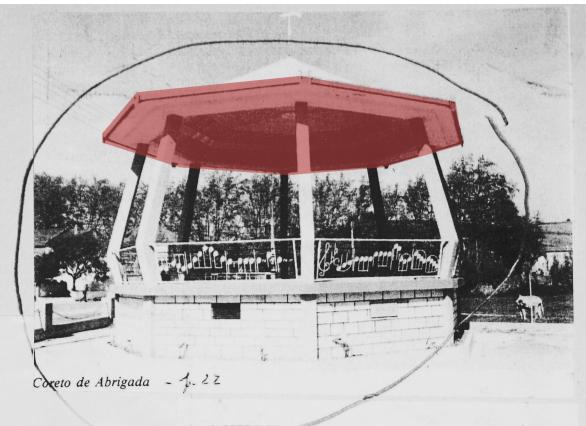
CONVENTO DE S. FRANCISCO
Primeiro convento franciscano fundado em Portugal, por D. Sancha, em 1222. O portal manuelino da Casa do Capítulo está classificado como Monumento Nacional desde 1910.
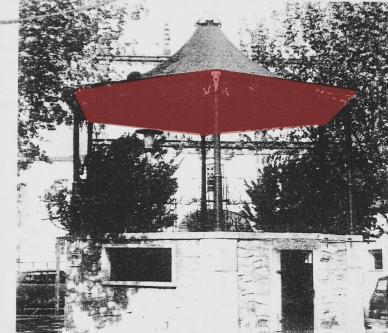
MUSEU DAMIÃO DE GÓIS E DAS VÍTIMAS DA INQUISIÇÃO
Antiga Igreja de Santa Maria da Várzea, a inaugurar como museu em outubro de 2016 dedicado à vida e obra do grande humanista e das vítimas da Inquisição.
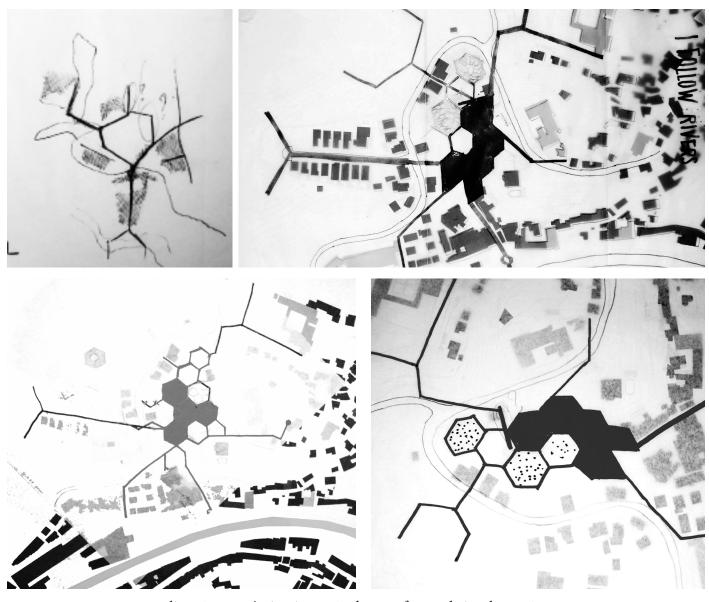
Coreto de Merceana - pg. ZZ
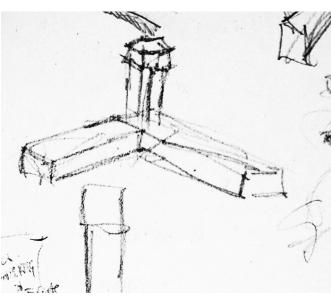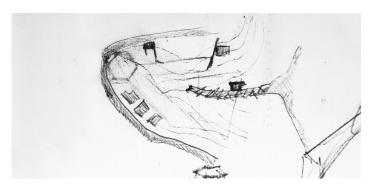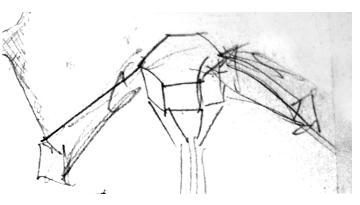
ligações possíveis e inserção de uma forma de implantação
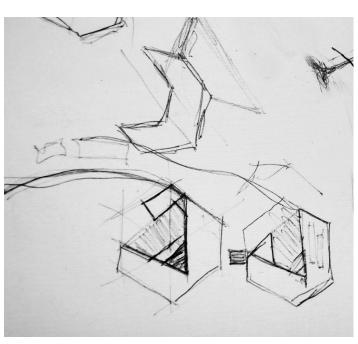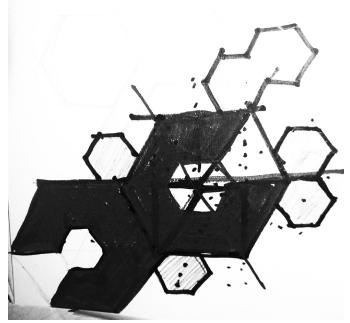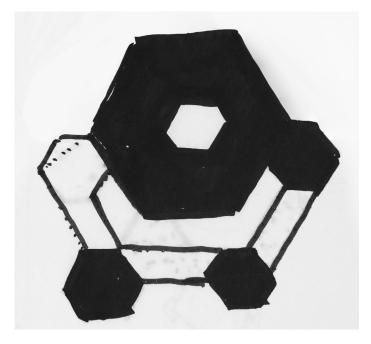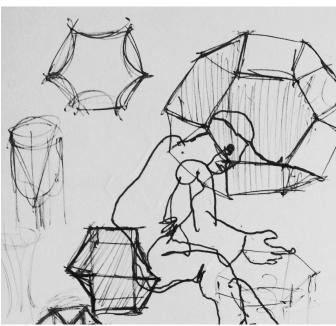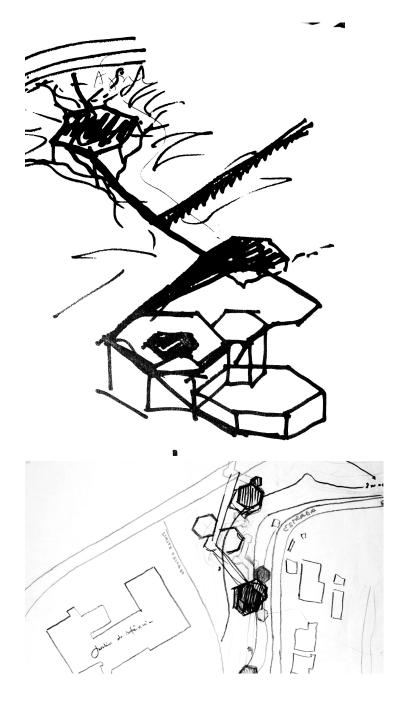
Dado o carácter quase abandonado do terreno, e a sua centralidade no contexto de Alenquer, as possibilidades oferecidas em termos de ligações urbanas eram várias, tendo-se optado por enfatizar aquelas que tinham relação mais directa entre si. No entanto, reconhece-se que muitas outras ligações poderiam ser asseguradas pelo projecto de intervenção de espaço público. A forma hexagonal - surgida numa recolha iconográfica sobre Alenquer - foi escolhida como base para o projecto urbano e para o projecto de arquitectura, dada a sua versatilidade. Atravées do hexágono, as ligações (ou estames) podem multiplicar-se sem prejudicar a integridade formal do projecto.

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O edíficio é inserido na estrutura que organiza o espaço público, entendendo que o edifício deve servir como uma entrada ou saída do sistema de espaços públicos. Nesse sentido, o projecto alberga um programa público - um centro de documentação dedicado às Crónicas Portuguesas em homenagem a Damião de Góis - que pode inserir-se na vida da vila, mas também ser utilizado por visitantes do exterior.

Os módulos do centro de documentação são elevados em relação ao solo, de forma a integrar a estrutura modular decorrente dos parques num outro sistema complementar, que possa alterar a escala da intervenção, o que pode ser de grande importância caso o sistema seja prolongado para lá da intervenção inicial.

Esta mudança de sistema também permite a criação de espaços públicos numa escala diferente, que articule a pequena dimensão dos parques da intervenção com a escala maior do cruzamento da Travessa de S. Benedito com a Rua das Guerras. A elevação do edifício também permite uma articulação com o declive, aproveitando-o para criar uma vista geral sobre a vila.

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1. galería
2. sala de reuniões / apresentação
3. arquivo
4. átrio / repositões
5. i.s. públicas

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Planta de Conjunto

**5.
projecto
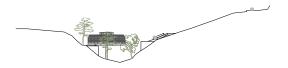final**

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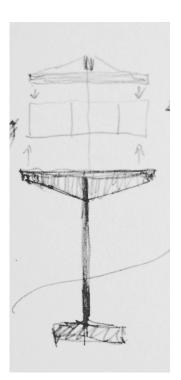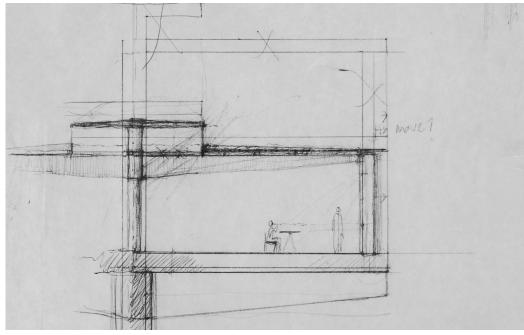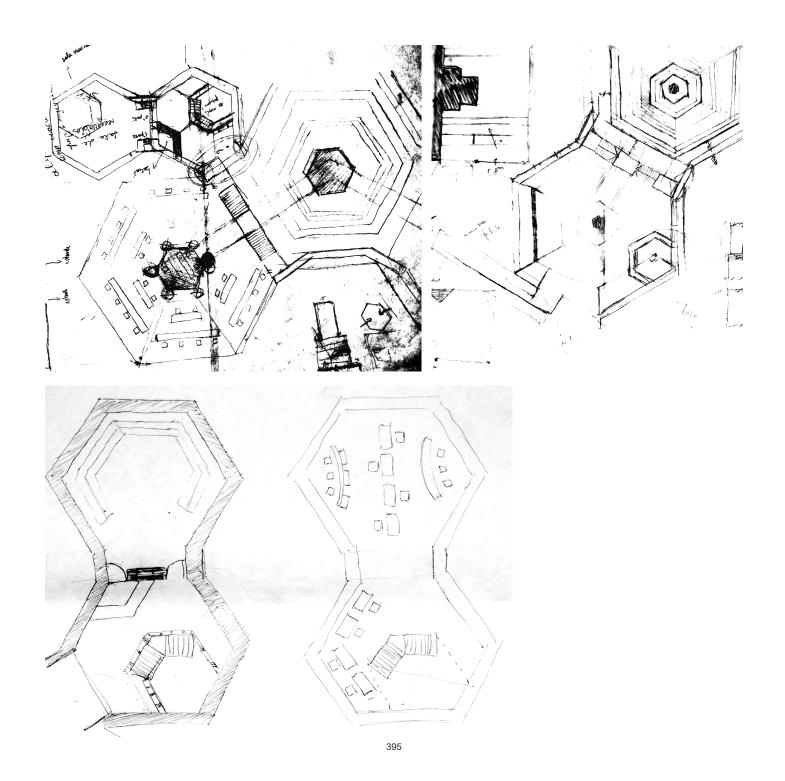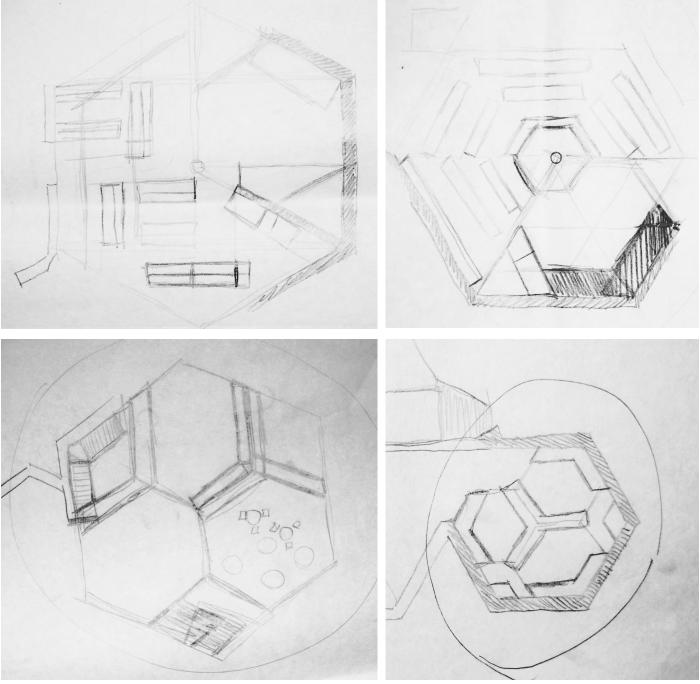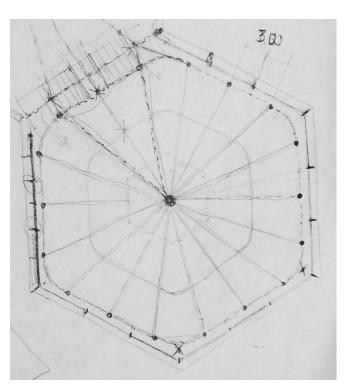
Mapa de Edificado   Esc. 1.1000
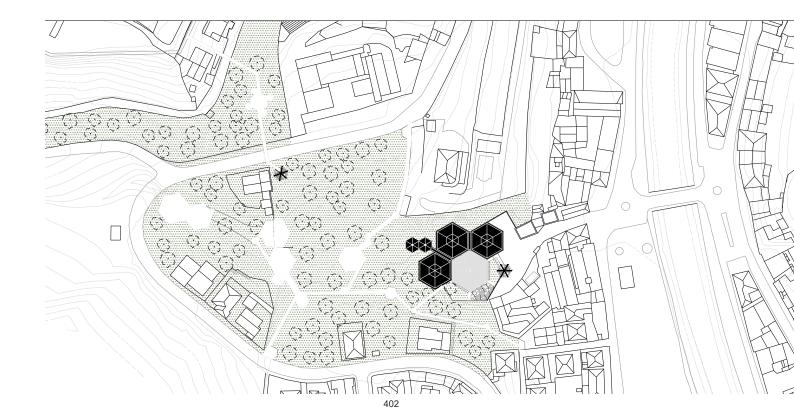
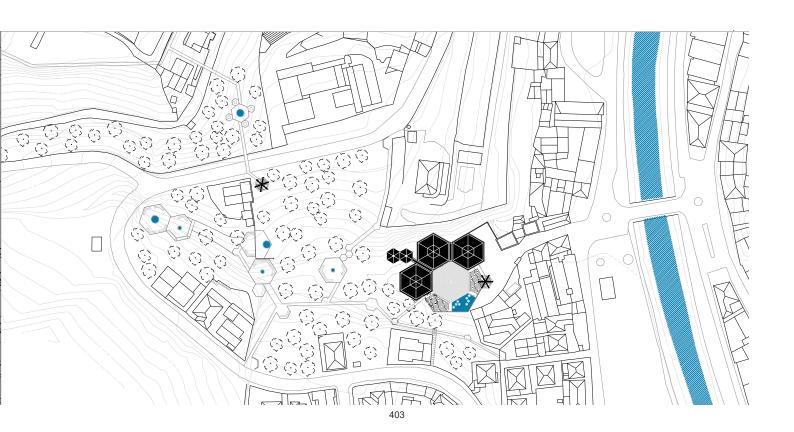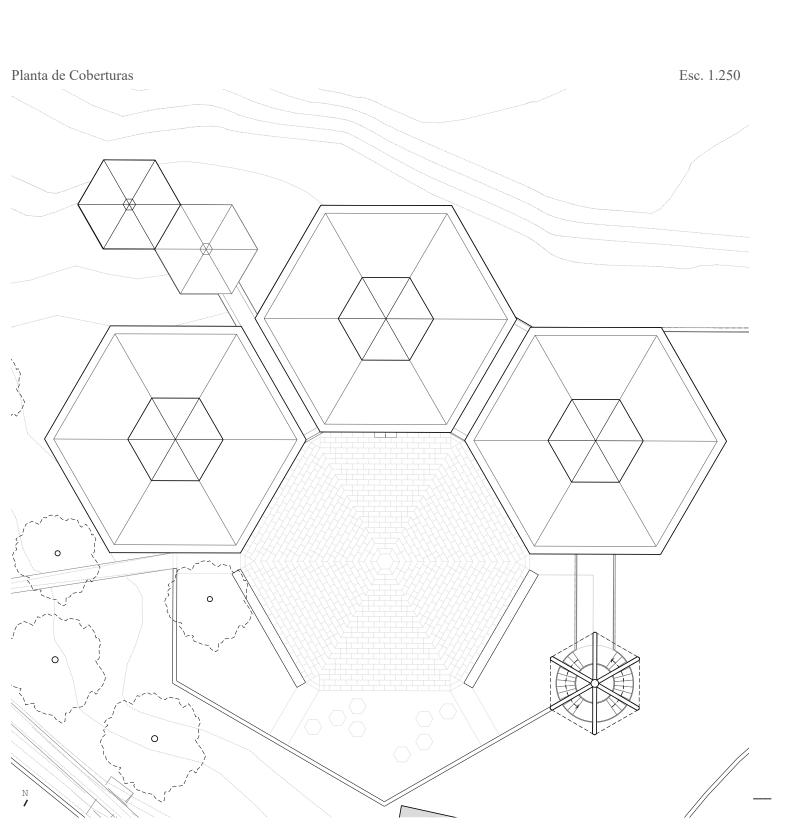Mapa de rede de mobilidade e perfil transversal do terreno

Mapa de espaços verdes   Esc. 1.1000
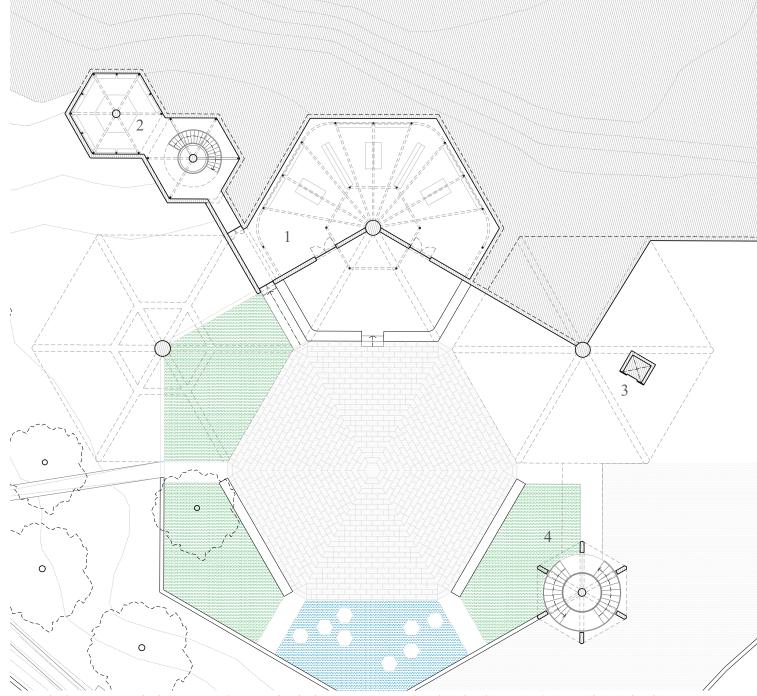
Mapa de espaços de água e perfil longitudinal do terreno

Esc. 1.1000

N
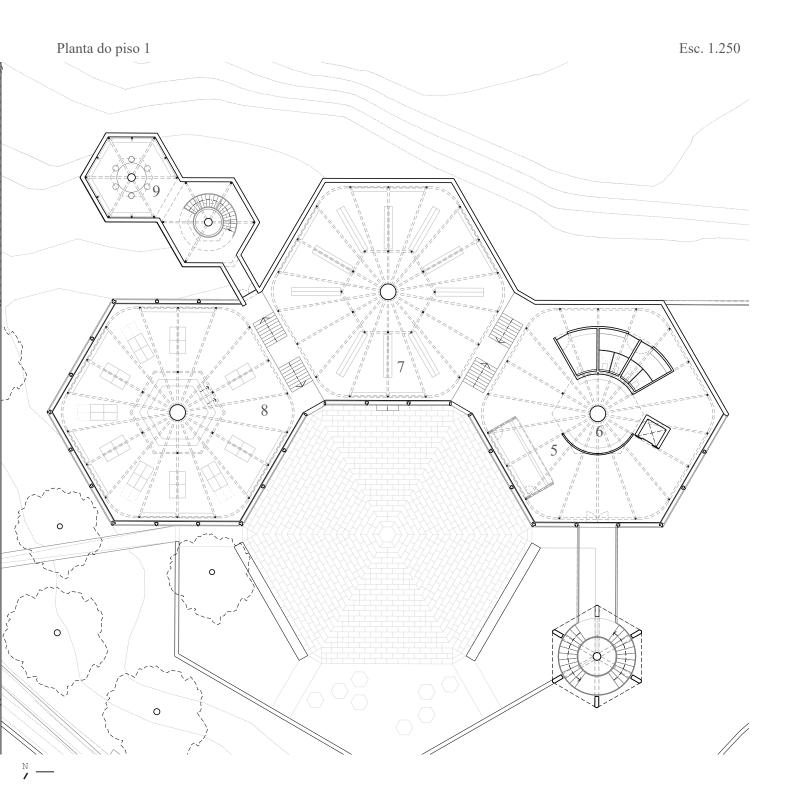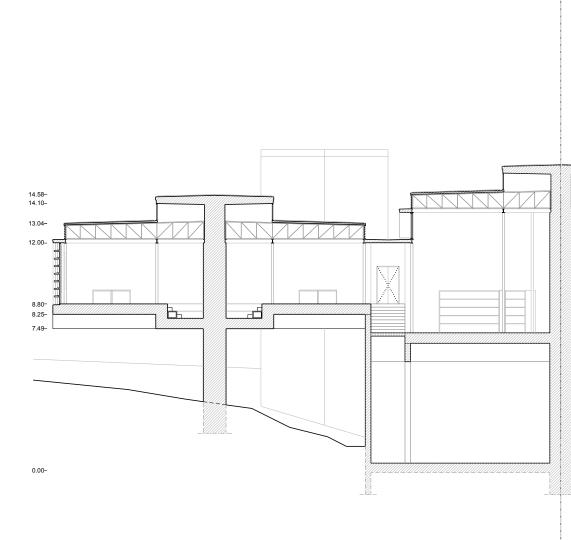
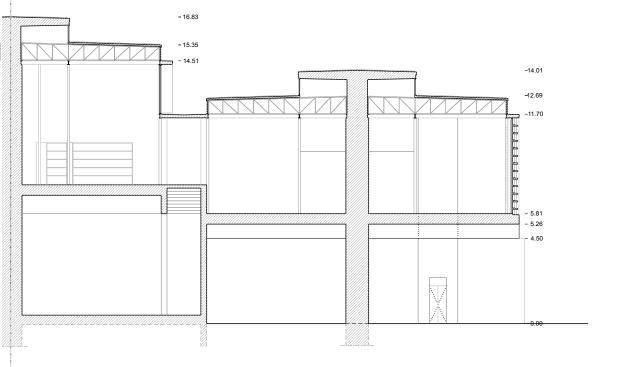Planta do piso 0   Esc. 1.250

1 - Sala de tratamento de documentos; 2 - Consulta de documentos raros; 3 - Elevador de acesso; 4 - Torre de escadas de acesso;
5 - Recepção; 6 - Cacifos; 7 - Biblioteca; 8 - Sala de Leitura; 9 - Sala de Arquivo
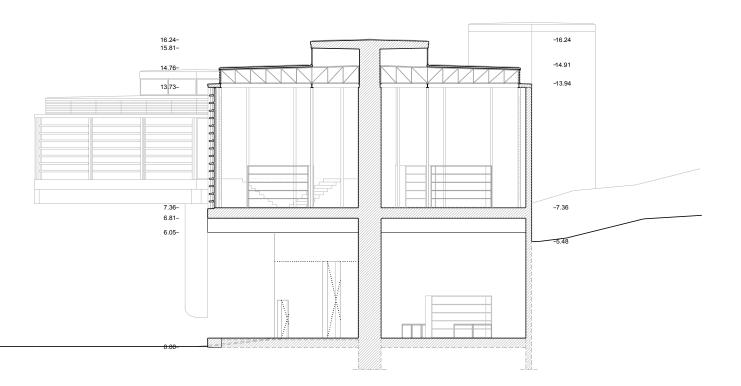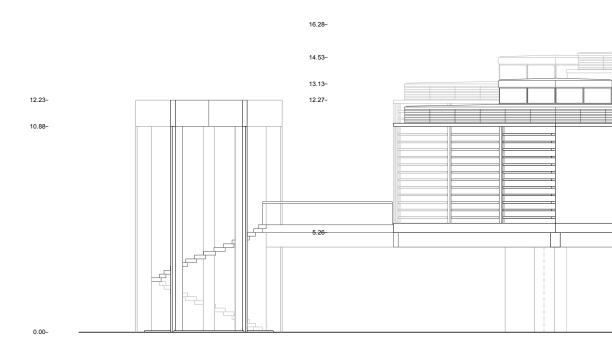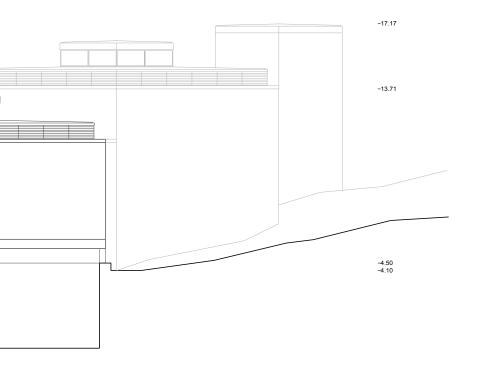
9

7

8

5

6

N

14.58–
14.10–

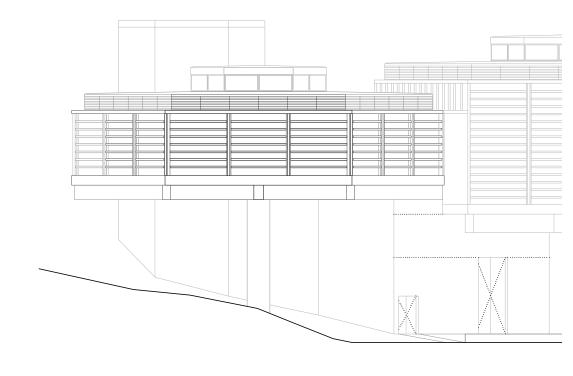13.04–

12.00–

8.80–
8.25–

7.49–

0.00–

Corte longitudinal   Esc. 1.200

- 16.83

- 15.35
- 14.51

-14.01

-12.69

-11.70

- 5.81
- 5.26

- 4.50

0.00

Corte Transversal   Esc. 1.200

16.24–
15.81–

14.76–   −16.24

13.73–   −14.91

                                                                                          −13.94

7.36–   −7.36
6.81–
6.05–   −5.48

0.00–

16.28–

14.53–

13.13–

12.23–   12.27–

10.88–

5.26–

0.00–

Alçado 1   Esc. 1.200

−17.17

−13.71

−4.50
−4.10

Alçado 2   Esc. 1.200

−17.03
−16.28

−14.74

−13.88
−13.45
−12.95

−11.91

−11.05

−5.67

−4.50

0.00

5.80
5.66

5.32

4.42
4.26

3.40
3.22

0.00

-0.55
-0.76

-1.31
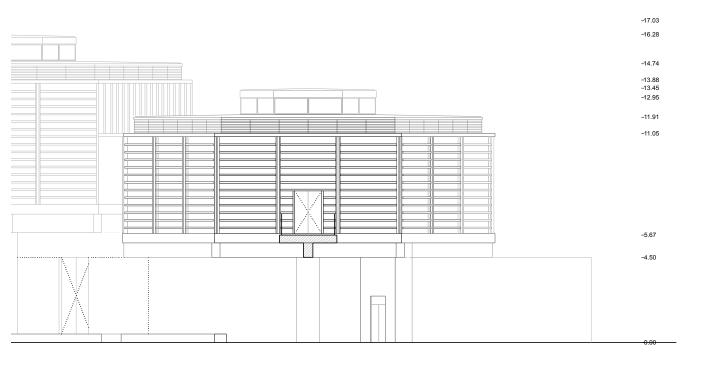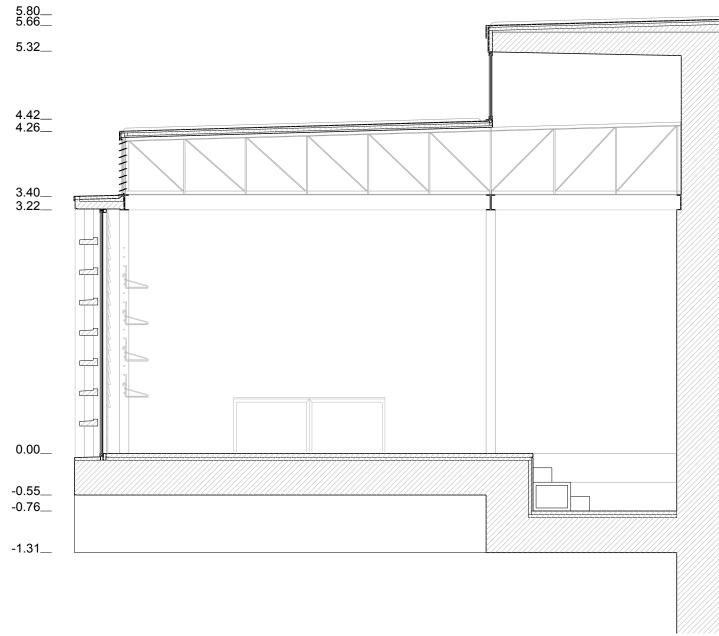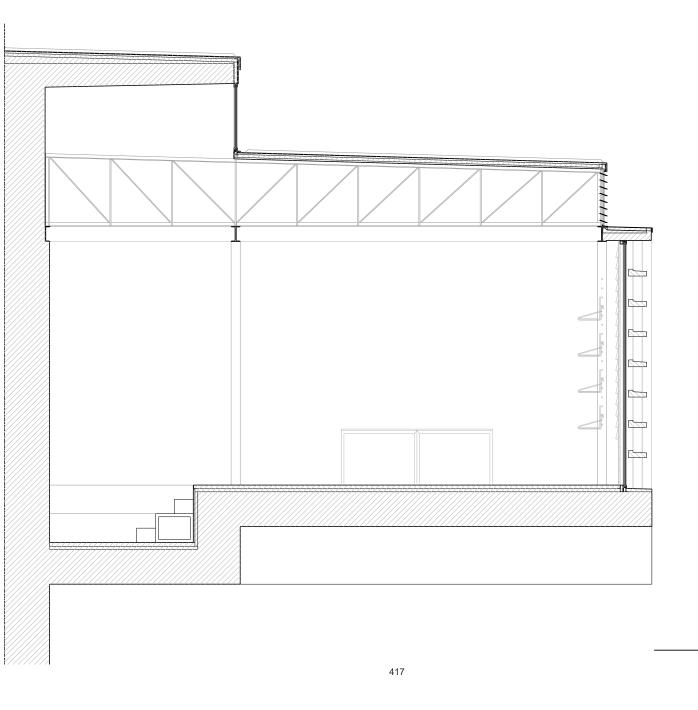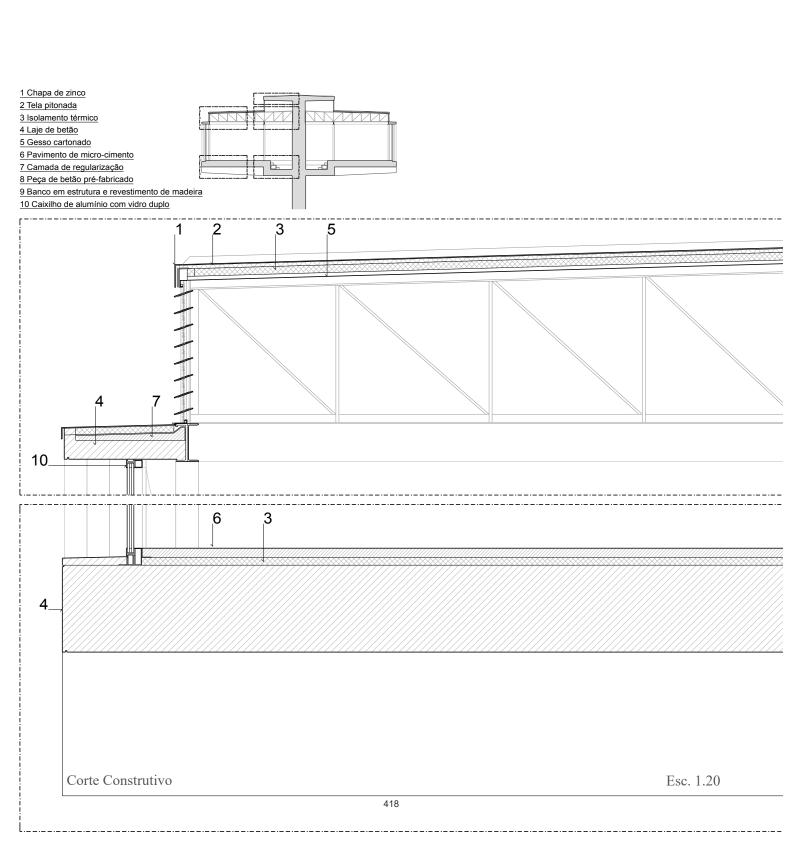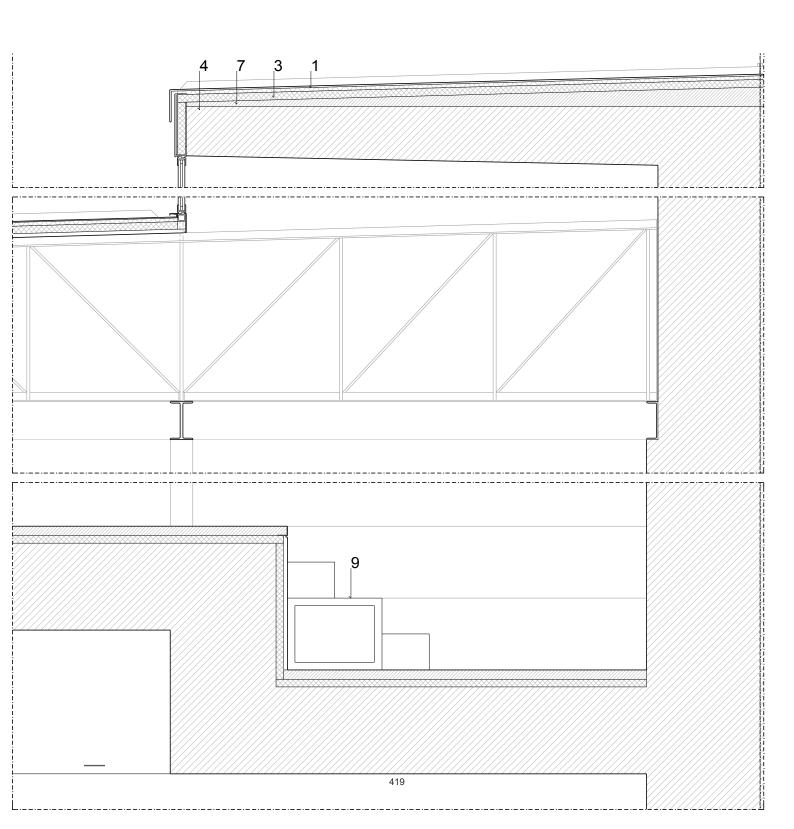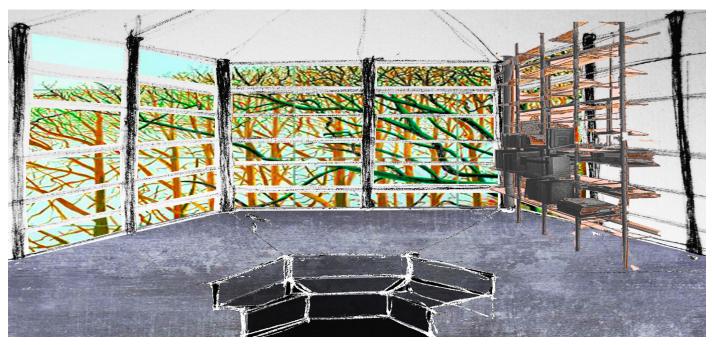
Corte da sala de leitura   Esc. 1.50

1 Chapa de zinco
2 Tela pitonada
3 Isolamento térmico
4 Laje de betão
5 Gesso cartonado
6 Pavimento de micro-cimento
7 Camada de regularização
8 Peça de betão pré-fabricado
9 Banco em estrutura e revestimento de madeira
10 Caixilho de alumínio com vidro duplo

Corte Construtivo

Esc. 1.20

418

4 7 3 1

9

419

6.
memória
justificativa*

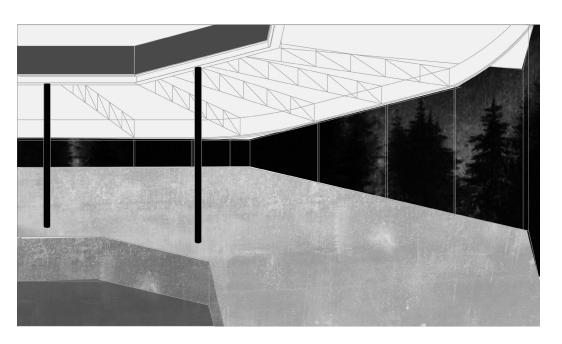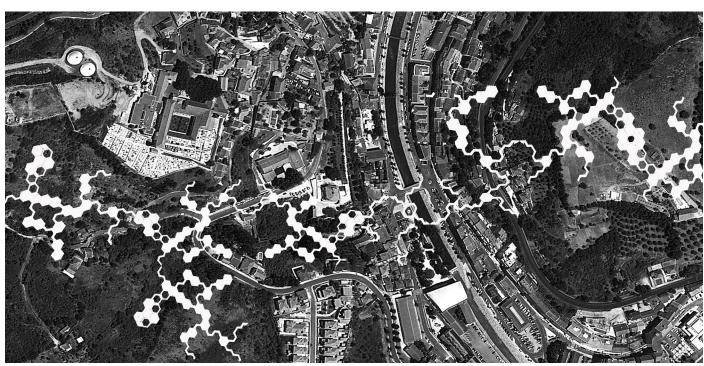O terreno seleccionado tem uma área bastante considerável, bem como uma morfologia marcada por declives acentuados. A ocupação por edifícios verifica-se apenas nos limites, tanto na cota baixa com um bloco de apartamentos (que é demolido no contexto da intervenção) e o Museu João Mário; como na cota alta, com edifícios de habitação, bem como um Jardim de Infância. No mapa ao lado, aponta-se a área geral de intervenção, evidenciando a necessidade de criar ligações (pedonais) entre o Jardim de Infância à cota alta e a Escola Primára a meia-cota, e de ambos com o espaço da intervenção.

É prevista uma separação entre espaço ocupado pela intervenção pública e várias áreas deixadas sem construção, de forma a que a iniciativa privada possa crescer a partir do programa público.

stabelece-se um sistema de parques públicos, que ocupam a zona central do terreno, deixando as margens livres para construção futura. O próprio sistema de parques poderá crescer e alterar-se, espraiando-se para outras zonas de Alenquer que se encontrem desocupadas, e potenciando o surgimento de mais construção.

O 'portão' deste sistema - pelo menos na sua versão inicial, a que aqui se propõe - será um edifício formalmente consonante com o sistema dos parques, e contendo um centro de documentação dedicado às Crónicas Portuguesas. Textos seminais para a construção da História e da identidade portuguesas, as edições remotas das Crónicas encontram-se depositadas actualmente na Torre do Tombo em Lisboa. Apesar do seu trabalho exímio, esta instituição tem lamentado, nos últimos anos, a falta de espaço e de verbas para o poder desempenhar de forma plena.

Evidentemente, a opção de deslocar as peças respeitantes às Crónicas para um centro de documentação em Alenquer é polémica e, em certo sentido, impraticável. Em primeiro lugar, tratando-se de documentos de interesse nacional, a tendência é sempre armazená-los em Lisboa, porque, é sabido, Portugal é acima de tudo a sua capital.

Apesar de Alenquer se localizar ainda na Área Metropolitana de Lisboa (AML), não se encontra propriamente à distância de algumas estações de metro, ou de dez minutos de carro (vinte em hora de ponta). Mais ainda, esta ideia oferece a dificuldade de propor um edifício de grande especificidade, o que na prática poderia

significar um ciclo de vida curto, além de um investimento público considerável num edifício cuja utilização primeira seria por académicos e outros estudiosos.

No entanto, estes são ambos riscos que o projecto assume. No que concerne o carácter extremamente específico do programa, o projecto procura resolvê-lo a partir da criação de um edifício modular, em que os limites entre os espaços são definidos pelas próprias características dos módulos utilizados, e não pela criação de espaços interiores distintos dentro do mesmo módulo. Isto permite que o programa do edifício seja desmantelado e que o edifício seja reutilizado através de intervenções pontuais ou, por outro lado, através do acrescento de mais módulos que aumentem a área útil,

ou da demolição de módulos existentes para a diminuir - uma lógica, de resto, semelhante à do sistema dos parques. Já no que concerne o problema da localização de um programa de interesse nacional fora de Lisboa, trata-se de um problema de cariz ideológico, que o projecto assume com todos os riscos que isso comporta. Já nos idos do século XIX, Camilo Castelo Branco foi incansável na sua crítica ao poder centralizado numa Lisboa que desconhece as realidades do resto do país e toma por nacionais aqueles que muitas vezes são hábitos de freguesia. Evidentemente, o Minho onde Camilo viveu era infinitamente mais distinto da Lisboa onde Camilo nasceu do que o Minho onde o autor deste projecto nasceu é da Lisboa onde actualmente vive. O que não significa que a acentuada centralização do poder se tenha tornado mais legítima, ou que aqueles que exercem actualmente o poder a partir da capital tenham uma consciência mais adequada das realidades do resto do país. A descentralização tem sido um assunto caro a ideólogos de esquerda como de direita, e ainda que aqui não se trate propriamente de fazer um 'statement' partidário, não se nega o carácter político do projecto. No entanto, a lógica que assiste ao investimento público num sistema de parques (públicos) é a mesma que assiste à criação de um centro de documentação nacional em Alenquer: se a tributação é distribuída igualmente pelos cidadãos, independentemente da sua localização no território, é chegada a altura dos investimentos dessa tributação começarem a ser distribuídos também de forma mais independente pelo território. Caso contrário, Calisto Elói, o herói caído de «A Queda dum anjo» (1862), poderia muito bem estar a discursar hoje na Assembleia.

As referências que serviram de base ao projecto partiram dos princípios gerais definidos pela estratégia de grupo, e também das características do terreno e da ocupação que dele se procurava. Tratando-se de um terreno bastante amplo, do qual se decidiu ocupar uma parte significativa, era importante evitar o edifício monumental, cuja escala pareceu desadequada tendo em conta a malha urbana de Alenquer e a proximidade com o Convento de S. Francisco. Era importante, por isso, que o projecto - quer na sua componente de espaço público, quer no que concerne o próprio edifício - conjugasse diferentes elementos significativos, disseminados ao longo do espaço. Esta solução controlaria a escala de cada um dos elementos da intervenção. As pinturas de Joram Roukes e Robert Motherwell são também construídas através deste 'assemblage' de diferentes elementos articulados até formarem um todo.

Por outro lado, tendo em conta as características geomorfológicas do terreno, procurou-se assumir o confronto entre as formas telúricas da natureza e os elementos geometrizados do projecto, claramente artificiais. A solução encontrada foi o desenho de formas modulares, que pudessem repetir-se no edifício e no espaço público, sendo individuadas através de diferentes agrupamentos.

Para compreender a lógica modular, bem como a maneira de instrumentalizar os módulos sem resvalar para o formalismo, foi importante a análise de projectos como os escritórios Tripolis de Aldo Van Eyck ou o centro de reabilitação para paralisia cerebral de Cândido Palma de Melo. Os módulos - e particularmente aqueles que são utilizados para a criação de espaços públicos (praças), são implantados no terreno de forma a aproveitar alguns dos percursos que pareceram mais relevantes do ponto de vista da conectividade. Assim, procura-se estabelecer uma ligação entre a cota baixa onde é implantado o centro de documentação, e a cota alta, onde se encontra o Convento de S. Francisco bem como várias habitações e onde há espaço suficiente para que, no futuro, a malha urbana de Alenquer se possa estender. Mais ainda, procurou-se criar um percurso que ligue o Jardim de Infância na cota alta com a Escola Primária à meia cota, e ambas com o Centro de Documentação - entendendo-se que não só há uma proximidade funcional entre ambas as pré-existências, mas que essas mesmas funções poderão encontrar no novo Centro um ponto de interesse. Os parques disseminados pelo terreno seguem uma lógica inspirada na ideia do 'estame' de Georges Candilis e

Shadrach Woods, que propõe a criação de uma estrutura a partir da qual o edificado pode ir crescendo através de articulações identificáveis mas livres.

Dado o carácter quase abandonado do terreno,e a sua centralidade no contexto de Alenquer, as possibilidades oferecidas em termos de ligações urbanas eram várias, tendo-se optado por enfatizar aquelas que tinham relação mais directa entre si. No entanto, reconhece-se que muitas outras ligações poderiam ser asseguradas pelo projecto de intervenção de espaço público. A forma hexagonal - surgida numa recolha iconográfica sobre Alenquer - foi escolhida como base para o projecto urbano e para o projecto de arquitectura, dada a sua versatilidade. Através do hexágono, as ligações (ou estames) podem multiplicar-se sem prejudicar a integridade formal do projecto.

O edíficio é inserido na estrutura que organiza o espaço público, entendendo que o edifício deve servir como uma entrada ou saída do sistema de espaços públicos. Nesse sentido, o projecto alberga um programa público - um centro de documentação dedicado às Crónicas Portuguesas em homenagem a Damião de Góis - que pode inserir-se na vida da vila, mas também ser utilizado por visitantes do exterior. Em princípio, as actividades do centro de documentação podem articular-se com as escolas nas proximidades, bem como com o Museu João Mário.

Os módulos do centro de documentação são elevados em relação ao solo, de forma a integrar a estrutura modular decorrente dos parques num outro sistema complementar, que possa alterar a escala da intervenção, o que pode ser de grande importância caso o sistema seja prolongado para lá da intervenção inicial.

Esta mudança de sistema também permite a criação de espaços públicos numa escala diferente, que articule a pequena dimensão dos parques da intervenção com a escala maior do cruzamento da Travessa de S. Benedito com a Rua das Guerras. A elevação do edifício também permite uma articulação com o declive, aproveitando-o para criar uma vista geral sobre a vila.

Em termos de construção, o edifício consiste numa espécie de 'gaiola' de betão, dentro da qual são inseridos planos de vidro, tornando a materialidade do edifício ambígua - um efeito reforçado pela integração no declive. Por outro lado, diminiu-se o mais possível a existência de paredes interiores, de forma a que, caso no futuro o programa do edifício se altere, seja possível adaptá-lo a novos programas sem necessidade de intervenções significativas. Do mesmo modo, a estrutura externa de betão pode ser transformada e o seu interior utilizado de diversas formas.