outdoor rooms

This book is the outcome of a diploma thesis conducted at the Technical University of Graz and an intership at Arriola & Fiol arquitectes in Barcelona.

In form of a literay montage it explains the guiding principles of outdoor rooms and indoor exteriors and its underlying idea - the fusion of the private and the public sphere. All the citations are explanatory notes while also presenting theoretical underpinnings, both historical and ideological. The citated autors are: Hannah Arendt, Andreu Arriola, Marc Augé, Pier Vittorio Aureli, Ulrich Beck,Walter Benjamin, Denise Scott Brown, Françoise Choay, Aldo van Eyck, Carme Fiol, Walter Gropius, Jürgen Habermas, Peter Handke, Herman Hertzberger, Geoffrey Jellicoe, Philip Johnson, Kevin Lynch, Joost Meuwissen, Rafael Moneo, Olivier Mongin, Christian de Portzamparc, Pablo Picasso, Richard Rorty, Ignasi de Sola - Morales, Manuel de Sola - Morales, Alison and Peter Smithsons, Aldo Rossi, Robert Slutzky, Richard Sennett, Robert Venturi and many others ...

outdoor rooms
außenräume
espaces extérieurs
habitaciones exteriores

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Außenräume, Espaces Extérieurs, Habitaciones Exteriores

Diplomarbeit
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Outdoor Rooms

Außenräume, Espaces Extérieurs, Habitaciones Exteriores

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Außenräume, Espaces Extérieurs, Habitaciones Exteriores

by

Andreas Wolfgang Puck

Contents

Introduction

Method of this project: literary montage.
I have nothing to say.
Only to show."

This citation from Walter Benjamin's Arcades Project is now, that the book is finished, at the core of its making. I think it's important to explain that this diploma thesis is not the traditional diploma thesis envisioned when I started working on it. In its final form it is an attempt to explain the guiding principles of outdoor rooms and indoor exteriors in a literary montage.

Rolf Tiedmann, editor of "The Arcades Project" proposed as metaphor for the collection of citations from Walter Benjamin the floor plan or the building pit. Whether we prefer the floor plan or the building pit for the handed down material from Walter Benjamin, remains to be seen. The decision, whether to talk about this collection of citations about floor plan, building pit or the framework of a building, is difficult to explain.

During the process of making the decision, I felt the need to work on the building pit, the foundation of the work. All the citations are explanatory notes that attempt to explain the architecture of outdoor rooms and indoor exteriors - while also presenting theoretical underpinnings, both historical and ideological.

To stay in the frame of the house, the accumulated citations are the building material, the bricks, from which my diploma thesis derives. My personal reflections are the mortar. Traditionally in brickwork there is always a mortar joint, but here the mortar is virtually nonexistent. The desire to avoid the literal can be seen in the process of organisation to eliminate the joints. The absence of joints turns the text into a pure presence of collage, while at the same time it is

hard to distinguish the different authors who are citated while reading. Every author appears to participate in any current of thought.

> *"To write history thus means to cite history. It belongs to the concept of citation, however, that the historical object in each case is torn from its context"*
>
> -Walter Benjamin.

The recognition and disembedding of the key phrases, which were the essence of the thesis, was my primery task. In that point the literary montage assembles the work of the architect – to produce meaning out of something already existing.

I left the text fragments in their original language. The collage doesn't falsify their constituent parts! It doesn't dilute the facts! This lead to a diploma thesis made in four different languages. English, German, French and Spanish. Duly the main part of the work is written in English, the bibliography is therefore made in Chicago Style. It offers the advantage that everything appears as it is meant to appear.

To offer the clearness that is necessary for an evenhanded assement of the project the words of the author are penned in Futura light; citations are in Times-font - a classical typewriter font with good readability. The images in the exursuses are intended to illustrate specific facts of text and underline the project aspects. I have included the original images of the projects to show how they were perceived by the architects when they were first built. Their explanatory drawings were added to make certain topics more intelligible.

Once the reader is familiar with the architecture of the outdoor room he/she will at the end without any great difficulty understand every citation and topic of the work and he/she can understand what fascinated me about it and why I chose it and what part it takes in this work, why it is central point that connects the whole.

Now that I've explained the method of the work, let me explain the different chapters and what I focus on. I start with a philosophical prologue that is constructed out of three essays. The first is by Richard Rorty, the second by Manuel de Sola-Morales and the third by Jean-Louis Cohen. It develops around Platon's attempt to answer the question "Why is it in one's interest to be just?" and the underlying principle to combine the public and the private spheres.

Chapter 1 is a chronological fragmented chain of historical events. I concentrate on the combination of public and private spheres and their interrelation to the building environment. The historical events that I chose are the ancient Greek society, Paris under the reign of Henri IV and the urban condition of our cities at the time of globalization and privatization.

The digressions in the excursuses I and II to building examples are complementary to the understanding of the deployment of interior/exterior. It is in the comparison of the Farnsworth house and the Beires house where theory seemed to be explainable through actual comparison of building work.

Chapter 2, the discreet charm of paradoxes, deals with the character of the civic and domestic architectural vocabulary. Their articulations can give rise to ambiguities and possibilities and can work as counterpart to the puritanically moral language of modern orthodox architecture. The translation of private and public into the architec-

tural terms of collective and individual, I consider problems of context of the contemporary project and thus the development of building the site into topographical syntax with cubist strategy.

Chapter 3 deals with the physical qualities of the building environment in terms of light, material, scale; ambiguities and functionalism in architecture and the final thesis, the re-statement of public and private spaces and their notion as opposed to interior and exterior.

The diversity of citations helps to clarify the work and reflects the broadness of the topic. I hope to find understanding that it was of significance to touch on many different topics. Responding to so many different aspects was necessary to bring my inner monologue for the present to standstill. Therefore this work is qualified as diploma thesis, a preliminary step towards becoming an architect.

I would like to express my gratitude to the many people that have contributed to the realization of this diploma thesis.

First of all I must mention my supervisor Prof. Joost Meuwissen who will recognize how the work develops around oppositions, as he implicated in our first meeting.

Andreu Arriola and Carmen Fiol, who are responsible for the title and with whom I have had discussions about the notions of outdoor rooms in the practice of architecture at their office in Barcelona - the birthplace of European public squares. While reading these pages they may recall our conversations and my struggles to find answers to the problems posed by outdoor rooms and indoor exteriors.

I would like to recognize my dept to the people who have been directly involved in the work that goes into the publishing of a diploma thesis. I must first mention Brenda Pacher who

revised the English parts and further Danielle Vallet Kleiner for reviewing the other language parts. Further I would like to note the valuable contribution of Mireille Dodart, who provided space when it was needed. Finally I would like to express my gratitude to my parents Carmen and Wolfgang Puck and my Love Francisca Nieto-Montes, I hope they will see this project as their own, since I cannot imaging having been able to complete my work without their constant support.

Prologue

Why is it in one's interest to be just?

The attempt to fuse the public and the private lies behind both Plato's attempt to answer the question "Why is it in one's interest to be just?" and Christianity's claim that perfect self-realization can be attained through service to others. Such metaphysical or theological attempts to unite a striving for perfection with a sense of community require us to acknowledge a common human nature. They ask us to believe that what is most important to each of us is what we have in common with others - that the springs of private fulfillment and of human solidarity are the same. Skeptics like Nietzsche have urged that metaphysics and theology are transparent attempts to make altruism look more reasonable than it is. Yet such skeptics typically have their own theories of human nature. They, too, claim that there is something common to all human beings - for example, the will to power, or libidinal impulses. Their point is that at the "deepest" level of the self there is *no* sense of human solidarity, that this sense is a "mere" artifact of human socialization. So such skeptics become antisocial. They turn their backs on the very idea of a community larger than a tiny circle of initiates.

Ever since Hegel, however, historicist thinkers have tried to get beyond this familiar standoff. They have denied that there is such a thing as "human nature" or the "deepest level of the self." Their strategy has been to insist that socialization, and thus historical circumstance, goes all the way down - that there is nothing

1. Richard Rorty, *Contingency, Irony, and Solidarity*. 5th ed. (Cambridge: Cambridge University Press, 1993), 8-9.

"beneath" socialization or prior to history which is definatory of the human. Such writers tell us that the question "What is it to be a human being?" should be replaced by questions like "What is it to inhabit a rich twentieth-century democratic society?" and "How can an inhabitant of such a society be more than the enactor of a role in a previously written script?" This historicist turn has helped free us, gradually but steadily, from theology and metaphysics - from the temptation to look for an escape from time and chance. It has helped us substitute Freedom for Truth as the goal of thinking and of social progress. But even after this substitution takes place, the old tension between the private and the public remains. Historicists in whom the desire for self-creation, for private autonomy, dominates (e.g., Heidegger and Foucault) still tend to see socialization as Nietzsche did as antithetical to something deep within us. Historicists in whom the desire for a more just and free human community dominates (e.g., Dewey and Habermas) are still inclined to see the desire for private perfection as infected with "irrationalism" and "aestheticism." [...]

If we could bring ourselves to accept the fact that no theory about the nature of Man or Society or Rationality, or anything else, is going to synthesize Nietzsche with Marx or Heidegger with Habermas, we could begin to think of the relation between writers on autonomy and writers on justice as being like the relation between two kinds of tools - as little in need of synthesis as are paintbrushes and crowbars. One sort of writer lets us realize that the social virtues are not the only virtues, that some people have actually succeeded

in re-creating themselves. We thereby become aware of our own half-articulate need to become a new person, one whom we as yet lack words to describe. The other sort reminds us of the failure of our institutions and practices to live up to the convictions to which we are already committed by the public, shared vocabulary we use in daily life. The one tells us that we need not speak only the language of the tribe, that we may find our own words, that we may have a responsibility to ourselves to find them. The other tells us that that responsibility is not the only one we have. Both are right, but there is no way to make both speak a single language.[1]

A deliberation such as this is confronted with a terminological problem: the semantic debasement of the term "public space", which is indiscriminately used for any exercise in land-filling, transforming or prettifying vacant land. All too often, the category of "public space" is used without taking into account the requirement of real urban quality that the term entails. This urbanity is the quality of significant places of collective and political content in their very material form. "Material urbanity", the ability of urban material to express civic, aesthetic, functional and social meanings, is a basic concept when it comes to defining public space. [...]

Otherwise, a cramming of forms and planimetric geometries, the unease of frustrated architectural projects at zero elevation, or an arbitrary compositional interplay of surfaces can come to occupy public terrains with apparently infinite freedom. Mannerism is conspicious, while

2. Manuel de Sola-Morales, "The impossible project of public space," European Prize for Urban Public Space, last modified 2010, http://www.publicspace.org/en/text-library/cat/c006-l-impossible-projecte-de-l-espai-public.

the vocabulary of alignments, lamp posts, pavements, high ground and low ground, pergolas, ramps and green patches burgeons ad nauseum. The pervasive magnitude of such practices, the growing number of projects (whether in squares and streets, parks, service installations and facilities or other places) would seem to make it necessary to re-propose a strict notion of public space as a material (locus) of political space. [...]

Speaking of public space can be a rhetorical convention that covers up the confusion that stands out over and above the values pertaining to the city as a political place, place of subjective intervention, place of the "polis".

If we accept the hypothesis (advanced since 1992) that it is the collective condition that defines urbanity and that, therefore, the collectivisation of spaces and homes, people and institutions, economic movements and activities, is the supreme effect entailed by urbanity, then we would have to think that all the places of the city, public and private, individual or corporative, are partly public spaces since they share the way in which they are appropriate for the citizens. The buildings and streets of a city, the squares and monuments, factories and schools are, in good part, felt as belonging to the residents and, to the extent that they are affected by their functional and aesthetic characteristics, they are the object of citizens' opinions and claims. [...] The number of interventions, the arbitrariness of the projects, the frequency in space and time, the copying of cliché models and figures, the fashions and squandering of economic resources can pervert the original nature of public space as col-

lective space par excellence: space that is not appropriated for any fad, or author or actor, or any currently prominent politician, a place that is available for open interpretation and an intersection of interests.

In the contemporary city, we can no longer see public spaces with reference to a notion of urban, functional or semantic structure, as we did in the years of structuralism but, like the Greeks, we need to read civilised space as a topological, tactical order. In the thinking of the 1970s and the following years, little was said about public space except, perhaps, the notion of centrality as the symbolic locus of life in common. Henri Lefebvre, who showed great foresight at the time, criticised the city of the Modern Movement, saying that "la ville est du trans-fonctionnel durable", already seeking rupture in the paradigm of structure as the idea of a city. Today, perhaps, leaving aside all the many tricky metaphors used as an excuse for a project, one must seek instead an idea (of public space, of a bit of city, of urban quality, of a political place) in the absence, precisely, of symbolic images, or picturesque novelty (all, alas, globalised) and a possibility of civic identity in the dissolution of the individual place in the collective milieu, in pure citizenship.[2]

Le propos de Patrick Geddes, en qui l'on peut voir l'un des premiers internationalistes critiques de l'histoire de l'urbanisme moderne, [...] retrouve son sens en référence [...] tant ils s'opposent à l'idée selon laquelle seuls les projets à portée utopique seraient porteurs d'un héroïsme mobilisateur. Geddes n'a eu de cesse d'opposer à

3. Jean-Louis Cohen, "Learning from Barcelona; vingt ans de projets urbains et leur réception," European Prize for Urban Public Space, 1998, http://www.publicspace.org/en/text-library/fra/a002-learning-from-barcelona-vingt-ans-de-projets-urbains-et-leur-reception. The full text of Patrick

l'*Utopie* ce qu'il dénommait l'*Eutopie*. En 1904, il identifie dans *Civics as applied sociology* , un de ses textes programmatiques les plus importants, les deux démarches. À côté de l'"abondante littérature relative à la topographie et à l'histoire" de chaque ville, il imagine alors une littérature s'assignant "les perspectives plus lointaines et plus élevées qu'implique la vie indéfinie d'une cité". Pour lui, une telle littérature différerait grandement de la traditionnelle et contemporaine 'littérature d'utopie'. Elle serait régionale, localisée, au lieu de ne s'appliquer à aucun lieu; par conséquent, elle serait réalisable". "Ainsi apparaîtraient, selon Geddes, les vrais choix qui se posent à nous, mais aussi les moyens de les trancher, et de définir les lignes de développement de la légitime Eutopia, particulière à chaque cité considérée: réalité bien différente de la vague Outopia qui n'est concrètement réalisable nulle part. À celle-ci appartiennent les descriptions de la cité idéale, [...] à travers le temps, elles ont été consolatrices et même inspiratrices; mais une utopie est une chose et un plan d'aménagement une autre" [...]

La pratique de ce que Geddes appelait "Civics" [...] c'est généralement moins un modèle de ville qu'un modèle de comportement [...] Ce sont moins des formes que des méthodes [...] Cela ne signifie pas pour autant que les considérations de forme soient totalement improductives, bien au contraire. L'indifférence proclamée envers la forme n'est au fond trop souvent qu'un geste de renoncement et de délégation des décisions aux techniciens. [...] c'est bien cette intégration de la culture architecturale dans l'identité collective

Geddes "Cities as Applied Sociology" can be found in: Françoise Choay, *L'urbanisme, utopies et réalités: une anthologie*, trans. Notre, (Paris: Éditions du Seuil) , 1965, 345-353.

qui est une donnée sans doute changeante mais fondamentalement inscrite dans les *habitus* urbains de la ville. De ce point de vue, deux conditions *sine qua non* [...] doivent être évoquées en conclusion. Il s'agit tout d'abord du renoncement de la part de beaucoup d'architectes non pas aux formes mais au narcissisme et leur prise en compte des données urbaines concrètes. Leur attention critique à la réalité urbaine et leur engagement politique [...] Il s'agit en deuxième lieu et indissociablement, de l'attention des élus, des militants, du tissu associatif et des citoyens aux problèmes de l'architecture et donc la pratique d'une délégation élastique, prudente, de la décision aux architectes. [...] c'est un *modèle non formel* ancré dans la démocratie urbaine, ou plutôt une *expérience* collective pouvant être appropriée au-dela des mots et des mers.[3]

1 Interior urbanism

Gen 3:16 To the woman he said, Great will be your pain in childbirth; in sorrow will your children come to birth; still your desire will be for your husband, but he will be your master.

Gen 3:17 And to Adam he said, Because you gave ear to the voice of your wife and took of the fruit of the tree which I said you were not to take, the earth is cursed on your account; in pain you will get your food from it all your life.

Gen 3:18 Thorns and waste plants will come up, and the plants of the field will be your food;

Gen 3:19With the hard work of your hands you will get your bread till you go back to the earth from which you were taken: for dust you are and to the dust you will go back.[4]

4. The Holy Bible, "Bible in Basic English," accessed June 2013, http://www.o-bible.com/bbe.html

The banality of the statement should not make us overlook how extraordinary in fact it is; for although Christians have spoken of the earth as a vale of tears and philosophers have looked upon their body as a prison of mind or soul. [...]

The earth is the very quintessence of the human condition, and Earthly nature, for all we know, may be unique in the universe, in providing human beings with a habitat in which they can move and breathe without effort and without artifice. The human artifice of the world separates human existence from all mere animal environment, but life itself is outside this artificial world, and through life - mankind remains related to all other living organisms.[5]

5. Hannah Arendt, *The Human Condition*. 2nd ed. (Chicago: University of Chicago Press, 1998), 2.

The primordial condition and its liberation, to surpass the human condition, can be found in every early culture. Oriental religion is deeply linked to the liberation from life's suffering.

In the occident the motive of the liberation from the human condition can be found in painting as in The Land of Depicted by Pieter Bruegel the Elder from 1567. Even in the more contemporary and profane stories, as by the Brother Grimm, of magic lands where life-support is succeeded by abundance of food, we encounter in the western history the continuous idea of the annulment of the human condition.

In modern utopias, architectural and/or social, liberation is seen as a result of technical progress. Technical progress directs towards the liberation from the earthly. In her Book Vita activa and the human condition, Hannah Arendt, illuminates for us the three fundamental human activities: labour, work, and action, which are essential for the understanding of private and public.

Labor is the activity which corresponds to the biological process of the human body, whose spontaneous growth, metabolism, and eventual decay are bound to the vital necessities produced and fed into the life process by labor. The human condition of labor is life itself.

Work is the activity which corresponds to unnatural of human existence, which is not imbedded in, and whose mortality is not compensated by, the species' ever-recurring life cycle. Work provides an "artificial" world of things,

6. Hannah Arendt, *The Human Condition*. 2nd ed. (Chicago: University of Chicago Press, 1998), 7-8.

distinctly different from all natural surroundings. Within its boarders each individual life is housed, while this world itself is meant to outlast and transcend them all. The human condition of work is worldliness.

Action is the only activity that goes on directly between men without the intermediary of things or matter, corresponds to the human condition of plurality, to the fact that men, not Man, live on earth and inhabit the world. While all aspects of the human condition are somehow related to politics, this spirituality is specifically *the* condition – not only the *condition sine qua non*, but the *conditio per quam* - of all political life. Thus the language of the Romans, perhaps the most political people we have known, used the words" to life " and " to be among men" [...] (*inter homines esse*) or "to die" and "to cease to be among men" (*inter homines esse desinere*) as synonyms.[6]

Aristotele distinguished three ways of life *(b'xo'i)* which men might choose in freedom, that is, in full independence of the necessities of life and the relationship they originated. This prerequisite of freedom ruled out all ways of life chiefly devoted to keeping one's self - alive - not only labor, which was the way of life of the slave, who was coerced by the necessity to stay alive and by the rule of his master, but also the working life of the free craftsman and his acquisitive life of the merchant. In short it excluded everybody who involuntary or voluntarily, for his whole life or temporarily, had lost the free disposition of his movements and activities.

7. Ibid., 12-13.

The remaining three ways of live have in common that they were concerned with the "beautiful", that is, with things neither necessary nor merely useful: the life of enjoying bodily pleasures, in which the beautiful, as it is given, is consumed; the life devoted to the matters of the *polls*, in which excellence produces beautiful deeds; and the life of the philosopher devoted to inquiry into contemplation of, things eternal, whose everlasting beauty can neither be brought about through the producing interference of man nor be changed through his consumption of them.

[...] the bios *folitikos* denoted only the realm of human affaires, stressing the action, praxis, needed to establish and sustain it. Neither labor or work was considered to possess sufficient dignity to constitute a *bios* at all, [...] Not that the Greeks or Aristotele were ignorant of the fact that human life always demands some form of political organization and that ruling over subjects might constitute a distinct way of life; but the despot's way of life, because it was "merely" a necessity, could not be considered free and had no relationship with the bios *pollitkos*.[7]

All human activities are conditioned by the fact that men live together, but it is only action that cannot be imagined outside the society of men.[8]

8. Ibid., 22.

Action alone is the exclusive prerogative of man; neither a beast nor a god is capable of it, and only action is entirely dependent upon the constant presence of others.

This special relationship between action and being together seems fully to justify the early

9. Ibid., 22-24.

translation of Aristotle's *zoonpolitikon* by *animal socialis*, already found in Seneca, which then became the standard translation through Thomas Aquinas: *homo est naturaliter politicus, id est, socialis* ("man is by nature political, that is, social"). More than any elaborate theory, this unconscious substitution of the social for the political betrays the extent to which the original Greek understanding of politics had been lost. For this, it is significant but not decisive that the word "social" is Roman in origin and has no equivalent in Greek language or thought. Yet the Latin usage of the word societas also originally had a clear, though limited, political meaning; it indicated an alliance between people for a specific purpose, as when men organize in order to rule others or to commit a crime. It is only with the later a concept of a *societas generis humani*, a "society of mankind" that the term "social" begins to acquire the general meaning of a fundamental human condition. It is not that Plato or Aristotele was ignorant of, or unconcerned with, the fact that man cannot live outside the company of men, but they did not count this condition among the specifically human characteristics; on the contrary, it was something human life had in common with the animal life, and for that this reason it could not be fundamental human. [...] According to Greek thought, the human capacity for political organization is not only different from, but stands in direct opposition to the natural association whose center is the home *(oikiri)* and the family. The rise of the city-state meant that man received " besides his private life a sort of second life, his bios *politikos*.[9]

Aristotle made a fundamental distinction between politics and economics - the distinction between what he defines *technè politikè* and *technè oikonomike*.

What he calls *technè politikè* is the faculty of decision making for the sake of the public interest – decision making for the commen good, [...][10]

Politics in this sense comes from the existence of the *polis* (and not the other way around). The *polis* is the space of the many, the space that exists *in between* individuals or groups of individuals when they coexist. However, contrary to Aristotle, who assumed that "man is a political animal " by nature, and thus conceived of the institution of politics as natural, we can say that political space – the space in between - is not a natural or given phenomena. Political space is made into the institution of politics precisely because the existence of the space in between presupposes potential conflict among the parts that form it.[11]

The distinction between a private state and a public sphere of life corresponds to the household and the political realms, which have existed as a distinct, separate entities [...][12]

Technè oikonomikè - economy - concerns the administration of private space par excellence: the house, or *oikos*, from one which the word *oikonomikè* derives. Aristotle's *oikos* is a complex organism of relationships, such a master-slave; paternal relationship, such as parent child; and marriage relationship, such as husband to wife. Unlike political space, in the space of the *oikos,*

10. Pier Vittorio Aureli, *The Possibility of an Absolute Architecture* (Cambridge: MIT Press, 2011), 2.

11. Ibid., 3.

12. Hannah Arendt, *The Human Condition*. 2nd ed. (Chicago: University of Chicago Press, 1998), 28.

13. Pier Vittorio Aureli, *The Possibility of an Absolute Architecture* (Cambridge: MIT Press, 2011), 3-4.

human relationships are given, unchangeable, and despotic [...] *Oikonomikè* concerns the wise administration of the house and control over relationship of its members. The principle of economy can be distinguished from the principle of politics in the same way that the house is distinguished from the *polis*. Unlike politics, the authority of economy acts not in the public interest but in its own interest; furthermore, it cannot be questioned because its sphere is not the public sphere of the *polis* but the private space of the house This distinction originated in the Greek city-state, where there was a contrast between two constituent elements: the *oikoi* - the agglomeration of houses - and the political space of the agora, where opinions are exchanged and public decisions are made.[13]

Die Privatsphäre ist nicht nur dem (griechischen) Namen nach ans Haus gebunden; beweglicher Reichtum und Verfügung über Arbeitskraft sind ebensowenig Ersatz für die Gewalt über Hauswirtschaft und Familie, wie umgekehrt Armut und fehlende Sklaven an sich schon ein Hindernis für die Zulassung zur Polis wären –Verbannung, Enteignung und Zerstörung des Hauses sind eins.[14]

14. Jürgen Habermas, *Strukturwandel der Öffentlichkeit: Untersuchungen zu einer Kategorie der bürgerlichen Gesellschaft* (Frankfurt am Main: Suhrkamp Taschenbuch Wissenschaft , 1990), 56.

Ihm gegenüber hebt sich die Öffentlickeit, im Selbstverständnis der Griechen, als ein Reich der Freiheit und der Stetigkeit ab. Im Licht der Öffentlichkeit kommt erst das, was ist, zur Erscheinung, wird allen alles sichtbar. Im Gespräch der Bürger miteinander kommen die Dinge zur Sprache und gewinnen Gestalt; im Streit der Gleichen mitein-

15. Ibid., 57.

ander tun sich die Besten hervor und gewinnen ihr Wesen - die Unsterblichkeit des Ruhms.[15]

Im ausgebildeten griechischen Stadtstaat ist die Sphäre der Polis, die den freien Bürgern gemeinsame ist (koine), streng von der Sphäre des Oikos getrennt, die jedem einzeln zu eigen ist. (idia). Das öffentliche Leben, bios politikos, spielt sich auf dem Marktplatz, der agora, ab, ist aber nicht etwa lokal gebunden: [...][16]

16. Ibid, 56.

The word "agora" is quite untranslatable, since it stands for something as peculiarly Hellenic as polis or *sophroyse*. One may doubt whether the public places of any other cities have ever seen such an intense and sustained concentration of varied activities. [...] In spite of an inevitable diffusion and specialization of functions, it retained a real share of all its old miscellaneous functions. [...] It was the constant resort of all citizens, and it did not spring to life on special occasions but was the daily scene of social life, business and politics.[17]

17. Richard Ernest Wycherley, *How the Greeks built Cities*. 2nd ed. (London: Macmillan, 1973), 50.

Very little is known about the layout of Greek cities before Hippodamus of Miletus introduced a system of orderly planning about 470 or 460. [...] But it would be wrong to assume that earlier cities invariably presented an entirely haphazard appearance.[18]

18. Arnold Walter Lawrence, *Greek Architecture*, 5th ed. (New Haven: Yale University Press, 1996), 190.

[...] the civic area, so admirably central to every part [...], all business, wether public or individual, was conducted; the rest of the city was purely residential. The division is characteristic of ancient Greek cities, and it has always been charac-

19. Ibid., 191.

teristic of Asiatic cities.
[...] the ground for the civic area must have been reserved from the start. Here lay the agora, and a number of buildings associated with it, [...][19]

In form the early agora was no doubt extremely simple. The same free space sufficed for all kinds of purposes. [...] the only equipment needed was some sort of tribune for the speakers, and possibly seats for men of dignity. Religious assemblies at the festivals could use the same place, and it was convenient if the agora, or part of it had a roughly "theatral" shape, [...] The classical Greek theater may be considered a sort of duplicate agora, detached from the old centre and highly developed in a certain way for special purposes. A very simple "change of scene" was needed to turn the primitive agora, or a part of it, into a market; temporary booths could be set up for the purpose.[20]

20. Richard Ernest Wycherley, *How the Greeks built Cities*. 2nd ed. (London: Macmillan, 1973), 51.

Architecturally the growth of the agora meant more and better buildings. The council-house, the prytaneion, offices for individual magistrates and boards, record offices and so forth were naturally placed in, or at least very near the agora, [...] The stoa or open collonade, with or without appendages, was found to be a useful general-purpose building and became especially characteristic of the agora.[21]

21. Ibid., 52.

The stoa was exensivly rebuilt at the end of the fifth century. In general, the function of the stoas, which was primarly to offer shelter from the sun and rain, [...] but they were also regulary used as meeting-places for business purposes; in a

22. Arnold Walter Lawrence, *Greek Architecture*, 5th ed. (New Haven: Yale University Press, 1996), 192-193 .

building of such length several groups of people could discuss their affairs in comparative privacy, even when there were no partitions across it.

Eventually it became customary to divide the interior into a large number of market-stalls and shops and offices, by means of partitions, often of wood, which projected about half-way from the back wall towards the collonade. Because of the greater depth, such stoas required a rigid roof with intermediate support. Sometimes the front wall of the compartments was utilized for the purpose, but often we find, instead or in addition, an internal colonnade, preferably Ionic in order to occupy as little space as possible, externally the Doric Order was the rule.[22]

The stoas and temple dominated the agora. To complete the picture one has to imagine a variety of minor monuments, grouped like the larger buildings, irregularly but not necessarily inartistically. A fountain-house – not a merley decorative fountain – was often an important element. Statues of gods, heroes and men were set up in front of the buildings [...] Trees were planted to provide shade in addition to that of the stoas. Paving was confined to limited areas until late.

The growth was slow, piecemeal and irregular, and its result was not a clearly marked architectural type. [...] A certain degree of architectural unity might be imposed, varying with local factores, but close coordination was not to be expected, still less formal symmetry.[23]

For instance at Thera, where the ancient city was built on a long ridge, the agora was little more

23. Richard Ernest Wycherley, *How the Greeks built Cities*. 2nd ed. (London: Macmillan, 1973), 53.

24. Ibid, 64-65.

than a pronounced widening of a main street which ran long the ridge, at its highest point just under the summit.[24]

The archilogical remains are the dry and dusty bones of the agora; to clothe them with flesh and blood one must say a little more about its varied life, of which literature tells us a great deal [...]

No clear line was drawn between civic center and market. The public buildings and shrines were in the agora; meat and fish and the rest were sold in the same agora; and *agorazein* means to go to market, to buy though also occasionally to stroll about the agora.[25]

Marketing "when the agora was full", *i.e.* in the morning, must have been a noisy and nerve-racking business, with much haggling. [...] This busy commercial life concentrated in the agora was a vital element in the prosperity of democratic Athens. But for some people of a conservative and somewhat snoobish turn of mind it seemed petty and degrading and vugular.[26]

Some of the "idlers" idled for good purpose. Socrates was one of them.

In the *Apology* (17 C) he warns the jury that they must not expect fine rhetoric from him, but the style which they have often heard him using in the agora. [...] Socrates was unique, but for many others too, when they got together in the stoas, the talk must have turned to metaphysical subjects, and the discussion would be spontaneous, frank and spirited. A particual speaker might have a favorite spot and a favorite time and

25. Ibid, 65.

26. Ibid, 66.

27. Ibid, 67-68.

a regular group of associates, and thus the first step was taken towards the creation of a philosophical school; [...] the freely and lively spirit of the agora made a vital contribution to Greek philosophy.[27]

Finally, both religion and political life were closely bound up with art, and again you find an intense concentration in the agora.[28]

28. Ibid, 69.

The architects who adorned the older cities' agoras created several forms of stoa which as units were both practically and artistically satisfying.

The Ionian architecs realized and explored the possibilities of combining stoas at right angles, fitting them into the rectangular street system, and so forming effective and impressive schemes. [...]

An arrangement which was repeatedly found convenient was the so-called "horseshoe", in which three stoas formed three sides of a rectangle, the fourth generally being occupied by an importend street with various public buildings or another stoa beyond it.[29]

29. Ibid, 70-71.

The variety of functions of the buildings connected with the agora may again be noted.[30]

30. Ibid, 77.

The true Hellenic agora was the inner zone, the nucleus, and was closely knit into the fabric of the city. Public activities were concentrated and mingled in it. The Greek did not sort out his life into neat insulated compartments, but let each element act upon the others, and the agora is a manifestation of this spirit.[31]

31. Ibid, 78.

La *politeia* se caractérise, selon Hannah Arendt, par un espace "public" qui donne une visibilité "politique" aux relations humaines. Mais cet espace " intermédiaire", intermédiaire parce qu'il rend possible des liens " entre" des groups ou des individus, n'est pas nécessairement identifiable à un territoire. Valorisé par les Grecs comme un "espace mental", comme une "idée", il permet de glorifier l'action et de délibérer entre citoyens. [...] , l'*agora* est une vrai scène mentale et ne dispose pas d'une représentation territoriale délimitée et circonscrite, celle où peut s'exercer l'échange des paroles destinées à inscrire la *vita activa* dans la durée.[32]

32. Olivier Mongin, *La condition urbaine: La ville à l'heure de la mondialisation* (Paris: Éditions du Seuil, 2005), 78.

Man könnte Schinkels Architekturtheorie die letzte Theorie der Architektur nennen in der drei Sachen nicht vertreten worden sind, die ab 1830 plötzlich auftauchten: das Wohnen, das bürgerliche Wohnen in der Intimität eines Interieurs, das keine Bindung mehr zum öffentlichen Raum unterhielt, zweitens, die Arbeit, die [...] damals kulturell und politisch und als Sozialfrage noch nicht in die Öffentlichkeit geraten war und drittens, aber auch sehr wichtig, die Geschichte als strenge Methode und nicht als reine Anwesenheit.[33]

33. Joost Meuwissen, *Zur Architektur des Wohnens: Karlsruher Vorlesungen 1992/93* (Karlsruhe: Lehrstuhl für Gebäudelehre und Entwerfen, Universität Karlsruhe, 1995), 114.

Es geht darum, [...] wie es zu Grundtypen der Architektur im allgemeinen gekommen ist und so zu den Grundverfahren der Architektur als Ganzes, das heiβt nicht nur die Architektur des Wohnens, sondern auch die Architektur der Stadt und der Straβe, bis zur Architektur des öffentlichen Gebäudes. [...] das Wohnen ist, [...] ein kulturelles Phänomen das Jahrhunderte lang keinen architektonischen Ausdruck zu haben brauchte oder zu haben braucht [...] Vor 1830 wohnten die Leute doch schon in ihren Häusern, aber dieses Wohnen hatte damals dann noch mit den anderen Lebensbereichen mit dem es verknüpft war, zusammen gehangen. Nach 1830 gab es zum ersten Mal das unabhängige, individuelle Wohnen ohne jeglichen gesellschaftlichen Zusammenhang, also das Wohnen im Sinne des Interieurs, aber damit auch die weitere Verselbständigung der Arbeit und dann die Suche nach einer Wiederherstellung des verloren gegangenen gesellschaftlich-organ-

34. Ibid., 65.

ischen Zusammenhangs, mittels einer geschichtlichen und historischen Optik.[34]

In der Wandlung der aus der Antike überlieferten Ökonomie zur Politischen Ökonomie spiegeln sich die veränderten Verhältnisse. [...] der Begriff des Ökonomischen selbst, der bis ins 17. Jahrhundert an den Aufgabenkreis des Oikodespoten, des pater familias, des Hauswirts gebunden war, gewinnt jetzt erst an der Praxis des nach Grundsätzen der Rentabilität kalkulierenden Geschäftsbetriebs seine moderne Bedeutung: die Hausherrenpflichten verengen und verschärfen sich im Haushälterischen zur Sparsamkeit. Die moderne Ökonomie orientiert sich nicht mehr am Oikos, an der Stelle des Hauses ist der Markt getreten; [...][35]

35. Jürgen Habermas, *Strukturwandel der Öffentlichkeit: Untersuchungen zu einer Kategorie der bürgerlichen Gesellschaft* (Frankfurt am Main: Suhrkamp Taschenbuch Wissenschaft, 1990), 77.

Als Pedant zur Obrigkeit konstituiert sich die bürgerliche Gesellschaft. Die Tätigkeiten und Abhängigkeiten, die bisher in den Rahmen der Hauswirtschaft gebannt waren, treten über die Schwelle des Haushaltes ins Licht der Öffentlichkeit. [...] Die privatisierte wirtschaftliche Tätigkeit muß sich an einem unter öffentlicher Anleitung und Aufsicht erweiterten Warenverkehr orientieren; die ökonomischen Bedingungen, unter denen sie sich nun vollzieht, liegen außerhalb der Schranken des eigenen Haushalts; sie sind zum ersten Male von allgemeinem Interesse. Diese *öffentlich relevant gewordene Privatsphäre der Gesellschafft* meint Hannah Arendt, wenn sie das moderene Verhältnis der Öffentlichkeit zur Privatsphäre, im Unterschied zum antiken, durch die Entstehung des "Sozialen" charakterisiert.[36]

36. Ibid., 76.

Society is the form in which the fact of mutual dependence for the sake of life and nothing else assumes public significance and where the activities connected with sheer survival are permitted to appear in public.

Whether an activity is performed in private or in public is by no means a matter of indifference. Obviously, the character of the public realm must change in accordance with the activities admitted into it, but to a large extent the activity itself changes its own nature too.[37]

37. Hannah Arendt, *The Human Condition*. 2nd ed. (Chicago: University of Chicago Press, 1998), 46.

Die Gesellschaft ist die Form des Zusammenlebens, in der die Abhänigkeit des Menschen von seinesgleichen um des Lebens selbst willen und nichts sonst zu öffentlicher Bedeutung gelangt, und wo infolgedessen die Tätigkeiten, die lediglich der Erhaltung des Lebens dienen, in der Öffentlichkeit nicht nur erscheinen, sondern die Physiognomie des öffentlichen Raums bestimmen dürfen.[38]

38. Hannah Arendt, *Vita Activa* (Stuttgart: 1960), 47, cited in Jürgen Habermas, *Strukturwandel der Öffentlichkeit: Untersuchungen zu einer Kategorie der bürgerlichen Gesellschaft* (Frankfurt am Main: Suhrkamp Taschenbuch Wissenschaft, 1990), 76.

Das Wohnhaus in der Stadt könnte isoliert betrachtet werden, aber es steht niemals alleine da. Es gibt viele. Die Stadt ist parzelliert. Sie besteht aus vielen Häusern. Die alten Griechen oder sollte ich sagen, die Athener, nannten es Synökie, man hat die Wohnungen zueinander gestellt, was eine Art architektonischer Definition des Phänomens Stadt gewesen ist, das andere sind die juristischen, religösen Definitionen usw., man könnte sagen, daβ dies lange Zeit kein Probem war in dem Sinne, daβ die öffentlichen und privaten Bereiche, als verschiedene Stadträume, bis in die mittelalterliche Stadt, keine Streitigkeiten

39. Joost Meuwissen, *Zur Architektur des Wohnens: Karlsruher Vorlesungen 1992/93* (Karlsruhe: Lehrstuhl für Gebäudelehre und Entwerfen, Universität Karlsruhe, 1995), 12.

zueinander aufzeigten, zumindestens nicht im räumlichen Sinne, selbstverständlich jedoch wohl im juristischen und politischen Sinne.[39]

Historians have emphasized that the evolution of Paris in this period[40] can be seen as paradigmatic of the formation of the formal, social, and political spatiality of the modern metropolis.[41]

This process began with relative religious tolerance and increasingly relied on initiatives to secularize social relationships, such as Henri IV's elevation of the *noblesse de robe*, an aristicracy linked to the growing power of the state's bureaucracy. [...]

The lifestyle, attitudes, and cultural pursuits of this class can be seen as a fundamental cultural and social origin of the bourgeoisie's political rise in the late eighteenth and early nineteenth centuries.[42]

For Henri IV, the court and the city were inextricably linked. He not only made it the home of the crown and growing numbers of royal offices; he treated Paris as the testing ground and model for the full range of his policies and patronage. His buildings program aimed to to strengthen the city's economic base, meet the needs of an urban citizenry, and promote the institution of urban culture.[43]

Sous Henri IV les parisiens découvrent que la qualité et la regularité des maisons particulières est aussi décisive pour l'esthetique urbain que les monuments publics.[44]

40. Beginning of the seventeen century.

41. Pier Vittorio Aureli, *The Possibility of an Absolute Architecture* (Cambridge: MIT Press, 2011), 146.

42. Ibid., 148-149.

43. Hilary Ballon, *The Paris of Henri IV, Architecture and Urbanism* (Cambridge: MIT Press, 1991), 250.

44. Pierre Le Muet, *Manière de bien bastir pour toutes sortes de personnes*, ed. by Claude Mignot (Paris: Pandora Editions, 1981), 16.

Les trois ensembles qui furent réalisés ou ébauchés semblent constituer un véritable plan d'aménagement conçu par Henri IV vers 1607-1608. Leur variété est riche d'enseignement, comme le choix même des noms donnés à ces lieux publics, et qui honorent successivement le roi, la famille royale et la France unifiée; ou comme les formes géométriques choisies et leur insertion dans les quartiers existants: carré, triangle, hémicycle, [...] Enfin, ces ensembles diffèrent encore par leur utilisation: la place Royale[45] offrait à l'aristocratie une cité résidentielle et promenoir, c'etait l'endroit chic par excellence, et l'on disait *la place* tout court, comme nous l'apprend Corneille en 1643 dans *Le Menteur: " Elle loge à la place et son nom est Lucrèce - Quelle place? – Royale ...* ". Le pont Neuf , avec son large trottoir, est dédié au bon peuple, tout comme les maisons de la place Dauphine [...] Le place de France, elle, serait devenue la cité administrative implantée loin du centre urbain, loin du Louvre, loin de l'Hotel de Ville, comme si le roi avait voulu entreprendre une sorte de décentralisation.[46]

45. Originally known as the Place Royal, the square was renamed in 1799 after the département of the Vosges. It is today known as the Place des Vosges, belonging to 3rd and 4th arrondissementes.

46. Jean Pierre Babelon, *Demeures parisiennes sous Henri IV et Louis XIII* (Paris: Le temps, 1977), 22-23.

Man sollte Notiz von diesem Namen nehmen, der die Wichtigkeit dieser neuen städtischen Räume doch unterstreichen sollte. Das Schöne daran ist, daβ man der mittelalterlichen Stadt ein Rechteck, ein Dreieck und einen Zirkel hinzufügen wollte, [...][47]

47. Joost Meuwissen, *Zur Architektur des Wohnens: Karlsruher Vorlesungen 1992/93* (Karlsruhe: Lehrstuhl für Gebäudelehre und Entwerfen, Universität Karlsruhe, 1995), 12.

The most paradigmatic example is the Place Royal, built by Henri IV. The Place Royal embodied an importend, radically new conception of urban space and its relationship to power.[48]

48. Pier Vittorio Aureli. *The Possibility of an Absolute Architecture* (Cambridge: MIT Press, 2011), 155.

Il est vrai qu'elle est née d'une idée d'economiste, plutôt que d'urbaniste, [...][49]

Es heiβt, daβ mit diesem Platz ein ideelles Modell des Staates oder wie die Gesellschaft in dem Staat als Unternehmung vergegenwärtigt sein sollte, nachgeahmt wurde, [...][50]

The Place Royal was concived not as an aristocratic residental square, but as a commercial square, the centerpiece of a royal compaign to stimulate French manufacturing. When the creation of the square was announced in 1605, it was the crown's intention to preserve the workshops on the north side of the site and to build three connecting ranges of brick-and-stone pavilions on the other sides of the square.[51]

In the most recent study, Jean-Pierre Babelon[52] indicated that the workshops [...] functioned until at least 1612 [...] But Babelon also adopted the conventional view that the silke enterprise played no role in the design of the square [...][53]

The square was also intended to provide open ground for confined population to enjoy a leisurely stroll or promenade. In this objective, we can discern two aspects of an emerging urban consciousness. First, the promenade was concieved as a distinctively urban recreation, a response to the density of the city. It was not that Paris lacked empty land where one could roam about, but strolling required an architecturally defined space. The experience of promenade existed in relation to the condition of city life - its concen-

49. Jean Pierre Babelon, *Demeures parisiennes sous Henri IV et Louis XIII* (Paris: Le temps, 1977), 16.

50. Joost Meuwissen, *Zur Architektur des Wohnens: Karlsruher Vorlesungen 1992/93* (Karlsruhe: Lehrstuhl für Gebäudelehre und Entwerfen, Universität Karlsruhe, 1995), 16.

51. Hilary Ballon, *The Paris of Henri IV, Architecture and Urbanism* (Cambridge: MIT Press, 1991), 58.

52. Author of "Demeures parisiens sous Henri IV et Louis XIII". Reference on the building enviroment of Paris from that Period.

53. Hilary Ballon, *The Paris of Henri IV, Architecture and Urbanism* (Cambridge: MIT Press, 1991), 57.

54. Ibid., 69.

trated population and its architecture. [...] the Place Royal was planned for the city at large. The function of the square was not defined in terms of a neigborhood or a parish, the traditional units of community organization; it was to serve as a recreational site for all of Paris. This was equally true for its commercial function. The Place Royal was not intended as the marketplace for the parish of St. Paul but as the city-wide magnet for trade in precious goods. The program of the square was defined at the enlarged scale of the whole city; this fact was an important signal that the crown was beginning to think of Paris as a unified entity. Finally, the Place Royal was conceived as a stage for court ceremonies and public celebrations. [...] With the Place Royal, the monarchy acquired a civic forum for its rituals. The appropriation of public space for the periodic staging of royal ceremonies was hardly an unusual practice, but what is distinctive here was the crown's interest in sharing the space with the ignoble pursuits of manufacturing and trade.[54]

The deeds stipulated that the owners where required to construct "on the front of each lot, a pavilion covered in slate having arcades and a gallery below with shops opening to the gallery" and a facade of brick and stone as dictated by the royal design. To prevent any alteration of the elevation, the subdivision of pavilions was prohibited. Behind the facade, however, the owners were permitted to build "whatever other buildings and as many or as few as they desire," and even the depth of the pavillion was left to the discretion of the owner. [...] The formal tension

55. Ibid., 71-73.

between the planar, gridded wall and the individual roofs mirrored the social balance between the public use of the square and the domestic privacy of the houses.[55]

The brick at the Place Royal was not a sign of modest and practical economy, but of lavish and ennobling treatment for shops and artisanal houses. [...] The formal affiliations of the design indeed indicate that the pavilions and their facade design derives from traditions of bourgeois housing, that is, the buildings of merchants, craftsmen, and tradesman. [...] the plan of the Place Royal pavilion does not derive from the aristocratic hôtel but from the bourgeois house.[56]

56. Ibid., 73-75.

With three ranges of artisanal housing and an arcade of shops projected across from the workshops, the commercial function of the Place Royal was well understood in 1605.[57]

57. Ibid., 91.

[...] the discovery of many of the original building contracts has revelaed the hybrid social and architectural character of Henri IV's Place Royale and its gradual transformation into an aristocratic space after the king's death.[58]

58. Ibid., 104.

The social character of the Place Royal was far from homogeneous, with nobles, and bourgeois residents commingling as in neighborhoods throughout the city.[59]

59. Ibid., 110.

In 1682, the noble residents, unhappy to see the public making use of the square as Henri IV had

60. Ibid, 113.

intended, created a private garden enclosed by a grill to which only they had keys. The Place Royal had become the privileged ground of the nobility, [...][60]

Was für unsere Beschreibung ausschlaggebend ist, ist daβ der Fürst, der diese städtischen Eingriffe plante, dies nicht öffentlich tun konnte, sondern nur als Privatunternehmer.[61]

Pourtant la législation ne permettait pas de faire pénétrer l'air frais du nouvel urbanisme au coeur même du vieux Paris. La procédure d'expropriation n'existait pas, et l'on connaît assez la difficulté que rencontrèrent les rois à exécuter le grand dessein du Louvre, implanté dans un quartier particulièrement dense et, de plus, aristocratique.[62]

[...] even the divinely sanctioned dictates of a monarch cannot alone change a city's physical form. Implementation of the royal plans required the participation of many other constituencies and interests: the municipal government, royal officers, merchants, artisians, and building craftsman. [...] What was build was the residue of an interactive process, not the reproduction of an unyielding royal ideal.[63]

They royal building program was harnessed to the burgeoning real estate market in Paris. The Place Royal and Place Dauphine were build not by the crown but by private investors, by nobles of the robe, by merchants and artisans.[64]

61. Joost Meuwissen, *Zur Architektur des Wohnens: Karlsruher Vorlesungen 1992/93* (Karlsruhe: Lehrstuhl für Gebäudelehre und Entwerfen, Universität Karlsruhe, 1995), 12.

62. Jean Pierre Babelon, *Demeures parisiennes sous Henri IV et Louis XIII* (Paris: Le temps, 1977), 9.

63. Hilary Ballon, *The Paris of Henri IV, Architecture and Urbanism* (Cambridge: MIT Press, 1991), 7-8.

64. Ibid., 11.

Les concessions de terrains commencèrent le 4 juin 1605. Soucieux de faire respecter à l'avenir la belle harmonie de l'ensemble, le roi édicta des servitudes auxquelles nous devons certainement la conservation inespérée de la place; il interdit notamment que les pavillons fussent divisés lors des partages sucessoraux. Au centre de la face sud, plus élevé que ses voisins, s'éleva le pavillon du roi, surplombant le débouché du principal accès [...][65]

65. Jean Pierre Babelon, *Demeures parisiennes sous Henri IV et Louis XIII* (Paris: Le temps, 1977), 16.

Der Bautyp der Wohnung blieb in der Verborgenheit in jedem Fall der traditionell überlieferte mittelalterliche Typ.

Also gab es [...] zwei Parzellierungen, eine Wirkliche, in die Tiefe wirkende, aber Verborgene, die der Grundrisse, und eine Erscheinende, aber nur ideell, in der Gliederung der Fassaden. Man könnte dies Fassadenarchitektur im pejorativen Sinne nennen, aber das ist es nicht, worum es sich hier handelt. Möchte man ethische Fragen stellen, könnte man besser mit einem Schlag die ganze Architektur vergessen. Nicht, daβ sie die Macht vertrat, sondern wie sie es tat ist für für den Aufbau der Architektur selbst wichtig gewesen und zweitens, die ideelle Fassadenreihe der Place de Vosges ist imstande, sowohl die Gleichheit der Bürger der Stadt, als auch den Unterschied zwischen Bürger und Fürst stilistisch zu gewähren. Und eben weil der Fürst in der Zentralaxis dominierte, mit dem sogenannten Königspavillion, wie einem Torbau, auf der wichtigsten Zugangsstraβe und dort gegenüber an der zweitwichtigsten Zugangsstraβe der sogennante Pavillion der Königin [...] deshalb bedarf man noch

66. Joost Meuwissen, *Zur Architektur des Wohnens: Karlsruher Vorlesungen 1992/93* (Karlsruhe: LinkLehrstuhl für Gebäudelehre und Entwerfen, Universität Karlsruhe, 1995), 14-16.

zwei weitere, mehr verborgene, in den Ecken liegende Zugänge, damit die reichen Bürger, die hinter den anderen Fassaden wohnten, man könnte vermuten, nicht immer durch die königlichen Pavillions den Platz zu betreten brauchten.[66]

The new prerogratives of the *noblesse de robe* in the administration of justice, bureaucracy and public finance gave rise to a truly metropolitan aristrocracy. [...] Though the *noblese de robe* was still a "court society" bound to the hierarchical forms of the *ancien régime* city, the rising bourgeoisie would be linked to the increasing social and economic mobility of the modern metropolis, brought about by the rise of scientific thought at the turn of the nineteenth century.[67]

67. Pier Vittorio Aureli. *The Possibility of an Absolute Architecture* (Cambridge: MIT Press, 2011), 148-149.

Pierre Le Muet's *Manière de bastir pour touttes sortes de personnes* (1623) can be considered the theoretical source of this emerging middle-class "generic city." Le Muet referred to "every type of person" as if the architectural attributes of classical décor would now address all social classes.[68]

68. Ibid., 155-156.

L'originalité de la *Maniere de bâtir* par rapport à ce prototype n'en est pas moins éclatante. Serlio donne en effet deux series paralleles de modèles, maisons de campagne et maison de ville. Le Muet, lui, met au contraire l'accent sur l'architecture urbaine.[69]

69. Pierre Le Muet, *Manière de bien bastir pour toutes sortes de personnes*, ed. by Claude Mignot (Paris: Pandora Editions, 1981), 12.

[...] Le Muet's principles, symmetry drives a system of architectural compositions designed to produce a normative, anonymous aesthetic. The schematic and simplified facades he proposed im-

70. Pier Vittorio Aureli. *The Possibility of an Absolute Architecture* (Cambridge: MIT Press, 2011), 156.

plied that a single order could organize an entire block, an entire street, and an entire city.[70]

L'echelle de Le muet est purement spatiale, selon les dimensions des parcelles; Serlio découpe sa matière qualitativement: il cherche à definir quelle demeure convient à telle condition et tel rang; Le Muet qualitativement: il explore les virtualités d'un espace mesurable, rompant ainsi avec toute une tradition humaniste qui cherche un rapport analogique entre demeure et patron. Chez Serlio, la taille differente des demeures est la conséquence de la qualité des occupants: pour un riche marchand il faut une demeure plus vaste et plus ornée. Le Muet retourne cette position: la taille differente de la parcelle permet de construire une demeure d'une qualité superieure. [...]

L'extension de la parcelle est sans conséquence jusqu'à ce qu'un nouvel élément puisse se dégager. La qualité est determinée quantitativement. Il convient de souligner la modernité de cette approche.[71]

71. Pierre Le Muet, *Manière de bien bastir pour toutes sortes de personnes*, ed. by Claude Mignot (Paris: Pandora Editions, 1981), 13.

Das hat methodische points, aber in der Praxis ermöglicht es auch, das Stadthaus zu untersuchen, ohne die Stadt als solche mit hineinzubeziehen, ohne die Breite der Straβen, ohne den sozialen Rang des Viertels oder die Öffentlichkeit des öffentlichen Raums. Was Heinrich der Vierte mit seiner Place des Vosges auf der politischen Ebene an städtischem Gleichgewicht, das Nebeneinander in der Stadt, erreichte, hat Le Muet dann für die Architektur selbst gemacht.[72]

72. Joost Meuwissen, *Zur Architektur des Wohnens: Karlsruher Vorlesungen 1992/93* (Karlsruhe: Lehrstuhl für Gebäudelehre und Entwerfen, Universität Karlsruhe, 1995), 18.

Sur ces parcelles Le Muet ne propose pas de bâtir

comme Le Corbusier de nouvelles machines à habiter, mais des maisons ordinaires. Il manie un style moyen, une sorte de Koiné, de vulgate, valable pour la construction bourgeoise. La valeur de la *Maniere de bâtir* ne tient pas à l'originalité de ses distributions ou de son langage architectural, mais au contraire à leur banalité.[73]

73. Pierre Le Muet, *Manière de bien bastir pour toutes sortes de personnes*, ed. by Claude Mignot (Paris: Pandora Editions, 1981), 14.

Die Taxonomie von Pierre Le Muet hatte einen viel neutraleren Parameter in dem etwas anderes, nähmlich die Erfahrung der Stadt, repräsentiert und neutralisiert, das heiβt wertfrei gemacht worden war und mithin Architektur wurde, in dem die Distanz, der wirkliche Abstand zwischen armen und reichen Häusern methodisch gewiβermaβen aufgehoben wurde oder besser gesagt, die Distanz wurde Architektur.[74]

74. Joost Meuwissen, *Zur Architektur des Wohnens: Karlsruher Vorlesungen 1992/93* (Karlsruhe: Lehrstuhl für Gebäudelehre und Entwerfen, Universität Karlsruhe, 1995), 19.

It was as if the content of Henri IV's squares – their artesanal and mercantile character, their modest architectural profil, their formation of space for a myriad public uses - were extracted, leaving simply uniform facades fronting building lots. Where Louis XIV's Paris was aristocratic, honorific, and grandiose, Henri IV's buildings reached across social divisions and advancd the crown's key objectives: promoting domestic manufacturing, linking the court with commerce, and establishing Paris as the focal point of a unified French state.[75]

75. Hilary Ballon, *The Paris of Henri IV, Architecture and Urbanism* (Cambridge: MIT Press, 1991), 255.

Si la notion de forntière est " bonne à penser", c'est qu'elle est au coeur de l'activité symbolique qui, dès l'apparition du langage, si l'on suit Lévi – Strauss, s'est employée à faire signifier l'univers, à donner un sens au monde pour le rendre vivable. Or cette activité, pour l'essentiel, a consisté à opposer des catégories comme le masculine et le féminin, le chaud et le froid, la terre et le ciel, le sec et l'humide, pour symboliser l'espace en le compartimentant. Aujourd'hui il est incontestable que nous sommes en train de vivre une période historique où la nécessité de diviser l'espace, le monde ou le vivant pour les comprende semble moins évident.[76]

76. Marc, Augé. *Pour une anthropologie de la mobilité* (Paris: Éditions Payot and Rivages, 2012), 13-14.

The distinction between a private and a public sphere of life corresponds to the household and the political realms, which have existed as distinct, separate entities at least since the rise of the ancient city-state; but the emergence of the social realm, which is neither private nor public, strictly speaking, is a relatively new phenomenon whose origin coincided with the emergence of the modern age and which found its political form in the nation-state. [...]

In our understanding, the dividing line is entirely blurred, because we see the body of peoples and political communities in the image of a family whose everyday affairs have to be taken care of by a gigantic, nation-wide administration of housekeeping. The scientific thought that corresponds to this development is no longer political

77. Hannah, Arendt, The Human Condition. 2nd ed. (Chicago: University of Chicago Press, 1998), 28-29.

science but "national economy" or "social economy" or Volkswirtschaft, all of which indicate a kind of "collective house keeping"; the collective of families economically organized into the facsimile of one super-human family is what we call "society," and its political form of organization is called "nation."[77] s

In dem Maβe, in dem Staat und Gesellschaft sich wechselseitig durchdringen, löst sich die Institution der Kleinfamilie aus dem Zusammenhang mit Prozessen der gesellschaftlichen Reproduktion: [...][78]

78. Jürgen Habermas, *Strukturwandel der Öffentlichkeit: Untersuchungen zu einer Kategorie der bürgerlichen Gesellschaft* (Frankfurt am Main: Suhrkamp Taschenbuch Wissenschaft, 1990), 238.

Die einzelnen Familienmitglieder werden nun in höherem Masse von auβerfamilialen Instanzen, von der Gesellschaft unmittelbar sozialisiert; hier sei nur an jene expliziet pädagogischen Funktionen erinnert, die die bürgerliche Familie formell an die Schule, informell an anonyme Kräfte auβerhalb des Hauses abgeben muβte. Die Familie, die aus den unmittelbaren Zusammenhängen der Reproduktion der Gesellschaft immer mehr ausgegliedert wird, behält mithin einen Innenraum intensivierter Privatheit nur dem Schein nach zurück: [...][79]

79. Ibid, 244.

Zu dem geschützten Grundinventar moderner Demokratien gehört die Unterscheidung zwischen Öffentlichkeit und Privatheit. Genau diese Unterscheidung aber steht mit und seit den Erfolgen der Frauenbewegung in Frage, weil hinter den Mauern einer privaten und öffentlichen Sphäre genau die durchgängigen Problemlagen (nicht nur von Frauen) unsichtbar, unauflösbar bleiben.[80]

80. Ulrich Beck, Anthony Giddens, and Scott Lash, *Reflexive Modernisierung: Eine Kontroverse*. (Frankfurt am Main: Editions Suhrkamp, 1996), 71.

Die bürgerliche Öffentlichkeit entfaltet sich im Spannungsfeld zwischen Staat und Gesellschaft, aber so, daβ sie selbst Teil des privaten Bereiches bleibt. [...] Als Privatsphäre überhaupt wird die Gesellschaft erst in Frage gestellt, wenn die gesellschaftlichen Mächte selber Kompetenzen öffentlicher Autorität erwerben. "Neomerkantilistische" Politik geht dann mit einer Art "Refeudalisierung" der Gesellschaft Hand in Hand.[81]

81. Jürgen Habermas, *Strukturwandel der Öffentlichkeit: Untersuchungen zu einer Kategorie der bürgerlichen Gesellschaft* (Frankfurt am Main: Suhrkamp Taschenbuch Wissenschaft, 1990), 225.

Alle Arten der Lebensführung in modernen Gesellschaften sind hochgradig vergesellschaftet. D.h., sie können auch dann, wenn den Menschen selbst das Bild individueller Autonomie im Kopf herumgaukelt, nur in Teilhabe und der Abhängigkeit von vielfältigen Institutionen geführt werden.[82]

82. Ulrich Beck, Anthony Giddens, and Scott Lash, *Reflexive Modernisierung: Eine Kontroverse*. (Frankfurt am Main: Editions Suhrkamp, 1996), 91.

"Die moderen Stadtmaschine mit ihrer Überfülle an Gütern, Dienstleistungen und Infrastrukturen kann als die vollständige Vergesellschaftung des privaten Haushaltes begriffen werden."[83]

83. Walter Siebel, and Jan Werheim, "Öffentlichkeit und Privatheit in der überwachten Stadt" *Disp Heft,* no.153 (2003): 5, cited in Sophie Wolfrum, "Stadt, Solidarität und Toleranz" *Aus Politk und Zeitgeschichte,* no. 17 (2010): 10.

" [...] Der Oikos eines Groβunternehmens durchsetzt mitunter das Leben einer Stadt und bringt jene Erscheinungen hervor, die mit Recht als Industriefeudalismus bezeichnet wird ... Dasselbe gilt mutatis mutandis für die groβen Verwaltungsbürokratien der Metropolen, die ihren öffentlichen Charakter (im soziologischen Sinn) in dem gleichen Masse verlieren, in dem sie sich in Grossbetriebe verwandeln."[84]

84. H. P. Part, *Öffentlichkeit und Privatheit als Grundformen städtischer Soziierung*, a.a. O., 43 ff, cited in Jürgen Habermas, *Strukturwandel der Öffentlichkeit: Untersuchungen zu einer Kategorie der bürgerlichen Gesellschaft* (Frankfurt am Main: Suhrkamp Taschenbuch Wissenschaft, 1990), 241.

Die soziale Problematik der modernen Groβstadt besteht im Augenblick nun nicht so sehr darin,

85. Ibid., 246-247.

daβ das Leben in Ihr allzu verstädtert ist, sondern darin, daβ es wesentliche Merkmale städtischen Lebens wieder verloren hat. Das Wechselverhältnis von öffentlicher und privater Sphäre ist gestört. [...]

Die Einschrumpfung der privaten Sphäre auf die inneren Bezirke einer weitgehend funktionsentlasteten und autoritätsgeschwächten Kleinfamilie - das Glück im Winkel - ist nur dem Scheine nach eine Perfektion der Intimität; denn in dem Maβe, in dem sich Privateleute aus ihren verbindlichen Rollen als Eigentümer in die rein "persönlichen" ihres unverbindlichen Freizeitspielraums zurückziehen, geraten sie hier, ohne Abschirmung durch einen institutionell gesicherten Familieninnenraum, unter den Einfluβ halböffentlicher Instanzen unmittelbar.[85]

Aber nicht nur, wo der moderne Städtebau dieser Entwicklung entgegenkommt, auch dort, wo die bestehende Architektur von ihr gleichsam überspült wird, ist tendenziell die gleiche Zerstörung des Verhältnisses von Privatsphäre und Öffentlichkeit zu beobachten. Das hat Bahrdt für das Arrangement der "Blockbebauung" gezeigt, die früher, mit der Häuserfront zur Straβe, jeweils abgeteilten Gärten und Höfen nach hintenhinaus, [...] eine sinnvolle [...] Ordnung der Stadt im ganzen ermöglichte. Heute ist sie, schon durch den verkehrstechnischen Funktionswechsel der Straβen und Plätze, überholt. Sie sichert weder eine räumlich geschützte Privatsphäre, noch schafft sie freien Raum für öffentlichen Kontakte und Kommunikation, die die Privatleute zum Publikum zusammenführen könnten.[86]

86. Ibid., 246.

Der Skandal des modernen Wohnmodells besteht darin, daβ es sich vor allem an die Isolations-und Verkehrsbedürfnisse von flexibilisierten Einzelnen und ihrer Lebenspartner wendet, [...] Müssen die Häuser unseres Zeitalters nicht zu materialen Symbolen des Kampfes zwischen Isolationsinteressen und Integrationsforderungen werden?[87]

87. Peter Sloterdijk, *Sphären III: Schäume* (Frankfurt am Main: Suhrkamp Verlag, 2004), 535-536.

Dies gilt um so mehr, als soziale Identitäten, die sich mit der Industriegesellschaft herausgebildet haben – ständische Klassenkulturen, die Trennung in Männerwelt (Beruf) und Frauenwelt (Familie)-, sich rapide auflösen. So werden die Irritationen des Postfeminismus zum neuen Trumpf im Geschlechterkonflikt.

Solche Prozesse der *Individualisierung* gehen allerdings einher mit Prozessen der *Globalisierung*.[88]

88. Ulrich Beck, Anthony Giddens, and Scott Lash, *Reflexive Modernisierung: Eine Kontroverse*. (Frankfurt am Main: Editions Suhrkamp, 1996), 21.

Sur le plan économique, le plus souvent mis en avant puisque le terme "globalisation" désigne d'abord la mondilisation économique, les éléments moteurs sont suivants: les infrastructures que représentent les nouvelles technologies, un mouvement d'individualisation du salariat et son extension spatiale qui ont rendu possible la délocalization des entreprises industrielles, voire post-industrielles, et la financiarisation du capital, le rôle de la cotation en Bourse et la naissance d'un actionnariat qui se démarque du capitalisme familial associé à la grande industrie.[89]

89. Olivier Mongin, *La condition urbaine: La ville à l'heure de la mondialisation* (Paris: Éditions du Seuil, 2005), 140.

Hier, l'esapce urbain instituait des limites par rapport à un environnement, à un dehors, et il favorisait un brassage, un frôlement, une mixité

90. Ibid., 219.

sociale, voire une conflictualité. [...] Aujourd'hui, l'espace urbain n'a plus de limites, il n'en finit pas de s'entendre, la ville a laissé place à des métropoles, à des mégapoles et à des mégalopoles. Mais l'urbain généralisé s'accompagne du même coup de lignes de démarcation qui donnent "lieu" à des fragmentations spatiales et à des séperations sociales.[90]

Dans les grandes métropoles du monde, on oppose les quartiers riches aux quartiers "difficiles", et c'est toute la diversité du monde, ce sont aussi toutes ses inégalitiés qui s'y retrouvent. Il existe même des quartiers privés et des villes privées sur divers continents.[91]

D'une part, elle segmente, fractionne; d'autre part, elle rassemble des individus proches dans des cités homogènes.[92]

La mobilité surmodern s'exprime dans les mouvements de population (migrations, tourisme, mobilité professionnelle), dans la communication générale instantanée et dans la circulation des produits, des images et des informations. Elle correspond au paradoxe d'un monde où l'on peut théoriquement tout faire sans bouger et où l'on bouge pourtant.

Cette mobilité surmoderne correspond à un certain nombre de valeurs (déterritorialisation et individualisme) dont les grande sportifs, les grands artistes et d'autres nous donnent aujourd'hui l'image. Mais notre monde est plein de contre-examples: des exemples de sédentarité forcée, d'un part, des examples de territorialité

91. Marc, Augé. *Pour une anthropologie de la mobilité* (Paris: Éditions Payot and Rivages, 2012), 15.

92. Olivier Mongin, *La condition urbaine: La ville à l'heure de la mondialisation* (Paris: Éditions du Seuil, 2005), 125.

93. Marc, Augé. *Pour une anthropologie de la mobilité* (Paris: Éditions Payot and Rivages, 2012), 8.

revendiquée, d'autre part. Notre monde est plein d'"abcès de fixation" territoriaux ou idéologiques. Il faut dire que la mobilité surmoderne correspond trés largement à l'idéologie du système de la globalisation [...][93]

In the way of former nomadic civilisations, we are witnessing a sort of topological turnaround whereby for the first time on a universal scale differences no longer exist between *exterior* and *interior*, between *inside* and *outside*.

This reversal process is now reaching its peak. The global is the inside of a completed world, whose very completion is problematic, whilst the local is the exterior, the periphery, the "outer suburbs" if one prefers. The seeds are no longer in the core of the apple, nor are the segments within the orange. The peel has been turned inside out.

The exterior has ceased to be merely the surface or area of a given geographical territory; it is everything that is *in situ*, that which is precisley localised yet also placed at random.

Therein lies the essence of the great "urban revolution" - the process that has extroverted *locality* and shifted not only people and entire populations, but also their places of living and their very livelihoods. [...]

Boundaries are thus fading between the geopolitical and the metropolitical, between mobility and immobility, between traditional urbanism and spatial arrangement.

The real city, with its regional location and political function, is yielding its place to the virtual *global city*, a major economic player whose imperial clout will be felt by everyone.[94]

94. Pier Vittorio Aureli, "Warning", in *Architecture intérieure des villes* [Interior Urban Design], by Jean-Michel Wilmotte (Paris: Moniteur, 1999), 9.

Enfin l'histoire politique de la planète semble mettre en cause les frontières traditionnelles à l'heure où un marché libéral mondial se met en place et où les technologies de la communication semblent chaque jour effacer davantage les obstacles liés à l'espace et au temps.[95]

95. Marc, Augé. *Pour une anthropologie de la mobilité* (Paris: Éditions Payot and Rivages, 2012), 14.

The world has become small, close, accessible and fast. Dualisms have disappeared - good and bad, communsim and capitalism, left and right, proletariat and bourgeoisie - and values have become complex. Projects are hybrid, too; the place is importend but so is the programme. Jellicoe was right when he spoke of The Landscape of Man. The Western viewpoint, thought foundamental, is not the only one. Local culture is increasingly importend because it highlights the singularity, the difference, the sustainability of the natural environment.[96]

96. Andreu Arriola-Madorell, and Carme Fiol-Costa. *Arquitectura topografica* [Topographical Architecture] (Barcelona: Servei de Publications del COAC, 2012), 271.

I Excursus

Die Einzigkeit des Kunstwerkes ist identisch mit seinem Eingebettetsein in den Zusammenhang der Tradition. Diese Tradition selber ist freilich etwas durchaus Lebendiges, etwas auβerordentlich Wandelbares. Eine antike Venusstatue z.B. stand in einem anderen Traditionszusammenhange bei den Griechen, die sie zum Gegenstand des Kultus machten, als bei den mittelalterlichen Klerikern, die einen unheilvollen Abgott in ihr erblickten.

Was aber beiden in gleicher Weise entgegentrat, war ihre Einzigartigkeit, mit einem Wort Ihre Aura.[97]

97. Walter Benjamin, *Das Kunstwerk im Zeitalter seiner technischen Reproduzierbarkeit*, ed. Burkhardt Linderner, 3rd ed. (Stuttgart: Philipp Reclam jun., 2011), 18-19.

Die Definition der Aura als "einmalige Erscheinung einer Ferne, so nah sie sein mag", stellt nichts anderes dar als die Formulierung des Kultwerts des Kunstwerks in Kategorien der raumzeitlichen Wahrnehmung.

Ferne ist das Gegenteil von Nähe. Das wesentlich Ferne ist das Unnahbare. In der Tat ist Unnahbarkeit eine Hauptqualität des Kultbildes. Es bleibt seiner Natur nach " Ferne so nah es sein mag". Die Nähe, die man seiner Materie abzugewinnen vermag, tut der Ferne nicht Abbruch, die es nach seiner Erscheinung bewahrt.[98]

98. Ibid., 19n.

Die ursprüngliche Art der Einbettung des Kunstwerks in den Traditionszusammenhang fand ihren Ausdruck im Kult. Die ältesten Kunstwerke sind, wie wir wissen, im Dienst eines Rituales entstanden, zuerst eines magischen, dann eines religösen. [...]

99. Ibid., 19.

Der einzigartige Wert des "echten" Kunstwerkes hat seine Fundierung im Ritual, in dem es seinen orginären und ersten Gebrauchswert hatte.[99]

Siegfried Giedions klassisches Manifest *Raum, Zeit, Architektur* ist ein moderner Ausdruck des Objektkults. Für uns ist dieses Buch doppelt interessant, weil es die Verehrung des Gegenstandes rechtfertigt, indem es sich ausdrücklich auf eine Vorstellung von natürlicher Einheit beruft. [...] Der moderne Architekt ist davon überzeugt, daβ wir in der Natur ein Prinzip der Einheit entdeckt haben, von dem die Welt vor Einstein nichts wuβte, das Prinzip der Einheit von Raum und Zeit. [...] Auch hielt er die moderne Architektur deshalb für eine besonders bevorzugte Kunstform, weil sie mit Hilfe neuer Baumaterialien und Bautechniken die Gleichzeitigkeit von Raum und Zeit in Häusern und Fabriken greifbar machen kann.[100]

100. Richard Sennett, Civitas. *Die Großstadt und die Kultur des Unterschieds*, trans. Reinhard Kaiser (Frankfurt am Main: Berliner Taschenbuch Verlag, 2009), 155.

Gropius, Mies van der Rohe und Marcel Breuer wollten [...] Räume schaffen, die aufgrund der Abfolge der Bewegungen eine bestimmte Kohärenz begründen; die Bewegung durch den Raum sollte die Menschen an das Gebäude binden. [...] Innen und Auβen, die verschiedenen Räume - alles ist zu einer Einheit gefügt, einer Einheit, die wir in dem Augenblick zu erleben beginnen, in dem unser Körper anfängt sich zu bewegen. Die moderne Architektur war bestrebt, einer Sehnsucht der Aufklärung zu erfüllen: die Sehnsucht danach, in einer Welt zu leben, die sich physisch zu einer Einheit machen läβt.[101]

101. Ibid., 157.

Die modernen Bautechniken (Glaswände, Stahlgerüst, elektrische Beleuchtung) er möglichten diese neue freie Bewegung Sie beseitigten den alten Zwang, Trennungen vorzunehmen, an bestimmten Stellen Fenster und tragende Wände zu installieren, und sie heben die Trennung zwischen dem Innen und dem Außen auf. So wird es endlich möglich, der Idee der offenen Form, wie die Aufklärung sie entwickelte, bauliche Gestalt zu verleihen; [...][102]

102. Ibid., 158.

Die Häuser Mies van der Rohes, [...] können dadurch zusammengefaßt werden, daß sie eine Ebene darstellen, von der aus man in eine andere Ebene, in die der Landschaft und der Ferne, hinausblickt.

Eine Ebene, die des Hauses, die die andere Ebene, die der Landschaft, erst als Ebene erscheinen läßt, das heißt die Ferne als Ferne durch die Nähe als Ausdehnung definiert und was Architektur dabei bedeutet, ist daß sie auf diese Weise etwas veranstaltet, das es in der Natur, Kant würde sagen, in der rohen Natur, das es in der Natur an sich gar nicht gibt. Denn "in der rohen Natur" hat man zwar Ferne und Nähe, aber keine Vermittlung der beiden, eben dadurch, indem unsere Stelle in der Natur nicht festgelegt worden ist. Der Ort ist dort immer undeterminiert, das heißt die Ferne erscheint als reine Ferne, [...]

Das grundlegende Programm des Wohnens oder eines Wohnens wäre demzufolge nicht eine Bestätigung, eine Festlegung und Determinierung des Ortes, eines "zu Hause seins", sondern wie man dieser Determinierung des Ortes, das heißt in der Architektur, die Ferne, also den

103. Joost Meuwissen, *Zur Architektur des Wohnens: Karlsruher Vorlesungen 1992/93* (Karlsruhe: Lehrstuhl für Gebäudelehre und Entwerfen, Universität Karlsruhe, 1995), 203-205.

undeterminierten Ort, mithineinbeziehe, etwas Gegensätzliches, etwas Dialektisches.

Das war in der Architektur seit Schinkel der Fall, indem der Ausdruck der Gebäude nicht nur vom Bild, also von dem Stil, in dem sie gestaltet wurden, sondern auch von einer Bildlosigkeit, mit Bezug auf die Aussicht in die Landschaft, gestaltet worden war. [...]

Wie die Aussicht nicht einfach als Bild aufgefaβt wurde, das heiβt, als etwas das zu gestalten wäre oder das gestaltet worden war, sondern als etwas, das einfach da war, das nicht vom Bilde kompliziert worden ist, das wie Kant sagt seine Einfalt hatte, so gelang auch das Haus als Vermittler dieser Einfalt, die Einfalt der Erhabenheit der Ferne, in eine Bildlosigkeit, in einen Prozeβ der Reduktion oder Abstraktion, der Abstrahierung, der dann hier, im Farnsworthhaus Mies van der Rohes, gewissermaβen seine Vollendung bekam.[103]

Die ersten groβen Architekten der Moderne hatten natürlich alles andere im Sinn als dies. Sie waren Sozialisten, sie waren Aufklärer, [...] Die Art, wie sie die Ihnen zur Verfügung stehenden Materialien einsetzten, hatte jedoch zur Folge, daβ ihre Kunst Isolation statt Zusammenhang begründete.[104]

104. Richard Sennett, Civitas. *Die Großstadt und die Kultur des Unterschieds*, trans. Reinhard Kaiser (Frankfurt am Main: Berliner Taschenbuch Verlag, 2009), 164.

Das Eigentümliche an der Empfindung, die das Spiegelglas hervorruft, liegt darin, daβ man alles sehen kann, während alle anderen Sinne nichts wahrnehmen. Auf dieser körperlichen Empfindung beruht das Gefühl der Isolation in einem modernen Haus.[105]

105. Ibid., 162.

Die Einheit, die in den Bauten von Mies van der Rohe erzeugt wird - Vereinigung präzise voneinander getrennter Räume durch Glas -, generiert eine Erhabenheit, [...] Es sind distanzierte, kalte Gebäude von einer majestetischen Ruhe. In dieser Einsamkeit steht das Objekt unter dem Bann seiner eigenen Integrität.[106]

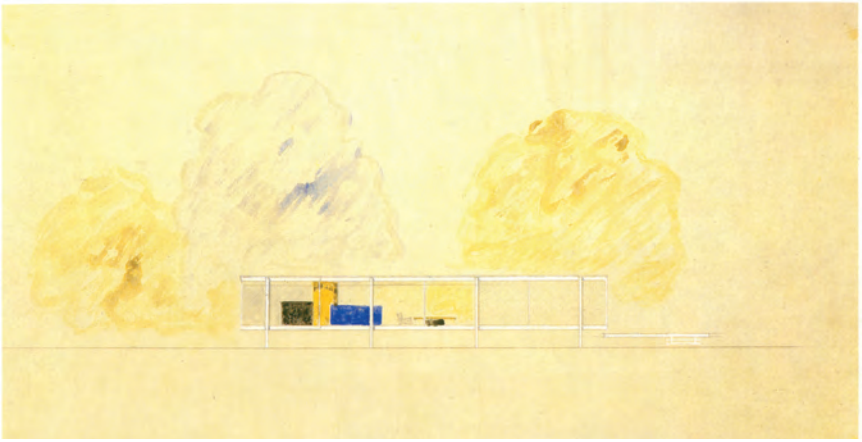
106. Ibid., 170.

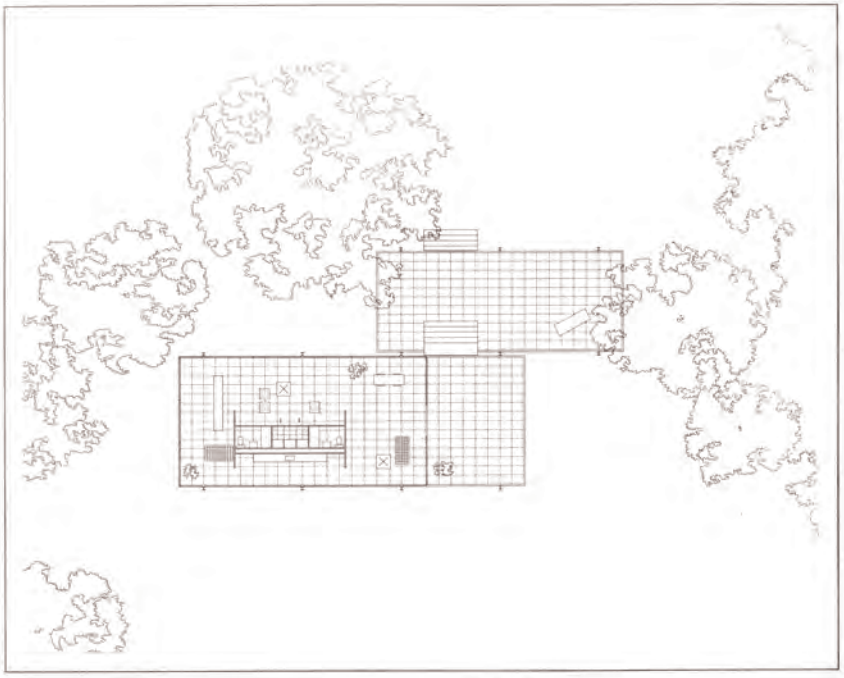
In der Ganzheit kommt es zur Isolation, in der Kohärenz zum Rückzug. Solche Verkehrungen entdeckten die Romantiker im Einheitskult ihrer Väter. [...] Autarkie gleich Integrität. [...]

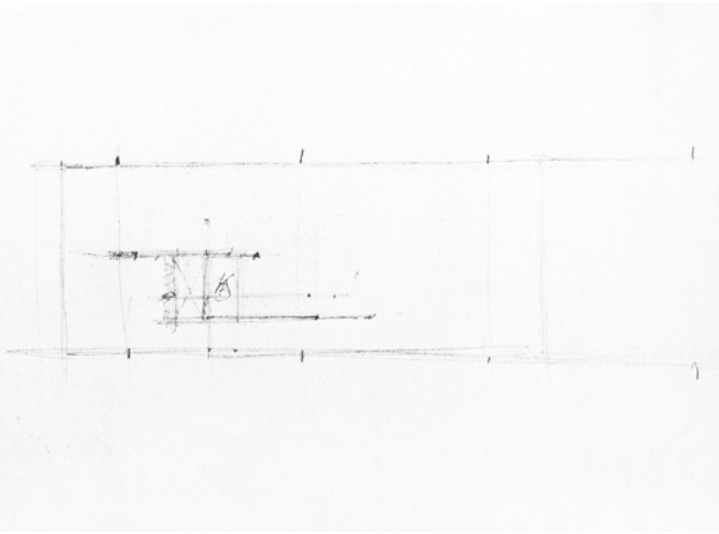
Etwas zu schaffen, das als Ausdruck vollkommen und autark ist, bedeutet, ein Objekt herzustellen, das die vulgären, irdischen Maβstäbe der bloβen Nutzung oder der einfachen Freude daran, mit ihm umzugehen oder es zu bewohnen, transzendiert. Die Integrität eines solchen Objekts will von seiner "Rezeption" nichts wissen.[107]

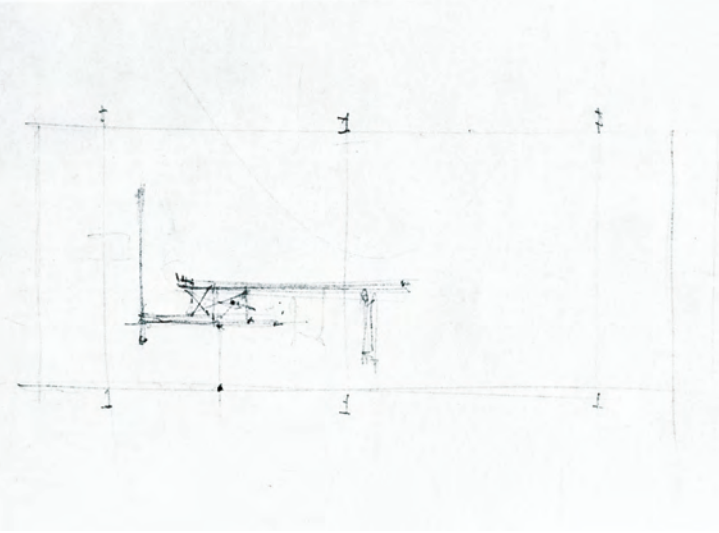
107. Ibid., 171.

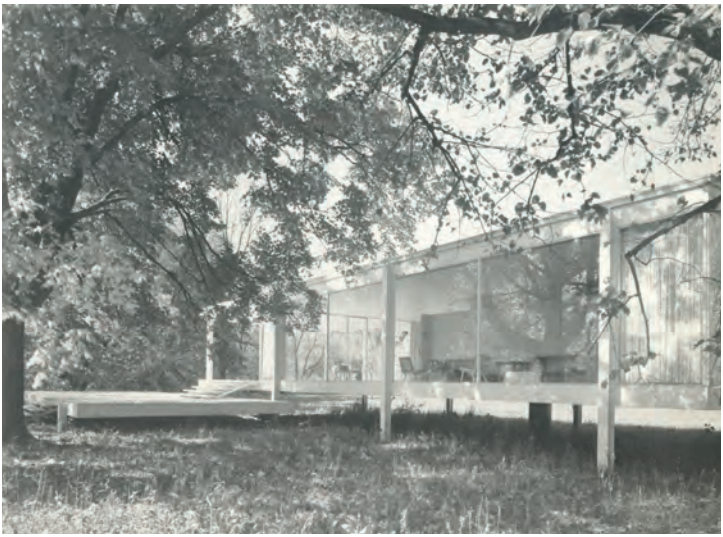
In fact Mies, maybe the greatest artist of the architects, reached a state that the ancient alchemist never accomplished in their art. Mies van der Rohe transmuted the house into the noble metal gold, to use the terms of the alchemists. Because of a process of distillation, an architectural purification, he substituted the profane with the spiritual and the building lost its value to be a vessel to accommodate life and became therefore as useless as the gold for which the ancient alchemists were searching.

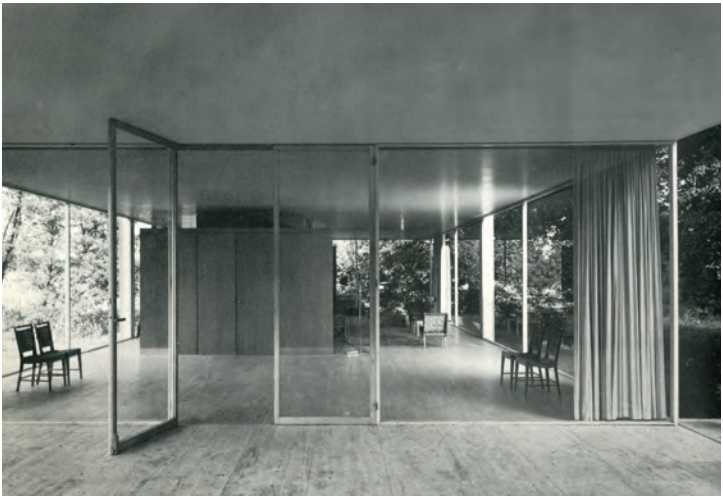


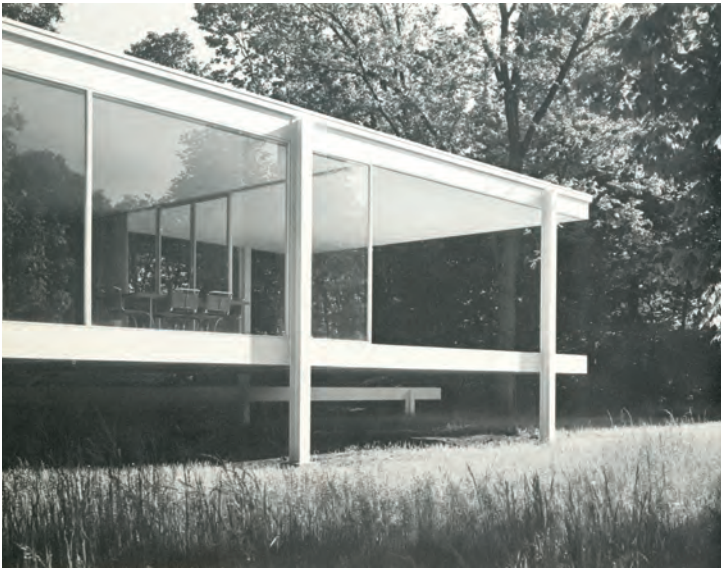












II Excursus

Beires house

The Beires house (1973-1976) is a [...] another sample of Siza's capacity to transform programs. The mission here was to build a residence outside Póvoa de Varzim for a retired army officer who had returned to the country after years of being stationed in the colonies. The modesty of the sourroudings did not prevent Siza from undertaking the work with amazing ambition.

Here he created an autonomous universe on a small lot, making the house gravitate over a garden, an element that must be seen as something intimately linked to his architecture. The garden, which can be thought of like any other space of the house, is shaped by an angled glass wall with recognizable echoes of Stirling. [...] The house presents itself as gigantic window capriciously turned over the broken fragment of the garden. But then doubt comes over us. Maybe Siza wasn't so much trying to show the value of the erosion of a volume. Maybe he was more keen to stress the potential of the line – in this case the broken line - that marks the limit between interior and exterior, a limit that architecture has gotten us so accustomed to. And I will venture even further: the broken line prefigures the hypothesis that there is no distinction between inside and outside.

Again the importance of the entrance. As on other occasions, Siza indulges in a lateral, slanted access. Such an entrance is necessary in this case, given the house's narrow front. There are actually two accesses, one through the kitchen and the other into the living room. On the kitchen

108. Rafael Moneo, *Theoretical Anxiety and Design Strategies: in the Work of eight Contemporary Architects* (Cambridge: MIT Press, 2004), 222-224.

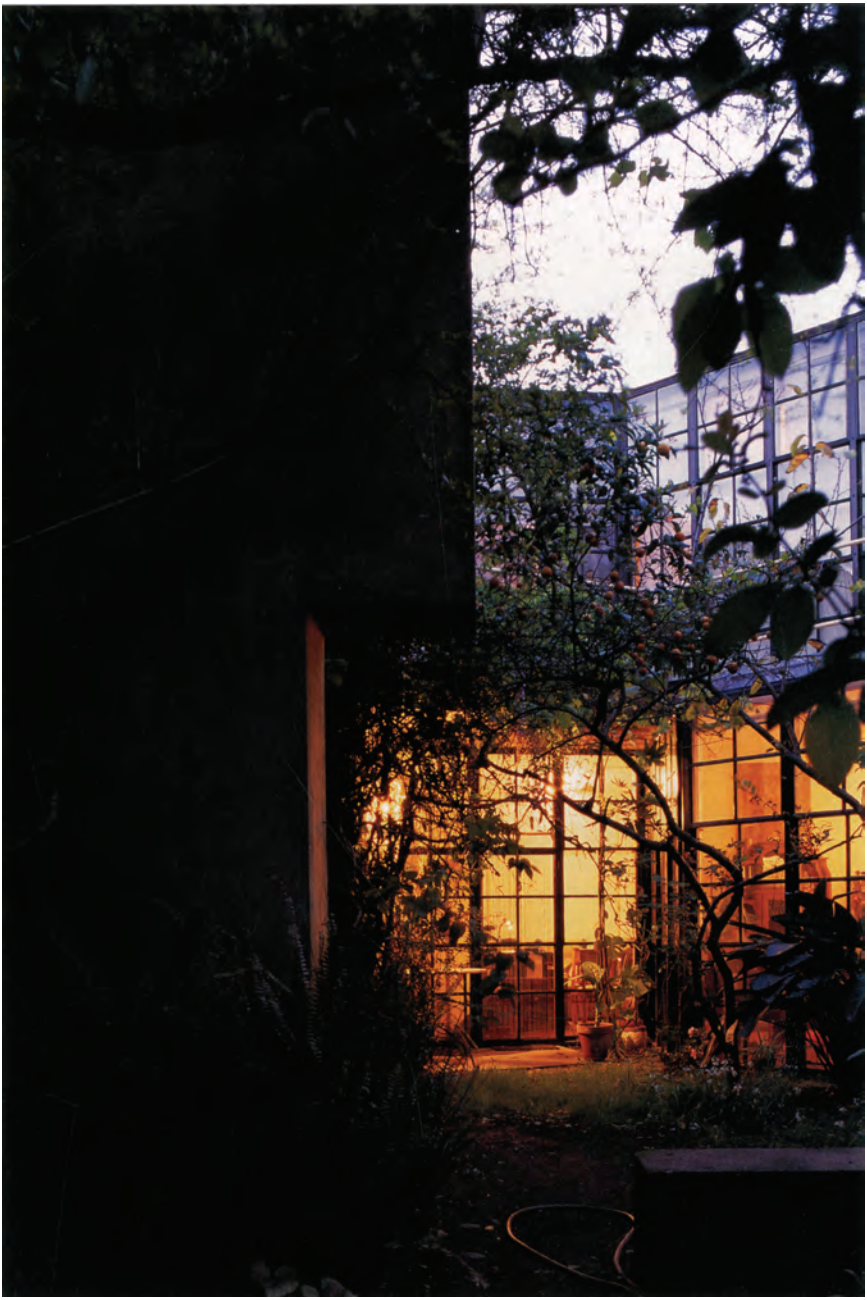
side, with its window protected by a circular canopy, Siza creates what is more or less a service space, including a bathroom, a bedroom, and a storage room.On the kitchen side, with its window protected by a circular canopy, Siza creates what is more or less a service room. Completing the service program of the ground level is a back bedroom. But the protagonist of the ground floor is the living room, bordered by the broken wall of glass on one end and the lot's actual rear perimeter on the other. It is in the living room that one gets a sense of the autonomy of the house. This room seems to want to tell us that there are no distances to be established between the natural world that is still present in the garden and the manipulated, artificial world of the construction. They are brought together by the architecture, and made one. This is the conclusion to be reached when one contemplates the indissoluble internal/external space that the glass wall defines. The upper floor, in turn is characterized by its flexibility and the efficiency of its interstitial spaces.

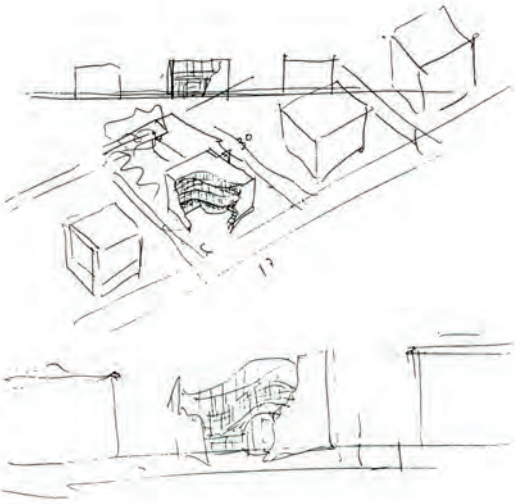
The Beires House is the result of a small/large exercise in geometry, and the strategy established in the project prevails. [...] As for language, this is a generically modern house whose most prominent feature is perhaps the tightness of the measurements. This brings about what we might call a miniaturization process.

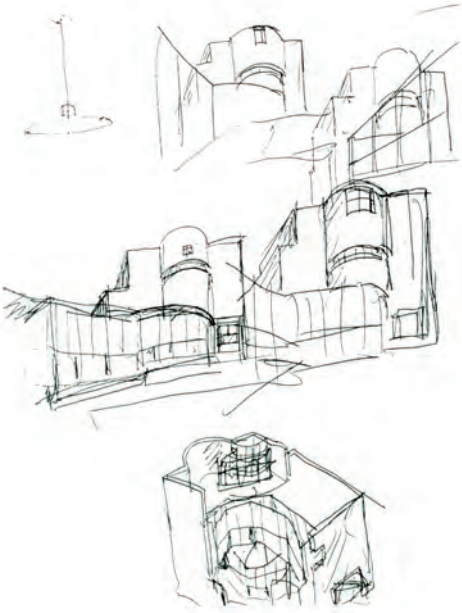
I remember being surprised when I visited it: it's such a tiny house. Because it's so small, many elements become objects of contemplation in themselves, and the visitor feels pressured to address the issues that are implicit in them. In

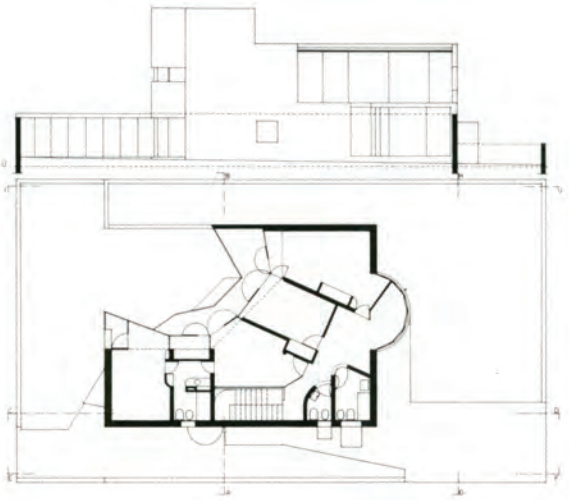
other words, it's a house that constantly makes us perceive the presence of the architecture. Its geometry give rise to a infinite of unique solutions that lure us provoke admiration of the architects' sensibility.[108]

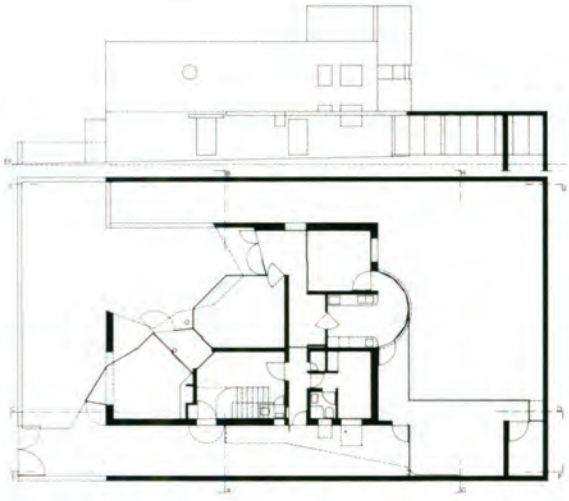
Siza liberated himself here from the repertoire of existing geometries and the burden of the place. The sketch indicates clearly that he worked on the grid-iron and its possibilities. Not as he usually did, he didn't open the house around the interior patio, a design strategy that he explored repeatedly at the time. He organized the rooms in a fan shape around the bite off the volume.
The broken line, the fractured geometry that is applied here is completely contraire to the Farnsworth house, which is, from the point of view of geometry, a work of classical architecture.
Siza here demonstrates how to break out of the box with the broken line - connecting different planes in meaning and content. He merges the interior and exterior of the house by fragmentation, letting all elements penetrate into one another, linking them ultimately.

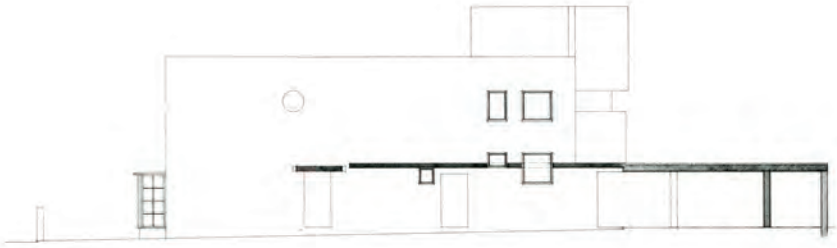


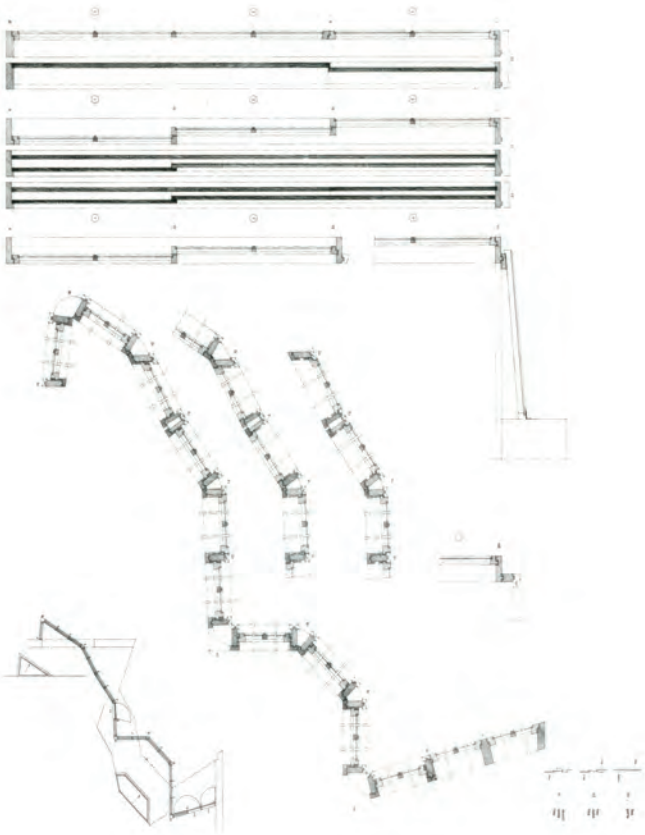


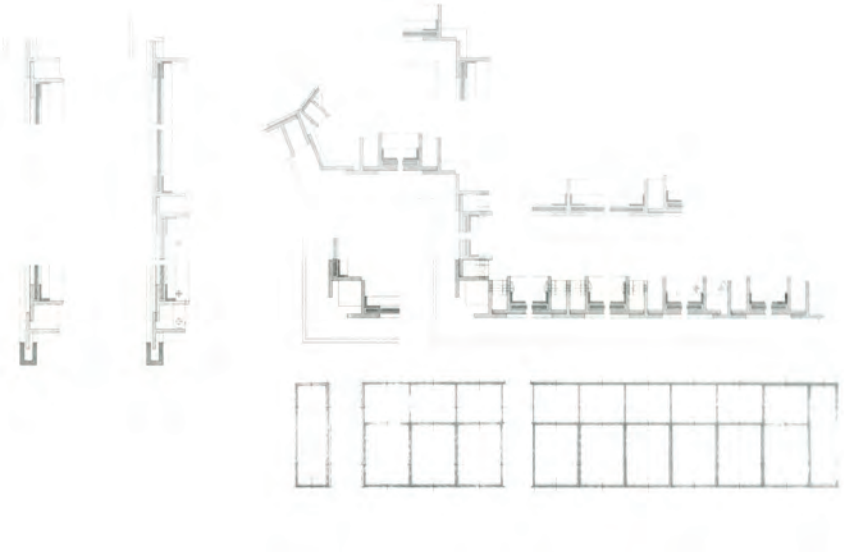












2 The discreet charm of paradoxes

Le deux bouts de la chaîne

Ignasi de Solà-Morales, *Architettura minimale a Barcellona: Costruire sulla città costruita* (Milano: Electa, 1989), 18.

Of all the metaphors found in architecture, there have been few put to such a variety of uses, and certainly none so contentious, as those derived from language. [...] In the present general reaction against seeing any aspect of architecture in terms of verbal language, it may sometimes be overlooked how extraordinarily productive an analogy it has been in the past; and a tendency to bundle all linguistic analogies together, as if they where all the same, all subject to the same faults, has obscured the fact that there are whole expanses of architecture that would have forever remained unthought had it not been suggested that, in one way or another, one might see architecture as like language.[109]

109. Adrian Forty, *Words and Buildings: A Vocabulary of Modern Architecture* (New York: Thames and Hudson, 2000), 63.

Althought often taken for a philosophical truth that needed only postmodernsim to be discovered, the marriage between language and architecture belongs to a process of creative intellection [...][110]

110. Sylvia Lavin, *Quatremére de Quincy and the Invention of a Modern Language of Architecture* (Cambridge: MIT Press, 1992), 10.

A step towards a [...] reasonable approach to the question of [...] analogies, we can usefully discriminate between the various metaphorical equivalents [...]

First of all, there is all the difference in the world between saying that architecture is *like* a language, and saying architecture *is* a language. Or, to put the same point slightly differently, it is one thing to say that architecture has certain things in common with language, for example

111. Adrian Forty, *Words and Buildings: A Vocabulary of Modern Architecture* (New York: Thames and Hudson, 2000), 64.

that it can mediate things apart from what is contained within its own materiality; but it is quite another thing to say that architecture fully conforms to the various syntactical or grammatical rules that are found in spoken languages.

Secondly, we should distinguish between analogies concerned with the *semantic* aspects of language, with meaning; and analogies relating to the *syntactic* aspect of language, with language as a grammatical and structural system.

And thirdly, we may distinguish between those metaphors which compare architecture to *literature*, to developed compositions within a given language; and those metaphors which treat architecture as analogous to *language*, in the sense of the general linguistic phenomenon.[111]

There is no doubt that part of the reason for the pervasiveness of language metaphors since the 1950s has been an effect of the general imperialism of language in the twentieth century, and of the claims of lingustic theory to explain not just verbal language itself, but all cultural productions. [...] But this does not wholly explain the appeal of linguistic analogies, for these appeared in architecture well before linguistics made its claim to be able to provide a general theory of culture. To an extent, therefore, the reasons for the appeal of linguistics metaphors must be understood in terms specific to architecture.[112]

112. Ibid., 65.

The architecture-language analogy is at least as old as Vitruvius, and the related comparison, between poetry and painting [...] The Renaissance humanists made the analogy into a central

principle of architectural theory. [...] Renaissance architects and theorists created a recognisable grammar of ornament, what amounted to a syntax. On these classically impeccable foundations the architecture-language comparison, in all its manifestations, entered the mainstream of Renaissance and post-Renaissance architecture in western Europe, as a theory of design and a practical technique for classification and knowledge. The style of individual architects was linkened to literary style; [...] the evolution of architectural style was linkened to the slow growth of a "natural language", and the nature of architectural composition came to be related to linguistic structures: the elements or parts of the building (profiles, mouldings, etc.) were to architecture what words were to sentences. [...] the metaphor of language, used figuratively as an illustration or example, could not conceal the fundamental differences between visual and linguistic forms. [...] Architecture did not permit the same clarity and accuracy of expressions as language, nor did it tolerate the same diversity of styles as the vernacular languages.[113]

113. Paul Crossley, and Georgia Clarke, introduction to *Architecture and Language: Constructing Identity in european Architecture c. 1000-1650*, ed. Georgia Clarke and Paul Crossley (Cambridge: Cambridge University Press, 2000), 1.

[...] elementary forms of buildings, unlike words in speech, were not arbitrary, as in language, but derived from permanent, universal, and scientific laws (i.e., those of statics). Architecture's intrinsic qualities were to do with technical and aesthetic values, not the imitative and "phonetic" properties of sculptur and painting. "Architecture imitates nothing, illustrates nothing, tells no tale."[114]

114. Ibid., 2.

We come here to by fare the most contentious part

of linguistic analogies. Strictly speaking semiotics and structuralism propose language not as metaphor for architecture, but rather architecture *is* a language. [...] As the Italien critic Gillo Dorfles [...] wrote in 1959: [...] the basis for a whole new current of thought, which allows it to be treated in terms of information and communication theory; and that the meaning can be treated as a process which connects objects, events and beings with "signs", which evoke just these very objects and beings. The cognitive process lies in our ability to assign a meaning to the things around us, and this is possible because the "signs" are links between our own consciousness and the phenomenological world [...] Semiotics, the science of signs, [...] was concerned not with what things mean, but with how meaning occours; their fundamental proposition was that all human activities conformed to a linguistic model of signification.[115]

115. Adrian Forty, *Words and Buildings: A vocabulary of Modern Architecture* (New York: Thames & Hudson, 2000), 80-81.

The significance of permanent elements in the study of the city can be compared to that which fixed structures have in linguistics; this is especially evident as the study of the city presents analogies with that of linguistics, above all in terms of the complexity of its processes of transformation and permanence.[116]

116. Aldo Rossi, *The Architecture of the City*, trans. Diane Ghirardo, and Ockman Joan (Cambridge: The MIT Press, 1982), 22-23.

More than a philosophy, structuralism presented itself as a method. A tool for explaining reality, [...] structuralism extended easily into the cultural fields of anthropology, the social sciences, law, literature, and art. On the basis of analogies with verbal language, structuralism went on to dissect parallel processes in any field of reality

117. Ignasi de Solà-Morales, *Differences: Topographies of Contemporary Architecture*, ed. Sarah Whiting, trans. Graham Thompson (Cambridge: MIT Press, 1997), 74.

whatsoever. This diffusion [...] consisted of understanding any cultural product or process as a language, everything was language in itself, [...] And given that everything was language, everything was also a process of signification: in short, everything was communication.[117]

By the mid-1970s, both architects and intellectuals in general were beginning to react against the linguistic model. The extremeness of this reaction has to be understood in relation to the imperialism of the structuralist and semiotic claims for the absolute and total priority of language in all social practices, a thesis in whose daring lay a part of its fascination. Criticisms of the linguistic model of architecture focussed on three things in particular. Firstly, it was argued that the attention to what the work signified or symbolized drained attention away from the work itself, reduced it to the status of a mere carrier of an idea that lay elsewhere, and denied the possibility that that work itself might constitute the limits of its own aesthetic, and be a source of pleasure in itself. This, broadly speaking, was the argument developed by Bernard Tschumi. [...]

Thirdly, as argued by Henri Lefebvre [...], semiology entirely failed to take into account the production of spatial objects, nor adequately to describe how meanings might be constituted out of lived experience. [...] Even if architecture is not a language, it does not lessen the value of language as a metaphor for talking about architecture. There is no reason why a metaphor should be required to reproduce every detail of the object to which it is compared: metaphors are never more

118. Adrian Forty, *Words and Buildings: A Vocabulary of Modern Architecture* (New York: Thames & Hudson, 2000), 84.

than partial descriptions of the phenomena they seek to describe, they are always incomplete.[118]

Architecture offers its own particular history of drawing upon language, one which does not entirely correspond to the history of other art practices.[119]

119. Ibid., 65.

I was always impressed by Chilean theoretician Juan Borchers' definition of architecture as the "language of substantial immobility". While this once again underlines the importance of architecture as a language, I am struck by the concept of substantial immobility that characterizes it. The idea of immobility is implicit in the concept of site, the presence of a ground that holds the building forever. It is this immovable condition of a building that allows us to speak about "the language of substantial immobility".[120]

120. Rafael Moneo,"The Murmur of the Site: Substantial Immobility," in *Rafael Moneo 1967-2004: Imperative Anthology* (Madrid: Croquis Editorial, 2004), 635.

In avoiding both reductionism and expansionism, Davidson resembles Wittgenstein. Both philosophers treat alternative vocabularies as more like alternative tools than like bits of a jigsaw puzzle. To treat them as pieces of a puzzle is to assume that all vocabularies are dispensable, or reducible to other vocabularies, or capable of being united with all other vocabularies in one grand unified super vocabulary. If we avoid this assumption, we shall not be inclined to ask questions like "What is the place of consciousness in a world of molecules?" "Are colors more mind-dependent than weights?" "What is the place of value in a world of fact?" "What is the place of intentionality in a world of causation?" "What is the relation be-

121. Richard, Rorty, Contingency, Irony, and Solidarity, 5th ed. (Cambridge: Cambridge University Press, 1993), 11-12.

tween the solid table of common sense and the unsolid table of microphysics?" or "What is the relation of language to thought?" We should not try to answer such questions, for doing so leads either to the evident failures of reductionism or to the short-lived successes of expansionism.

We should restrict ourselves to questions like "Does our use of these words get in the way of our use of those other words?" This is a question about whether our use of tools is inefficient, not a question about whether our beliefs are contradictory. […] But this is not to say that vocabularies never do get in the way of each other.[121]

Wittgenstein's analogy between vocabulary and tools as metaphor for the rhetoric and language of architecture is of interest. At times the discipline needs to challenge new circumstances and - or to enunciate unarticulated conditions. Wittgenstein's analogy provides various advantages that retain us to solve architectural problems within the discipline. Instead of inventing new vocabulary to challenge situations we can restate the existing one and apply it more effectively.

Das gilt ja für jede literarische Beschäftigung, besonders aber in diesem Fall, wo die Tatsachen so übermächtig sind, daß es kaum etwas zum Ausdenken gibt. Anfangs ging ich deswegen auch noch von den Tatsachen aus und suchte nach Formulierungen für sie. Dann merkte ich, daß ich mich auf der Suche nach Formulierungen schon von den Tatsachen entfernte. Nun ging ich von den bereits verfügbaren Formulierungen, dem gesamtgesellschaftlichen Sprachfundus aus statt

122. Peter Handke, *Wunschloses Unglück: Erzählung* (Salzburg: Suhrkamp Taschenbuch, 2001), 40.

von den Tatsachen und sortierte dazu [...] die Vorkommnisse, die in diesen Formeln schon vorgesehen waren; den nur in einer nicht - gesuchten, öffentlichen Sprache könnte es mir gelingen, [...] die nach einer Veröffentlichung schreienden herauszufinden.[122]

Applied to architecture, this suggests the repeated use of forms from the past in which the relation between form and meaning is established, so that a design, sustained by experience, cannot but be tautological: Tautological in the positive sense of a deeper penetration into the aforementioned relationship, for signs are ambiguous (and their interpretation implies a choice that has to be probable, but cannot be true). Repetition constantly transforms the signified into the signifier of a new signified: it can therefore be considered an instrument of recognition.[123]

123. Martin, Steinmann, "Reality as History: Notes for a Discussion of Realism in Architecture," in *Oppositions Reader: Selected Readings from a Journal for Ideas and Criticism in Architecture, 1973-1984*, ed. K. Michael Hayes (New York: Princton Architectural Presse, 1998), 251.

These are pragmatic reasons for using convention in architecture, but there are expressive justifications as well. The architect's main work is the organization of a unique whole through conventional parts and the judicious introduction of new parts when the old won't do. Gestalt psychology maintains that context contributes meaning to a part and change in context causes change in meaning. The architect thereby, through the organization of parts, creates meaningful contexts for them within the whole. Through unconventional organization of conventional parts he is able to create new meanings within the whole. If he uses convention unconventionally, if he organizes familiar things in an unfamiliar way,

124. Robert Venturi, and Denise Scott Brown, *Contradiction and Complexity in Architecture*, 2nd. ed. (New York: Museum of Modern Art and Graham Foundation, 1992), 43.

he is changing their contexts, and he can use even the cliché to gain a fresh effect. Familiar things seen in an unfamiliar context become perceptually new as well as old.[124]

To design a window, for instance, you start not only with the abstract function of modulating light rays and breezes to serve interior space but with the image of window - of all the windows you know plus others you find out about. This approach is symbolically and functionally conventional, but it promotes an architecture of meaning, broader and richer if less dramatic than the architecture of expression.[125]

125. Robert Venturi, Denise Scott Brown, and Steven Izenour, *Learning from Las Vegas: The Forgotten Symbolism of Architectural Form*. 2nd ed. (Cambridge: The MIT Press, 1972), 129.

Domestic and civil seem to be two extreme poles in the character of the architecture. They are like two genres with their own rhetorical means which allow the introduction of sweeping significances that extend to the whole of the work and to its surroundings as well, independently of the concrete details and practical solutions used in the buildings themselves.[126]

126. Ignasi de Solà-Morales, *Architettura minimale a Barcellona: Costruire sulla città costruita* (Milano: Electa, 1989), 18.

Das kulturelle Problem der modernen Stadt besteht darin, wie man diese unpersöhnliche Umgebung zum Sprechen bringen kann, wie man ihr ihre Ödnis, ihre Neutralität nimmt, deren Ursprünge an die Überzeugungen geknüpft sind, daβ die Aussenwelt der Dinge nicht die eigentlich wirkliche Welt ist.[127]

127. Richard Sennett, *Civitas: Die Großstadt und die Kultur des Unterschieds*, trans. Reinhard Kaiser (Frankfurt am Main: Berliner Taschenbuch Verlag, 2009), 15-16.

Versuche, die Dimensionen von Innen und Auβen zu vereinen, indem man die Mauer niederreiβt und Innen und Auβen zu einem organischen Gan-

128. Ibid., 15.

zen verschmilzt, sind gescheitert; Einheit kann nur gewonnen werden, wenn man bereit ist, den Preis der Komplexität zu zahlen.[128]

Comme le dit l'ancien marie de Barcelona, Joan Clos, l'espace public est le lieu où trouver ce que l'on ne cherche pas.[129]

129. Carles Llop, "Quand les infrastructures de mobilité deviennent des espaces publics," La fabrique de la cite, last modified May 2011, p.3, http://www.lafabriquedelacite.com/sites/default/files/b13-llop.pdf.

It could be said in fact that one of the most representative characteristics of Catalan architecture is that of having taken *les deux bouts de la chaîne*, the two extremes, and having put itself in a deliberately ambiguous intermediate position. The public buildings that are now being build tend to maintain a certain tone of restraint, with manageable dimensions and changes and shifts that never give rise to a sensation of violence, agitation or sublimity.

A blessed equilibrium, domestic in public, courtly in private, seems to reign over the architectural scene. Neither large scale nor great contrasts are ever capable of giving us much more than the preparation for a measured process.[130]

130. Ignasi de Solà-Morales, *Architettura minimale a Barcellona: Costruire sulla città costruita* (Milano: Electa, 1989), 18.

Just as the application indoors of the kind of spatial organization and material that refer to the outdoor world make the inside seem less intimate, so spatial references to the indoor world make the outside seem more intimate; it is therefore the bringing into perspective of inside and outside and the ambiguity that this gives rise to that intensifies both the sense of spatial accessibility and the sense of intimacy. [...] The entire complex of experiences elicited by the architectonic means contributes to this process: gradations of

131. Herman Hertzberger, *Lessons for Students in Architecture*, trans. Ina Rike. 5th ed. (Rotterdam: 010 Publisher, 2005), 86.

height, width, degree of illumination (natural and artificial), materials, different floor levels. The different sensations within this sequence evoke a variety of associations, each corresponding with a different gradation of "inside-ness and outside-ness" on the basis of recognition of previous, similiar experiences.[131]

Collective and individual

The concept of "public" and "private" can be interpreted as the translation into spatial terms of "collective" and "individual".[132]

If however individualism comprehends only part of mankind, so collectivism only comprehends mankind as a whole of man, or man as a whole. Individualism perceives man only in his self-orientation, but collectivism does not perceive man at all, it relates only to "society".[133]

The obvious contradiction in this modern concept of government, where the only thing people have in common is their private interests, need no longer bother us as it still bothered Marx, since we know that the contradiction between private and public, typical of the initial stages of the modern age, has been a temporary phenomenon which introduced the utter extinction of the very difference between the private and public realms, the submersion of both in the sphere of the social. By the same token, we are in a far better position to realize the consequences for human existence when both the public and private spheres of life are gone, the public because it has become a function of the private and the private because it has become the only common concern left. Seen from this viewpoint, the modern discovery of intimacy seems a flight from the whole outer world into the inner subjectivity of the individual, which formerly had been sheltered and protected by the private realm. The dissolution of

132. Herman Hertzberger, *Lessons for Students in Architecture*, trans. Ina Rike. 5th ed. (Rotterdam: 010 Publisher, 2005), 12.

133. Martin Buber, *Das Problem des Menschen* (Heidelberg 1948), cited in Herman Hertzberger, *Lessons for Students in Architecture*, trans. Ina Rike. 5th ed. (Rotterdam: 010 Publisher, 2005), 13.

134. Hannah Arendt, *The Human Condition*, 2nd ed. (Chicago: University of Chicago Press, 1998), 69.

this realm into the social may most conveniently be watched in the progressing transformation of immobile into mobile property until eventually the distinction between property and wealth, between the *fungibiles* and the *consumptibiles* of Roman law, loses all significance because every tangible, "fungible" thing has become an object of "consumption"; it lost its private use value which was determined by its location and acquired an exclusively social value determined through its ever-changing exchangeability whose fluctuation could itself be fixed only temporarily by relating it to the common denominator of money.[134]

This state of affairs is characterized by the confluence of cosmic and social homelessness, of a world-anxiety and a life-anxiety, which have properly never existed to this degree before. In an attempt to escape from this insecurity brought on by his feelings of isolation, man seeks refuge in their glorification of individualism.[135]

135. Martin Buber, *Das Problem des Menschen* (Heidelberg,1948), cited in Herman Hertzberger, *Lessons for Students in Architecture*, trans. Ina Rike. 5th ed. (Rotterdam: 010 Publisher, 2005), 13.

It is this lack of relatedness to others and this primary concern with exchangeable commodities which Marx denounced as the dehumanization and self-alienation of commercial society, which indeed excludes men qua men and demands, in striking reversal of the ancient relationship between private and public, that men show themselves only in the privacy of their families or the intimacy of their friends.[136]

136. Hannah Arendt, *The Human Condition*, 2nd ed. (Chicago: University of Chicago Press, 1998), 210.

Richard Sennett draws the traces for us from the ancient regime to modern times from the development of "the tyranney of the intimacy" in his book "the fall of public man" from 1974.

Each culture stresses specific aspects - fundamental solutions - which are universally relevant but which, for various [...] reasons, are emphasized whilst others are repressed. Ultimately man suffers from these limitations, from what is over emphasized at the cost of what is omitted and often forgotten. Now, today, what is specific, what gives meaningful identity, should no longer depend on what is thus arbitrarily and omitted or stressed, but on how these specific aspects are absorbed, adapted and combined for the sake of more inclusive solutions which can respond to the nature of the human person as a whole instead of in part.[137]

137. Aldo van Eyck, *Writings: Collected Articles and Other Writings 1947-1998,* ed. Vincent Ligtelijn and Francis Strauven (Amsterdam: Sun Publisher, 2008), 467.

Collectivity [...] is not a moral asset but a primary phenomenon parallel to and no less primary than the phenomenon of individuality.[138]

138. Ibid., 48.

This extreme oppositions between private and public – like the opposition between collective and individual – has resulted in a cliché, and is as unsubtle and false as the supposed opposition between general and specific, objective and subjective. Such oppositions are symptoms of the disintegration of primary human relations. [...]

All behaviour in society at large is indeed role-induced, in which the personality of each individual is affirmed by what others see in him. In our world we experience a polarization between exaggerated individuality on the one hand and exaggerated collectivity on the other. Too much emphasis is placed on these two poles, while there is not a single human relationship with which we as architects are concerned that focuses exclusively on one individual or on one group, nor indeed

139. Herman Hertzberger, *Lessons for Students in Architecture*, trans. Ina Rike. 5th ed. (Rotterdam: 010 Publisher, 2005), 12.

exclusively on one individual or on one group, nor indeed exclusively on everyone else, or "the outside world". [...] it is always a question of collective and individual vis à vis each other.[139]

The greatest threat here, however, is [...] the abolition of [...] private property in the sense of a tangible, worldly place of one's own. In order to understand the danger to human existence from the elimination of the private realm, for which the intimate is not a very reliable substitute, it may be best to consider those nonprivative traits of privacy which are older than, and independent of, the discovery of intimacy.
The difference between what we have in common and what we own privately is first that our private possessions, which we use and consume daily, are much more urgently needed than any part of the common world; without property, as Locke pointed out, "the common is of no use."[140]

Der Skandal des modernen Wohnmodells besteht darin, daβ es sich vor allem an die Isolations- und Verkehrsbedürfnisse von flexibilisierten Einzelnen und ihrer Lebenspartner wendet, die ihr immunitäres Optimum nicht mehr in imaginären und realen Kollektiven oder kosmischen Ganzheiten (und entsprechenden Haus-, Volks-, Klassen- und Staatsideen) suchen. Bei ihnen wir die latente Sinnschicht des römischen Ausdruckes *immunitas* als Nicht-Mitarbeit beim Gemeinschaftswerk der nächst höheren Stufe freigesetzt.

Darf man darum schon sagen, die moderne "Gesellschaft" bilde ein Kollektiv aus Verrätern des Kollektivs?[141]

140. Hannah Arendt, The Human Condition. 2nd ed. (Chicago: University of Chicago Press, 1998), 70.

141. Peter Sloterdijk, *Sphären III:Schäume* (Frankfurt am Main: Suhrkamp Verlag, 2004), 535-536.

In reality [...] it doesn't matter whether urban public space is under public or private management, nor whether it constitutes real or virtual space. Every point of access and activity in this space requires "political negotiation."[142]

The concepts of "public" and "private" may be seen and understood in relative terms as a series of spatial qualities which, differing gradually, refer to accessibility, responsibility, the relation between private property and supervision of specific spatial units.[143]

142. Dietmar Steiner, "A decade of awards," European Prize for Urban Public Space, last modified 2010, http://www.publicspace.org/en/text-library/eng/c004-a-decade-of-awards.

143. Herman Hertzberger, *Lessons for Students in Architecture*, trans. Ina Rike. 5th ed. (Rotterdam: 010 Publisher, 2005), 13.

"Pour elles" **(all things) "*il n'y a pas de quartiers de noblesse. C'est pourqoui il ne faut pas distinguer entre les choses*".[144]**

144. Pablo Picasso cited in Aldo van Eyck, *Writings: Collected Articles and Other Writings 1947-1998*, ed. Vincent Ligtelijn and Francis Strauven (Amsterdam: Sun Publisher, 2008), 647.

Context […] Althought the term was not heard in architecture before 1970s, the early Modern movement had its own debate with context; it just did not use the word. I was taught in the late 1940s that I would have to decide whether to design buildings that stand out from the landscape, like Le Corbusier, or enter into it, like Frank Lloyd Wright. Context for my teachers was the landscape. It was seen as something the building acted upon, by either standing out or nestling in, but not as an element in its own right having an ongoing and changing dialog with the building.[145]

145. Robert Venturi, and Denise Scott Brown, *Architecture as Signs and Systems: For a Mannerist Time* (Cambridge: Belknap Press of Harvard University, 2004), 175-176.

This view of context as a passive background was transferred by Modern architects to urbanism. The early Moderns recommended clearing the existing city and replacing it with parkland […] Later, landscape became "townscape," and Modern buildings were expected to achieve a unity with the existing city despite being in contrast with it.[146]

146. Ibid., 176.

Robert Ventruri wrote about context in 1950. He learned from Jean Labatut at Princton in the 1940s that harmony could be achieved in architecture through contrast as well as analogy, […] "See context as alive and help it to be alive" […] In aesthetic terms, interactions with context may be as literal as borrowing from the building next

147. Ibid., 177.

door; yet allusions can also be as fleeting as the flash of fish in water.[147]

Architects have often thought about building in a context as an act of completion that is possible, but is not the norm. This abuse of the respect due to context explains why architects have produced architecture as the result of analyzing the site as if it where either an urban setting or a landscape in which to build meant to complete. This is architecture as a syllogistic conclusion.[148]

148. Rafael Moneo,"The Murmur of the Site: Substantial Immobility," in *Rafael Moneo 1967-2004: Imperative Anthology* (Madrid: Croquis Editorial, 2004), 637.

The comments of the theoreticians on the framing of the landscape in painting, the sureness with which the Romans repeated certain elements in their building of new cities, acknowledging in the *locus* the potential for transformation [...] and when we consider information of this type, we realize why architecture was so important in the ancient world and in the Renaissance. It shaped a context. Its forms changed together with the larger changes of a site, participating in the constitution of a whole and serving an overall event, while at the same time constituting an event in itself.[149]

149. Aldo Rossi, *The Architecture of the City*, trans. Diane Ghirardo, and Ockman Joan (Cambridge: The MIT Press, 1982), 106.

Yet it is not the scale of the urban whole that we usually have in mind [...] To the extent that we keep circumscribing the idea [...] to a precise, delimited place, we are losing our perspective on it as a basic urban structure and giving priority instead to the singularity – morphological or environmental – of each site as an autonomous urban lot, as an occasion for independent formalisation. Hence, the many commissions for designing large or small public spaces viewed as specific objects

150. Manuel de Sola-Morales, "The impossible project of public space," European Prize for Urban Public Space, last modified 2010, http://www.publicspace.org/en/text-library/cat/c006-l-impossible-projecte-de-l-espai-public.

turn into drawings of a closed lot, self-referencing designs frequently with an arbitrary perimeter. The site is thus converted into a platform of experimentation, a show room in which to play with paving and lamp posts, slopes and corners, with the utmost independence.[150]

Architecture is not a tree but an event, resulting from the intersection of forces capable of situating an object that is partially signifying, contingent.[151]

Today's landscape hardly constitutes a background into which the architectural object might be thought of as inserting, or integrating, or diffusing itself. Powerful processes of what Gilles Deleuze has called deterritorialization situate today's architectural objects in non-places, in non-landscapes. Contemporary architectures make their appearance *ex abrupto*, taking us by surprise. Their presence is not connected to a place. Our reception of them is almost always mediated [...] by photographic, video, and computerized images, by possible views, and by the disconnection between the built and what goes on around it.[152]

The given context for a project is often that of suburbia with no other available spaces save the remnants of the metropolis.[153]

The sense of place in the periphery is the absence of place in the classical sense, [...] the sensations that peripheral places evoke are not only images of an expectant void, but most of all the feeling of indifference about the position of the built forms.

151. Ignasi de Solà-Morales, *Differences: Topographies of Contemporary Architecture*, ed. Sarah Whiting, trans. Graham Thompson (Cambridge: MIT Press, 1997), 16.

152. Ibid., 20.

153. Andreu Arriola-Madorell, and Carme Fiol-Costa, *Arquitectura topografica* [Topographical Architecture] (Barcelona: Servei de Publications del COAC, 2012), 41.

154. Manuel de Solà-Morales, *A Matter of Things*, trans. Debbie Smithwaite and Peter Mason (Rotterdam: NAI Publisher, 2008), 193.

Not that objects are indifferent in themselves, but rather indifferent between themselves. This lack of difference is what makes the periphery a vertiginous terrain for images, and cinema and photography have grasped the force of the landscapes where both activity and construction are always weaker than the bare spaces in which they appear. And the sense of the peripheral place is strong precisely because neither "repetition" nor "difference" in Gilles Deleuze's sense, have occupied it.[154]

The plots that we are given for designing parks and public buildings are the sites of pre-existing polluting activities, noisy factories or spaces left empty due to the impossibility of building houses or other amenities in them. The site in the present-day metapolis is an empty plot, always associated with conflict.[155]

The dictionary [...] defines con-text, as "around a text or discourse." The center is the text. The definition suggest that what surrounds the center is inert.[156]

Proyectos arquitectónicos que son entendidos no como objetos aislados sino como objetos que pertenecen a un contexto más amplio que puede ser transformado.[157]

We must consider the quality of street-space and of buildings in relation to each other. A mosaic of interrelationships – as we imagine urban life to be - calls for a spatial organization in which built form and exterior space (which we call the street) are not only complementary in spatial sense and

154. Andreu, Arriola-Madorell;, and Carme Fiol-Costa. *Arquitectura topografica* [Topographical Architecture] (Barcelona: Servei de Publications del COAC, 2012), 41.

155. Robert Venturi, and Denise Scott Brown, *Architecture as Signs and Systems: For a Mannerist Time* (Cambridge: Belknap Press of Harvard University, 2004), 176.

156. Andreu Arriola-Madorell, and Carme Fiol-Costa, *Arquitectura topografica* [Topographical Architecture] (Barcelona: Servei de Publications del COAC, 2012), 78.

157. Herman Hertzberger, *Lessons for Students in Architecture*, trans. Ina Rike. 5th ed. (Rotterdam: 010 Publisher, 2005), 79.

therefore reciprocate in forming each other, but also and especially – for that is what we are primarily concerned with here – in which built form and exterior space offer maximal accessibility to penetrate each other in such a way that not only the borderlines between outside and inside become less explicit, but also that the sharp division between private and public domain is softened.[158]

Concentrés sur l'espace, Braque et Picasso soumettent les éléments picturaux [...] En 1909, l'Espagnol montre par un basculement de plans la totalité des faces de l'objet et figure ainsi ses trois dimensions (*La Femme assise*, 1909). Fin 1909, l'espace de la perspective est détruit. Le tableau n'est plus "une fenêtre ouvert sur le monde" (Alberti), il ne figure plus l'illusion des trois dimensions de l'objet, mais sa totalité.[159]

159. Alyse Gaultier, L'abcdaire du cubisme (Paris: Flammarion, 2002), 12.

El paisaje mediterráneo es un territorio del sol intenso y de sombras hirientes, surcado por torrentes y punteado por colinas esculpidas en terrazas que descienden hasta el mar. Es un paisaje transformado por el hombre en su totalidad. Los pueblos se asientan en los promontorios y las casas se disponen una al lado de otra formando gradas desde la cumbre hasta el llano. Los campos verdes y los cultivos conforman superficies planas cuadrangulares; cuando es necesario se construyen taludes de piedra que salvan los desniveles existentes entre ellos. La tierra es densa y trabajada en estratos grabados a lo largo de los siglos y presenta todas y cada una de las tonalidades de rojo, ocre, siena, bermellón o carmín. Los azules del cielo son intensos.

160. Andreu Arriola-Madorell, and Carme Fiol-Costa, *Arquitectura topografica* [Topographical Architecture] (Barcelona: Servei de Publications del COAC, 2012), 132.

La conceptualizatión del paisaje mediterráneo es el paisaje cubista. La síntesis de las diferentes perspectivas y de las geometrías de un lugar – como los campos, las fachadas de las casas o las caras de las montañas - se enmarca en una superficie plana que es la tela del pintor. Cézanne, en sus paisajes de Gardanne, ya insinúa este camino yuxtaponiendo las gradaciones de colores, y Picasso en diálogo con Braque, lo culmina transformando el objeto y el lugar en los exultantes cuadros de figuras y paisajes pintados en Horta de Sant Joan en 1909.[160]

[...] cette abolotion de l'espace classique pose un probléme de lisbilité des toiles. Le motife est in-identifiable, la composition souffre d'un certain flottement spatial: le cubsime sombre dans l'abstraction. [...] en 1911, Picasso intègre une structure pyramidiale, qui met un terme au flottement spatial, puis tente de réintroduire [...]

Ces innovations révèlent aux artist la capacité de l'espace cubiste à intégrer des éléments étrangers.[161]

161. Alyse Gaultier, L'abcdaire du cubisme (Paris: Flammarion, 2002), 12.

As a general concept the Cubist strategy of assigning similar values to man-made fabric and nature has a strong potential to be applied to landscape, urban and architectural design. Traditionally the open landscape has been the negative of architecture. In Classical paintings the figure is protagonist and the landscape is the background.

A Cubist landscape, where the build planes and the ground surfaces have the same value, by means of formal abstraction, sums up the multiplicity of meaning and perceptions of the place

162. Carme Fiol-Costa, "Topographical Architecture," Topos, no. 80 (2012): 68.

and creates a new reality. Taking into consideration the characteristics of the specific territory, this strategy is especially used in fragmented contexts [...]

Opening up the classical language of symmetry and experimenting with a fractal approach to combine a reading of the imprint of history with formal and programmatic innovation can create places of communication and exchange by means of an open geometry, facilitating a dialogue with the urban landscape.[162]

However, what people are always so diligently subtracting from virgin-open-exterior space with the help of material and construction, all too often closes in the process. Instead of being "interiorized", it is rendered empty, and emptiness (the perforated solid) is so very malicious. It is precisely because constructing in exterior space inevitably entails demarcation, enclosure, separation, and size reduction that I now wish to place special emphasis on the quality which does not survive all this limiting acivity without conscious effort: openness. This quality, therefore, demands all the more attention. It is in the fact the very thing architects in particular are required to maintaine: to reconstitute by means of construction, thus keeping open what (without there special care and competence) would otherwise close.[163]

All art tends towards structuring the contradictions between that which appears and that which signifies, between form and meaning. Neither field nor figure, however minimal, can avoid the burden of content; [...][164]

163. Aldo van Eyck, *Writings: Collected Articles and Other Writings 1947-1998*. ed.Vincent Ligtelijn and Francis Strauven (Amsterdam: Sun Publisher, 2008), 496.

164. Robert Slutzky, "Aqueous Humor" cited in Anthony Vidler, "Transperancy: Literal and Phenomenal." Journal of Architectual Education (2003): 6.

3 Outdoor rooms

The Heroic period of Modern architecture had as one of its tenents spatial continuity between outside and inside. This was a critical part of its formal vocabulary, backed for the de Stijl architects by a theory of "universal space". The outside inside of these texts is different, more to do with what is actually seen and felt at a specific place, outside inside and inside outside.[165]

165. Peter Smithson, and Alison Smithson, *The Charged Void: Architecture* (New York: Monacelli, 2002), 559.

The [...] nature of [...] materials also lies in the sense of touch. Even more than in sight, perhaps. In public space, personal experience, the route and comfort are fundamental. Walking on a hard or soft surface, stone or sand, on corrugated or slippery ground brings about very different sorts of contact between body and brain. The idea is transmitted through the different sensations of the material used. And the proximity of the hands to railings, walls and benches makes us experience, more than in any other sense, the character of space. If by means of sight we understand shaping, size and setting, by touch we experience identity, treatment and character.[166]

166. Manuel de Sola-Morales, "The impossible project of public space," European Prize for Urban Public Space, last modified 2010, http://www.publicspace.org/en/text-library/cat/c006-l-impossible-projecte-de-l-espai-public.

Raise the standard storey height and a sense of spatiality emerges that suggests a larger more urban character. This feeling of "urbanity", as antithesis to the sense [...] of enclosure and security that unconsciously belongs to private rooms, also has to do with the presence there of others. Space can announce the presence of people even though those people are not present physically.[167]

167. Herman Hertzberger, *Articulation,* trans. John Kirkpatrick and Anne von Blaaderen (München: Prestel, 2002), 41.

In fact, what is large without being small has no more real size than what is small without being large. [...] If a thing is just small or just large we can't cope with it.[168]

168. Aldo van Eyck, *Writings: Collected Articles and Other Writings 1947-1998*. ed. Vincent Ligtelijn and Francis Strauven (Amsterdam: Sun Publisher, 2008), 205.

Thus details can claim complete priority where it matters: in this respect there is not that much difference from the approach to the building in its entirety. The whole and the parts define each other mutually, and they require the same measure of attention; this is also true in urban planning, where the details obviously figure very prominently. While the criteria that apply in urban planning may be different, the thought-process is basically the same as in the urban design of details, including the design of a balustrade for instance.[169]

169. Herman Hertzberger, *Lessons for Students in Architecture*, trans. Ina Rike. 5th ed. (Rotterdam: 010 Publisher, 2005), 242.

[...] the painters of the fifties rediscovered expressive value of matter, regardless of its appearance. [...] Painters such as Fautrier and Dubuffet, Twombly and Fontana were pushing to the furthest extremes the visual and tactile experiences of the avant garde.[170]

170. Rafael Moneo,"End of Century Paradigms: Fragmentation and Compacity in recent Architecture," in *Rafael Moneo 1967-2004: Imperative Anthology* (Madrid: Croquis Editorial, 2004), 655.

Western civilization has had persistent trouble in honoring the dignity of the body [...] these body-troubles have been expressed in architecture, in urban design, and in planning practice. [...] a contemporary problem: the sensory deprivation which seems to curse most modern buildings, the dullness, the monotony, and the tactile sterility which afflicts the urban environment.[171]

171. Richard Sennett, *Flesh and Stone: The Body and the City in Western Civilization* (New York: W.W Norton and Company, 1994), 15.

This sensory deprivations is all the more re-

172. Ibid., 15-16.

markable because modern times have so privileged the sensation of the body and the freedom of the physical life.[172]

[...] von der Psychoanalyse her [...], ist es möglich, sich die Frage vorzulegen, wie werden Lebewesen sich einrichten, die die Spur des Geborenseins an sich tragen? Die Antwort wird lauten, sie richten sich wahrscheinlich so ein, daß sie eine minimale Spur jener archaischen Geschütztheit in ihre späteren Hüllenkonstrukte hineinlegen. Dabei müssen wir festhalten, daß die Übertragung sich offenkundig nicht auf Gefühle bezieht, auch nicht auf verwirrte Affekte, sondern auf den Prozeß der Raumschöpfung überhaupt. Das Konstruieren der Lebenshüllen erzeugt eine Serie von Uteruswiederholungen in äußeren Milieus.[173]

173. Peter Sloterdijk, "Architekturen des Schaumes." Arch+,no. 169 and 170 (2004): 18.

In the Age of Reason, chairs became vessels for more relaxed sitting position, reflecting a gradual relaxation of manners from the court patterns of Versailles. The back of the chair became as important as the seat, and the back sloped, so that the sitter could lean into it; the arms were lowered so that the sitter could move freely from side to side. [...] Eighteenth-century comfort thus meant freedom of movement even while sitting, the sitter leaning to one side another, talking easily to people all around. [...]

By 1830, manufacturers of chairs used springs beneath the seat and on the backs; over the springs the manufactures set heavy cushions, [...] The chairs, divans and sofas thus became enormous in size, overstuffed by design. [...] The French upholsterer Dervilliers began to manufacture such

174. Richard Sennett, *Flesh and Stone: The Body and the City in Western Civilization* (New York: W.W Norton and Company, 1994), 340.

chairs in 1839, calling them "confortables."[...] In all those "confortables" the body sank into the enveloping structure, engulfed and no longer easily moving. As the processes of mass manufacturing advanced, particularly in the mechnical weaving of cushions, the chairs came within the reach of a large public. The "confortable chair" in a worker or clerk's home served as a point of pride and a place of respite from the cares of the world. Comfort in these chairs came to imply a particular kind of human posture, the historian Sigfried Giedion believes, " based on relaxation ... in a free, unposed attitude that can be called neither sitting nor lying" by comparison to earlier ages.[174]

The desire for comfort has a dignified origin, however as an effort to rest bodies fatigued by labor. During the first decades of factory and industrial labor in the nineteenth century, workers were forced to continue at their tasks without a break throughout the day as long as they could stand or move theirs limbs. By the late in the century it became evident that the productivity of such forced labor diminished as the day progressed. Industrial analysts noticed the contrast between English workers, who by the end of the century worked mostley ten-hour labor shifts, and German and French workers, who labored in twelve, or sometimes fourteen-hour shifts: the English workers were far more productive by the hour. The same difference in productivity appeared among manual laborers who worked on Sunday versus manual laborers who were given the Sabbath to rest; the workers who rested on Sunday worked harder the rest of the week.[175]

175. Ibid., 338.

In 1891, the Italian physiologist Angelo Masso was able to explain the relation between fatigue and productivity. He showed, in his book that *La Fatica*, that people feel fatigued long before they are incapable of further effort; the sensation of fatigue is a protective mechanism by which the body controls its own energies, protecting it from injuries [...] The pursuit of comfort in the nineteenth century has to be understood within this sympathetic context.[176]

176. Ibid., 339.

The width spread use of pavements in the 19th century was determining factor in the birth of urban furniture, as "objects of the street". The development of these fixtures was also linked to the revolution in public transport, and to the imperatives of public health [...]

Paris, era of Georges Eugène Haussmann was fecued with the new "street accessories". This prefect of the Sein département projected awnings, benches, bandstands and "chalets of necessity" along the tree-planted avenues and newly created squares.[177]

177. Sophie Barbaux, and Sara Lubchantsky, *Objets Urbains:Vivre la ville autrement* [Urban Furniture for a New City Life] trans. Alison Clufford (Paris: ICI consultants, 2010), 14.

The contemporary street scene with its clutter of hardware, is a relative recent phenomen. If you look at old photos of any city, you may see a few lamps-posts, the odd park bench, a drinking fountain and modest signage on the ground floor façade. Gradually, various utilities, clinical street lightning and parking meters made their appearance, together with an inundation of signage and advertising competing for attention.

Plastic wrappings, fast food and the "throw away" culture brought with it a proliferation of

178. Johanna Gibbons and Bernard Oberholzer, Urban Streetscape: A Workbook for Designer (Oxford: BSP Professional Books, 1991), 2.

litterbins. At first these new street furniture elements were designed in an uncoordinated manner, aggravated by the variety of new materials that became available. But with the advent of urban revitalization projects [...] there has been a greater focus on the importance of the design of the streetscapes, including paving and street furniture.

With the grow of cities and suburbs, came a tendency towards restless uniformity in the streetscape, so that often there may be little difference in character between the various districts of the city, or even from one country to the another. [...] Kevin Lynch [...] attempted to identify and then reinforce the particular uniqueness of a city district through urban design measures.[178]

Designers and manufactures, in their infatuation with new synthetic materials, such as plastics, often overlook the advantages of natural materials which are more subtle in color and texture, feel more alive to the touch, and which can even improve with age and weathering, while there synthetic counterparts can only deteriorate.[179]

179. Ibid.,3.

While the expression of the relativity of the concepts of interior and exterior is first and foremost a question of spatial organisation, whether an area tends more towards a street-like atmosphere or more towards an interior depends especially on the spatial quality. And besides, whether people will recognise the area concerned as interior or as exterior, or as some intermediary form, depends to a large extent on the dimensions, the form and the choice of materials.[180]

180. Herman Hertzberger, *Lessons for Students in Architecture*, trans. Ina Rike. 5th ed. (Rotterdam: 010 Publisher, 2005), 83.

This holds equally well for the ambience that natural light in particular can create.[181]

Certainly since Piero della Francesca light has been consciously observed. Piero's *Flagellation* with its two light sources – the divine and the everyday - celebrates that observation. [...]

Natural light is seen as part of a slowly-being-relearned respect for the cycles of natural events [...] In architecture light can be thought about so that we can live more easily with things, see them in many moods, let them change us; not pin everything down as butterflies in a drawer.[182]

The high, long passages, illuminated from above thanks to glass roofing, give you the feeling of an interior: thus they are "inside" and "outside" at the same time.[183]

The principle of the arcade regained topical relevance when the traffic burden in the street of the city centres became so heavy that the need arose for areas exclusively for pedestrians, i.e. a separate "system" for pedestrians alongside the existing street pattern. The nineteenth century types of arcade ran through the blocks, like short circuits, and their primary purpose was to put the interior areas to use.

But althought the buildings were traversed by these passages, their outward appearance was not affected: the exterior, the periphery, continued to function separatly and independently as a façade in its own right. In the case of many covered pedestrian routes of contemporary design the exterior of the complex within which

181. Herman Hertzberger, *Articulation*, trans. by John Kirkpatrick and Anne von Blaaderen. (München: Prestel, 2002), 41.

182. Peter Smithson and Alison Smithson, *The Charged Void: Architecture (*New York: Monacelli, 2002), 425.

183. Herman Hertzberger, *Lessons for Students in Architecture*, trans. Ina Rike. 5th ed. (Rotterdam: 010 Publisher, 2005), 76-77.

184. Ibid., 76.

the activity is concentrated resembles the unhospitable rear walls of a buildings. This reversal – turning the building mass inside-out, as it were – is no less than the sheer perversion of the principle underlying the arcade.[184]

The inner space is made more accessible, while the fabric of streets becomes more close-knit. The city is turned inside out, both spatially and also as far as the principle of its accessibility is concerned.[185]

185. Ibid., 77.

In the contemporary city, we can no longer see public spaces with reference to a notion of urban, functional or semantic structure, as we did in the years of structuralism but, like the Greeks, we need to read civilised space as a topological, tactical order. We must go beyond landscaping decorativeness and recognise the warp and weft of materials, which is what the proto-modern Gottfried Semper studied and called for.[186]

186. Manuel de Sola-Morales, "The impossible project of public space," European Prize for Urban Public Space, last modified 2010, http://www.publicspace.org/en/text-library/cat/c006-l-impossible-projecte-de-l-espai-public.

[…] architecture has by virtue of evocative qualities of all explicitly spatial images, forms and materials, the capacity to stimulate a certain kind of usage.[187]

187. Herman Hertzberger, *Lessons for Students in Architecture*, trans. Ina Rike. 5th ed. (Rotterdam: 010 Publisher, 2005), 86.

We accept the challenge of the sociologists when they sometimes play down the values of space to give primacy to behaviour, forgetting that behavioir is derived from models that, in their "urbanity", are spatial, dimensional and physical.[188]

188. Manuel de Solà-Morales, *A Matter of Things*, trans. Debbie Smithwaite and Peter Mason (Rotterdam: NAI Publisher, 2008), 146.

Buildings and activities are like qualifications, but in the end they are complementary to the ur-

189. Ibid., 147.

ban base. The materials and the relations between materials are what counts: distances, rhythms, continuities, sequences, conflicts. Space that is socially shared, yes, but not only that. Intensity of use, and of participation in the detail, the variety of the parts – almost the opposite of monumentality, except, perhaps, when it becomes conventional, repetitive, innocuous.[189]

The façade is not the conspicious display of function, a reading of signs or a source of asthetic pleasure, but first and foremost the wall of a public place, a vast open air interior, a continous wall with two sorts of openings: the windows of the housing-units themselves; and views of the other spaces of the city. The orientation, number, proportion and dimension of these openings, their mutual relations, and the marked clarity of spatial geometries generated between ground and sky, the walls, are what for us makes mass housing in the city imaginable.[190]

190. Michel Jaques, and Armelle Lavalou eds., *Christian de Portzamparc*. trans. Simon Pleasance, Marie-Christine Hylton, and Fronza Woods (Basel: Birkhäuser Verlag, 1996), 24.

Temporality is in the walls and the levels. In the city, the walls talk to the levels. Their textures and differences break the uniformity of the spaces and create intersection and conflict. It is in the relation between floor and level, it might be argued, that exhibition and emphasis are created. To pay attention to the walls as contours of urban space is to recognize the unquestionable role of the groundfloors, the location of the dissolution of the boundary between public and private, of the diversity and spatial control of traffic, the ways in which interior and exterior are enmeshed.[191]

191. Manuel de Solà-Morales, *A Matter of Things*, trans. Debbie Smithwaite and Peter Mason (Rotterdam: NAI Publisher, 2008), 147.

Concepts of function

What is the function of a table? [...] if the function of even as simple an object as a table fights definition, how much more difficult can the definition be in architecture?[192]

For me, to remain a functionalist is morally and aesthetically reasonable.

A building should not be a vehicle for an architect's ideas, etc.[193]

Le Corbusier recommended that architecture students examine ship docks, the storage provisions in train kitchens, and the rear facades of buildings, to see true functionalism at work.[194]

Unser Ziel war, sie zu schulen, [...] den Abgrund zwischen der rigiden Mentalität des Geschäftsmannes und Technikers [...] und der Phantasie des schöpferischen Künstlers [...] zu überbrücken [...] Ihre Aufgabe sollte sein, organische Ordnung und Schönheit in die Massenproduktion, Architektur und Städteplanung hineinzutragen.[195]

By ascribing primary importance to function in architecture, Functionalists twisted the Vitruvian definition of "commodity, firmness and delight is architecture" into "commodity and firmness is delight in architecture." Aesthetic qualities, if ever mentioned, were said to drive from the easy resolution of the never-contradictory and functional requirements of program, structure, and at a later period, mechanical equipment.[196]

192. Robert Venturi, and Denise Scott Brown, *Architecture as Signs and Systems: For a Mannerist Time* (Cambridge: Belknap Press of Harvard University, 2004), 142.

193. Robert Venturi, Denise Scott Brown, and Steven Izenour, *Learning from Las Vegas: The Forgotten Symbolism of Architectural Form*. 2nd ed. (Cambridge: The MIT Press, 1972, 128.

194. Robert Venturi, and Denise Scott Brown, *Architecture as Signs and Systems: For a Mannerist Time* (Cambridge: Belknap Press of Harvard University, 2004), 142.

195. Walter Gropius, *Walter Gropius*: *Ausgewählte Schriften: vol 3*, eds. Christian Schädlich and Hartmut Probst, (Berlin: Ernst und Sohn,1988), 197.

196. Robert Venturi, and Denise Scott Brown, *A View from the Campidoglio: Selected Essays 1953-1984,* ed. Ted Bickford, Bergart Catherine, and Arnell Peter (Cambridge: Icon Editions, 1984), 44.

For the sake of the argument let us admit that we do live in a machine age. [...] *All* architecture is more interested in design, than in pluming. I feel like crying (but not for quotation)[...][197]

197. Philip Johnson, *Philip Johnson:Writings,* ed. by Helen M. Franc (New York: Oxford University Press, 1979), 101-103.

Die Moderne hat also von allen Seiten harscheste Kritik einstecken müssen. Ihre Werte, ihre Prinzipien, ihre Methode waren Gegenstand heftiger Angriffe. Funktion, Technologie und Gesellschaft als tragende Säulen der Architektur, als die grundlegenden Prinzipien, auf die sie sich stützte, wurden negiert. Und merkwürdigerweise stimmen in dieser bewußten Ablehnung der Moderne Vertreter feindlicher Lager überein, obwohl die Gründe, die sie jeweils zu dieser Haltung bewegen, einander oft diametral entgegengesetzt sind: das Bewußtsein, daß wir uns bereits jenseit der Moderene befinden, daß man sie hinter sich lassen kann, ist das einzige, was sie miteinander verbindet. Aus diesem Grund wurde der Termnius Funktion - absoluter Grundpfeiler der neueren Architekturtheorie der Moderne – Gegenstand erbitterter Kritik.[198]

198. Rafael Moneo, *Bauen für die Stadt,* ed. Peter Nigst, trans. Brigitte Dithardt and Thomas Hermann (Stuttgart: Hatje, 1993). 9-10.

Both neo-rationalism and neo-realism are essentially anti-functionalist. Venturi, Rossi, Eisenman, and Hejduk all share this attitude, and have contributed at least to a more general and now widely shared Manichean view of functionalism as a negative and regressive ideology. In its time, functionalism was a progressive ideology - perhaps one of the most progressive to have developed in the history of architecture - providing for both the definitve demise of classical architecture and the creation of a new architectural language.[199]

199. Mario,Gandelsonas, "Neo-Funtionalism," in *Oppositions Reader: selected readings from a journal for ideas and criticism in architecture, 1973-1984*, ed. K. Michael Hayes. (New York: Princton Architectural Presse, 1998), 7.

But how do you define the function of a building that has housed ranges of activities over some hundreds of years?

How "functional" is it to plan for the first users (for the client's program or brief) and not give thought to how it may adapt to generations of users [...] beyond Le Corbusier [...][200]

200. Robert Venturi, and Denise Scott Brown, *Architecture as Signs and Systems: For a Mannerist Time* (Cambridge: Belknap Press of Harvard University, 2004), 142.

The life of buildings, their inaliable temporality, is a subject neglected in modern architectural theory. Architecture persists and reacts to the passage of time so that time affects architecture in a way quite different from the visual arts. The need to allow for the life of a structure has given rise to the idea of flexibility and to the idea of multifunctionality.[201]

201. Rafael Moneo. *La vie des batiments: extensions de la Mosquée de Cordue* [The Life of Buildings: On the Cordoba Mosque Extensions] (Lausanne: EPFL, DA, Commission d'Information, 1983), 3.

Flexibilty in an enviroment may be taken to mean several things, and confusion results if they are not distinguished. There is the flexibility which operates in the present, giving the individual a maximum of choice, [...] – so does a city with many types of living areas, [...]

Another meaning of flexibility is that it is that quality that allows the individual to take as active a part in shaping his own world as may be possible. [...] Such an enviroment might be called a plastic one. Both of these are importent objectives but it is necessary to keep them distinct from these kind of flexibility discussed here: the generalized adjustability of an enviroment or artifact, with minimum effort, to future change of use. This might best be called adaptability.

Means that further one kind of flexibility may or may not further another.[202]

202. Kevin Lynch, *City Sense and City Design: Writtings and Projects of Kevin Lynch*. eds. Tribid Southworth, and Michael Banerjee, 3rd ed. (Cambridge: The MIT Press, 1996), 379-380.

It should be made clear that adaptability is not the same as growth or development, but simply is a permissive quality which *allows* growth or development. [...]

We have no particular interest in the growth or change of the enviroment for its own sake. In fact quite the reverse, since every change exacts some price. We are only interested that, when it is desirable that life patterns should change, they can do so with minimum effort, and, were it is possible, with no enviromental change whatsoever. [...]

An adaptable enviroment is simply a highly permissive one, and this may be fare from optimum for the stimulation of individual growth. It should also have been noticed, throughout the previous discussion, how often it was necessary to qualify the conclusion with " if economically feasable," or " as fare as present function will allow."

There seems to be a continous conflict between future adaptability and present efficiency. Low intensity, over-capacity, highly temporary structure, intense concentration of struture, modular standardization, separation of centers, avoidance of specialization: are likely to exact a price in terms of immediate function of first cost. Present efficiency seems to prefer a high degree of structure, close fitting, fixity, [and] specialization in the sense of narrow adaptation to the immediate situation.

When it comes to an all-out showdown, present efficiency will always take the pot, but usually the problem is one of striking a reasonable balance, with many unkowns and much looseness of fit. In our rapidly changing world, adaptability

203. Ibid., 393-394.

can usually justify a reasonable increase of present cost. Very often there are adaptability features which cost little or nothing in the immediate situation. And new, more complex forms may at once improve *both* efficiency and adpatability.

In all this preceding discussions, human implications of a highly adaptable enviroment have been consistently dodged.

Here again there is a significant conflict, and this is perhaps the most serious one of all. A loose, shifting, temporary world may be ideal for meeting major changes in man's circumstances, and for allowing his development without hindrance. But not only may it not be most suitable for the active promotion of development, and not only may it be relativly inefficient for present function, it may simply not be a very happy place for human existence.[203]

The architecture of publicity can never be unprogrammed space, the empty form - a blank sheet of paper. Such a place is neither aesthetically charged nor emits a civic quality.

By metaphorically comparing architecture with strategies of literature we drift into dangerous waters.

Peter Handke hat solchen Orte beschrieben - ihnen ihre Poesie entlockt und darüber hinaus auf eine ästhetische Strategie verwiesen: *„Ich glaube", meint er, „an jene Orte, ohne Klang und ohne Namen, bezeichnet vielleicht allein dadurch, dass dort nichts ist, während überall ringsherum etwas ist. Ich glaube an die Kraft jener Orte, weil dort nichts mehr und noch nichts geschieht."*[204]

204. Ernst Hubeli, "Hybride Urbanität," in *Schlüsseltexte zum Städtebau*, 2nd ed. ed. Institut für Städtebau TU Graz (Graz: Institut für Städtebau, 2006), 193.

Aus der Vermenschlichung von Orten und Schauplätzen im Roman scheint sich kaum eine Orientierung für das Leben der Orte und Plätze in der Wirklichkeit zu ergeben. Den Orten, an denen Romane spielten fehlte in der Wirklichkeit oft jene Fülle des Charakteristischen, nach der die Leser in der Literatur gerade suchten.[205]

205. Richard Sennett, *Civitas. Die Großstadt und die Kultur des Unterschieds*, trans. Reinhard Kaiser (Frankfurt am Main: Berliner Taschenbuch Verlag, 2009), 273.

[…] no sophisticated social scientist demand that architects be "value free"; indeed our subjectivity was seen as the potentially valuable contribution to the process, as long as we were aware of it and able to set it alongside other, more outwardly – oriented, tools for defining function.

The social planners may have missed the methods that exist within architecture for broadening the definition of function or for supplementing its subjectivity. One method is to employ professional programmers to research the needs of the institution and its users. As well, Architects have learned, for some purposes, to step back from a listing of specific rooms for single functions - living room, bedroom, classroom, lab - to more general descriptions. Mies van der Rohe's "generalized" spaces and Louis Kahn's "master" and "servant" spaces fit this category. […]

Architects can also consider how patterns of activities and structures fall out of alignment which each other as urban areas undergo change. The urbanist's view of these shifting relationships is at odds with the architect's. In the design of individual buildings, architects seek a close fit between program and spaces. They are seldom trained to consider how future generations may change the uses of the building and,

206. Robert Venturi, and Denise Scott Brown, *Architecture as Signs and Systems: For a Mannerist Time* (Cambridge: Belknap Press of Harvard University, 2004), 147.

because such thinking drives up costs, they may not have the luxury of doing so.

Then there is the private-public formulation. This cuts across the building types, separating governmental and institutional buildings from private ones. But it can define parts within a building too. In every house and institutional building there is a gradation from public to private. And within the public there is also the civic.[206]

The architectural design process initiates with a list of activities users intend to engage in and a schedule of accommodations – a programm – to house them. This is accompanied by guidelines on how the activities must be related to fulfill the purposes of building users. The notion of linkage - between activities within a building, between buildings, and between the activities of the city - augments the idea of functional relations.
[...] categories useful for broadening our view of function include: temporary to permanent, involving sequential change over time; functional relation-ships within and among buildings, involving the concept of linkage, and, at less tangible level, psychological, symbolic and communicative functions.[207]

207. Ibid., 148.

As we are concerned with the relation of interior and exterior, we must consider what must be done to intensify this. What Nollie depicted in his plan of ancient Rome, the linkage of public indoor spaces to the outdoor spaces of the street, is still today a model of singular interest.

The feeling of belonging to the city is based on the sensation of spatial and psychological experiences. What for us is advisable is to think

about what must be intensified or attenuated to provide these proximities. Between the public, the park for example, and the private,- the interior of the apartment bedroom. Everything must come closer together but not just by diminution of physical distances. Eliminating physical segregations in the city is of outmost importance.

In sum, the extension of the architectural understanding of function into a wider intellectual concept of linkage, developed from an architectural reading of topography.

Lou Kahn evolved a typology of streets, which he likened to waterways, and eventually he added an extra category - the street within the building. Learning from Kahn, Crane, and transportation planning, we have taken this internal street, tied it to external pathways that lead to the building, and made it the spine of the public sector of our buildings.[208]

208. Robert Venturi, and Denise Scott Brown, *Architecture as Signs and Systems: For a Mannerist Time* (Cambridge: Belknap Press of Harvard University, 2004), 160.

We have seen that the definition of functionalism has wide ramifications and can be extended in many directions; that functional change is pushed by change in the social, technological, and urban dimensions of our world; and that these, in turn, exert demands on buildings to accommodate changing activities over time.

209. Ibid., 172-174.

Cogent issues of definition remain: function in architecture is defined by whom, for whom, and when? Who decides what is functional or which functions to fulfill? These ultimately political questions suggest that social and community concerns and values be taken into account when building programs and functions are discussed - especially as we move from the face-to-face client

to the unknown "users" represented by statistics and by institutional or agency clients.

This brings up questions of scale and aggregation: who decides about function, at which scales? Society exercises controls on building in various ways and at different scales, from the region to the room. Whose obligations on us shall apply at which level, where, and when? And who has the right to decide on function for the future? Architects have rich thoughts on function and functionalism derived from their experiences, [...] The complexity of the concept of function in architecture results in a lack of clarity in the definition. [...] But the debate on functionalism and how to define it should be more broadly based and sophisticated than it is now in architecture.[209]

Outdoor rooms and indoor exterior

The city is a place of relationship and trade of culture and commerce, briefly a place of human encounters.[210]

Since the end of the nineteenth century the distinction between public and private space has been a fundamental tenet of the theory of city planning in the West.

Schemes of expansion, compulsory-purchase laws, metropolitan parks and major works of civil construction have been admirable examples of a clear distinction between public and private sector. Strengthening this distinction became important because it made it possible to increase the proportion of public to private space and to improve its quality.

This motivation, at bottom "a claim to a social right", had its roots in the Utopian ideas of the nineteenth century, in which the ideal models of a balanced city as an end and municipalization (as a means) were the ideological pillars of any progressive city-planning policy.

Even today, many public administrators and their technical staff make the defense of green belts, traffic free zones and open spaces, whether equipped with facilities or not, the principle aim of the city planning.

Following the same line of reasoning, residents' associations and political parties see the fight for every last square meter of public space as the best way to make the city more livable for its inhabitants.[211]

210. Andreu Arriola-Madorell, and Carme Fiol-Costa, "Outdoor rooms," Arriola and Fiol arquitectes, last modified April 2011, http:// www.arquitectes.coac.net/arriolafiol/

211. Manuel de Solà-Morales, *A Matter of Things*, trans. Debbie Smithwaite and Peter Mason (Rotterdam: NAI Publisher, 2008), 184.

The notion of the outdoor room sees architectural projects not as isolated objects but as belonging to a larger context that they are capable of transforming and modifying.

One of our concerns is with the boundary between interior and exterior; indoors and outdoors. [...] the demarcation of interior and exterior space has been too rigid in the case of historical architecture. These spaces must be interrelated to the point of becoming ambiguous.

Implicit [...] is the consideration that the qualities of interior and exterior spaces are not always physically different, nor do they require different concepts of function and use.[212]

212. Andreu Arriola-Madorell, and Carme Fiol-Costa. *Arquitectura topografica* [Topographical Architecture] (Barcelona: Servei de Publications del COAC, 2012), 78.

The civil and architectural, urbanistic and morphological richness of a city is that of its common spaces, that of all the places where daily life is carried out, represented and remembered. And perhaps it is increasingly true that these spaces are neither public nor private, but both at once. Public spaces that have come to be used for particular purposes or private spaces that have taken on a community function.

Is a department store at Plaza Catalunya a private or a public space? Clearly, it is private in so far as it is a commercial undertaking, but not in terms of its use and significance for the city. It is no coincidence that its new facade has been under discussion for five years. And is Santa Maria del Mar a public or a private place? And the soccer field of the Barça or a tent of the Joventut?

The categories of private and public are crumbling away in our hands. They are not of much use anymore.[213]

213. Manuel de Solà-Morales, *A Matter of Things*, trans. Debbie Smithwaite and Peter Mason (Rotterdam: NAI Publisher, 2008), 187..

Therefore we propose architecture that involves outdoor rooms and indoor exteriors. In this way, the question of "exterior" and "interior", often tied to notions of public as opposed to private space, is restated. Is the public realm always outdoors? Is private space necessarily indoors?[214]

214. Andreu Arriola-Madorell, and Carme Fiol-Costa. *Arquitectura topografica* [Topographical Architecture] (Barcelona: Servei de Publications del COAC, 2012), 78.

The current condition of late capitalism calls for extreme efficiency and flexibility. Buildings with complex programmes have also been erected throughout the ages but their purpose was clear, explainable in one word; monastery, hospital, palace, etc.. Adaptation over time was a question of generations - a historical timeframe transformed the surrounding contexts and the buildings. One challenge is providing adaptability to change of function and use over time. Outdoor rooms and indoor exterior provide a new flexible ground for architecture. Out of ambiguities we can gain a refreshing effect and take advantage of the projects programme and the urban environment.

Designing spaces that can work day and night, winter and summer, weekend and workday, rainy or sunny and providing conditions that can become perceptually new as well as old by altering the programme.

[…] il faut travailler dans une direction qui permette que les choses qui sont contradictoires, qui se combinent, qui pedant des années, doivent trouver leur expression, se produisent toujours sur un espace qui a une evidence de permanence. Cet espace ne change pas en tant qu'element physique.[215]

215. Oriol Clos, "Le requalification des espaces publics à Barcelone." La fabrique de la cite, May 2011, p.2, http:// www.lafabriquedelacite .com/sites/default/files/b01-oriol _claus.pdf.

L'urbanisation du monde est un phénomène qu'un démographe a pu comparer au passage a`l'agriculture, c'est-`a-dire au passage du nomadisme chasseur à la sédentarité. Son paradox, pourtant, c'est que c'est un phénomène qui ne correspond pas à une nouvelle sédentarisation, mais plutôt à de nouvelles formes de mobilité.[216]

216. Marc Augé, *Pour une anthropologie de la mobilité* (Paris: Éditions Payot and Rivages, 2012), 23.

[...], la condition urbaine l'est en raison de la nature même d'une expérience urbaine associant inscription dans un lieu et movement entre des lieux.[217]

217. Olivier Mongin, *La condition urbaine: La ville à l'heure de la mondialisation* (Paris: Éditions du Seuil, 2005), 283.

Ainsi, [...] l'espace public est une infrastructure de la ville. [...] l'élément intéressant dans l'espace public est l'élément d'infrastructure, ce qui ne veut pas dire que je parle du sous-sol. Je suis en train de parler de ce qui soutient la structure, à savoir l'infrastructure qui est parfois mentale. Les connexions Wifi sont aussi de l'infrastructure et ne sont pas un élément physique. La partie infrastructure de l'espace public est vraiment le support de la structure de la ville.[218]

218. Oriol Clos, "Le requalification des espaces publics à Barcelone," La fabrique de la cite. May 2011, p. 2, http://www.lafabriquedelacite.com/sites/default/files/b01-oriol_claus.pdf.

L'enjeu est en l'occurrence fondamental, si l'on sait que les investissements majeurs dans les métropoles d'aujourd'hui sont consentis pour les infrastructures de transport et surtout routières. Trop souvent, l'intervention des architectes ou des paysagistes est une intervention de type consolatoire et compensatoire, réduite à des ajustements cosmétiques dérisoires. Doivent-elles être définies par la seule rationalité technique, qui n'est le plus souvent d'ailleurs qu'une pseudo-rationalité extrêmement vulnérable aux modes du

219. Jean-Louis Cohen, "Learning from Barcelona; vingt ans de projets urbains et leur réception." European Prize for Urban Public Space, 1998, http://www.publicspace.org/en/text-library/fra/a002-learning-from-barcelona-vingt-ans-de-projets-urbains-et-leur-reception.

moment?[219]

[…] quand on construit de grands axes de contournement comme […] le périphérique de Paris, on introduit un nouveau type de voirie, de boulevard, un nouveau type d'ingénierie dans la construction d'une ville.

Quand on parle de l'espace public, on voit des gens qui prennent le soleil, qui boivent un verre. Mais on doit aussi parler du ventre, de ce qui fait fonctionner les espaces et les structures.

Sans les éléments de technologie et de construction, on ne peut pas parler d'espaces publics.[220]

220. Carles Llop, "Quand les infrastructures de mobilité deviennent des espaces publics, "La fabrique de la cite", last modified May 2011, p. 4, http://www.lafabriquedelacite.com/sites/default/files/b13-llop.pdf.

La rue, ce ne sont pas seulement les trottoirs ou les arbres, les jardins ou les fleurs ; c'est aussi l'infrastructure, c'est-à-dire les éléments techniques qui nous permettent de tisser la tridimensionnalité, la quadri-dimensionnalité d'une rue future, d'une rue contemporaine: le sous-sol, les trottoirs, le rez-de-chaussée de la ville, mais aussi l'air. On oublie souvent que c'est dans l'air qu'il y a toutes les informations de la mondialisation, de la globalisation.

On doit penser les infrastructures non seulement comme un investissement sur l'ingénierie des plafonds, sur l'ingénierie des structures, mais aussi comme quelque chose qui sert à tisser.[221]

221. Ibid., p. 3.

C'est une construction qui cherche […] à valoriser les logements, les espaces privés qui sont a côté. Ce n'est donc pas seulement une question d' espace public, mais aussi une question d'amélioration de l'espace privé.[222]

222. Ibid., p. 5.

The importance is not a certain architectural language, a style that can be imported.

[…] to read topography as an architect means to recognize the formal values inherent in it, and above all to create a reference to design.[223]

223. Aldo Rossi, *The Architecture of the City*, trans. Diane Ghirardo and Joan Ockman (Cambridge: The MIT Press, 1982), 179.

Thus the design of topographical links of different urban tissus is born from the nature of its city. The designed elements, building, infrastructure, square, park in turn become the catalyzing elements for converting the city into "urbs, civitas, polis".

The good city is the one in which private buildings - especially good private buildings - are public elements whether they like it or not and serve as vehicles for social meanings and values that reach beyond themselves, and it is precisely in this that they are urban. [...]

The lobbies of New York skyscrapers are common places of transit and repose, just as the facades of the bourgeois homes on the boulevards of Paris have played a collective role. [...]

The good city is one that is able to give a public value to what is private. And so quality in the individual is required if, when semantically collectivized, it is going to turn out beautiful for the community. [...]

Common spaces are what constitutes the wealth of the cities of the past and they will undoubtly also be the principal structure of the cities of the future.

And it may be the case that, in our cities, the spaces of ambiguous nature are the ones that are going to play a more and more significant role

224. Manuel de Solà-Morales, *A Matter of Things*, trans. Debbie Smithwaite and Peter Mason (Rotterdam: NAI Publisher, 2008), 189.

in everyday social life, inasmuch as the different urban tribes can use them and make them their own in an extremely variable way.[224]

Thus taking "public space" too serious, considering them sufficient in themselves as places in which to build works of architecture without volume or as objects of design, may turn out to be a grave theoretical error. As a program of "urban beautification" they undoubtedly possess the great virtue of establishing the aesthetic importance of works of urbanization, but from a more ambitious approach to the urban project do not have a great future ahead of them.[225]

225. Ibid., 190.

Epilogue

The intensity of the student years is a lifelong time to remember. Accompanied by friendship, it is a continuous journeying into new everyday life. Above all, to study architecture was the right decision for me and it was a time of strong reflective moments. Moments that I consider as adjudicate to write about in this epilogue, thus they are part of this diploma thesis now.

Studying architecture, when I look back now, was like wandering from place to place, a continuous displacement in positions of thinking. Theoretical anxieties are normal and part of the formation. Defending ones student designs is also defending ones theoretical underpinnings. The word reflective, I previously used literally as in mirroring the objects of architecture.

Tarkovsky says, "The artist exists because the world is not perfect. Art would be useless if the world were perfect, as one wouldn't look for harmony but simply live in it."

During my time in Spain I came in contact with the grassroots organization of "acclaim to social right to the city" that, forced by the economic crisis started to appear in great numbers. My personal involvement with various collectives, the working on site, managing space, community gardening etc. gave me a good understanding of the strategies of creating public space with private ingredients. In their intimate sense suche projects, are mental strategies with a clear political value.

After I left Spain I started studying at l'ecole superior d'architecture la Villette. In Paris, the origin of urbanism as practice, I came into contact with the Atelier d'Architecture Autogerée - already pushing the practice of architecture into the field of activism. I experienced the urgent need of those practices, fighting for every square meter to make the city a more inhabitable place. At the same time the contradiction was obvious.

Architecture involves everything that those collectives were fighting for and neither at the same time. Architecture is its own entity! It is above all its particular relation to time and its material presence. Its responsiveness to time is completely different to political and social change. The current of Zeitgeist is a trap for architecture and must be distinguished from synchronicities.

Living in Paris revealed the nature of a city as a large, complex, man-made entity particulary developping over time. I saw the Hôtel's in Rue Saint Antoine and how they absorbed a multitude of functions through the centuries, coexisting with contemporary buildings, forming the image of the city. That convinced me that the very nature of architecture is immobile and solid and that architecture is bound to construction. That revealed my concerns about the current issues about bottom-up urbanism and their paradoxical nature, the long-term act of building and the short-term act of living in the contemporary city. It doesn't respond to that broader temporality that is undoubtedly a quality of architecture. Further I missed the public space of Barcelona, the lack of civic materials and I noticed the erroneous relationship of public and private in historical architecture, its inconsistency to the pertinent values of the city as place of the polis. Thus my research inclined towards answers that are derived from the practice of architecture itself. I'm convinced that theories that involve broadening the practice could only tend towards the idealization and generalization of expediency. This associates my vision of architecture as a collective process that encompasses all that architecture and cities are and always have been. This is a humble understanding of architecture in comparison to the heroic modernists, but it is artistically a more promising one.

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