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Prof. J.B. BAKEMA

Au moment de mettre sous presse, nous apprenons la disparition subite de notre ami, et membre de longue date de notre comité de rédaction, le Professeur J. B. BAKEMA. Figure de proue de l'architecture contemporaine, personnalité empreinte d'un humanisme large et généreux, il nous a adressé il y a encore peu de semaines une lettre encourageante que nous avons publié dans notre n° 4/80 parce qu'elle s'adressait, à la communauté architecturale toute entière

Nous reviendrons sur son œuvre, accomplie au sein de la coopérative VAN DEN BROEK et BAKEMA à Rotterdam, dans notre prochain numéro.

A. Schimmerling

Nous avons tenu à préciser, dans les derniers numéros du Carré bleu, notre position par rapport à la campagne de dénigrement du mouvement moderne d'une part et par rapport aux appels réitérés venant de divers côtés en faveur d'un retour délibéré aux formes sécurisantes du passé. Alexandre TZONIS a présenté dans le dernier numéro une analyse approfondie du phénomène «rétro» et de ses motivations (1).

Nous poursuivons cette action de clarification en publiant dans le présent numéro une prise de position collective d'architectes finlandais ayant participé à la rencontre d'Helsinki entre architectes européens et américains en août 80, qui a eu comme thème : «l'avenir du mouvement moderne». L'étude de Kjell LUND, architecte norvégien, est basée également sur une intervention au cours de ce colloque. Finalement, nous publions des extraits d'une enquête, s'inspirant d'objectifs identiques, et organisée par l'école d'architecture d'OULU (Finlande) sous la direction de notre collaborateur Reima PETÄJÄ. L'essai de Richard FINDLEY de l'Université de Kansas sur le concept d'ordre en architecture ouvre des perspectives nouvelles sur une phase toute récente de l'évolution du mouvement moderne.

Ce débat auquel nous donnons une large place étant essentiellement international, nous avons tenu à utiliser une formule d'édition bilingue, en vue de satisfaire, dans la mesure de nos moyens, nos lecteurs français et étrangers à la fois.

A. S.

(1) «Le narcissisme et l'humanisme dans l'architecture contemporaine».

STATEMENT

by the Finnish participants in the AMERICA-EUROPE ARCHITECTURE DIALOGUE organized by the Museum of Finnish Architecture on August 22-26 in Helsinki under the general topic :
« FUTURE OF THE MODERN MOVEMENT ».

Architecture is in a stage of transition today. The basic ideals and aspirations of the Modern Movement are being widely questioned and abandoned. The principles of modern architecture are frequently replaced by retreating into a new historicism and formalism. It should be understood, however, that we are facing a profound cultural crisis deriving from our biased ideals of social organization and material production, not a crisis of architectural style. The emerging eclectic academicism is a symptom of this underlying crisis.

In Finland we are realizing how deeply the reformation of modern architecture has been integrated into our contemporary life style. Modernism has gradually become rooted in the society to build up a firm and genuine tradition. In many other countries, however, these reforms have been either politically interrupted or they have remained socially peripheral.

The fundamental goal of modern architecture has been to provide an acceptable everyday environment for every citizen. And in the Nordic Countries, at least, a better environment has gradually become a reality from the scale of household objects to the large scale urban environments. The ethic principles and traditions achieved by these penetrating reforms should not be forgotten or discarded. Architecture based on social responsibility rather than autonomous academicism cannot be an outdated ideal. On the contrary, it has become even more essential in relation to the emerging problems of vanishing resources, disturbed ecological balance and the unjust distribution of wealth.

The essential principle of the architectural reform was to create architecture directly from its fundamentals. This has introduced a new freedom in design but it has also brought about greater requirements. Whenever the necessary pre-conditions for good architecture have been missing the richness of sincere simplicity has turned into gloomy and stereotyped construction. The new environments created by coarse standardization and building technology or socially unacceptable planning policies have aroused justified criticism. However, the reaction has frequently been a blind condemnation of contemporary architecture as a whole even in cases where its very basic principles have been abandoned.

Helsinki, September 19, 1980

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The original thesis and statements of functionalism have to be viewed in the context of the historical situation, environmental conditions and urgent needs for reform from which they were born. They cannot, naturally, be valid as such in the totally different circumstances of today. This is particularly true of the reductionist theoretical models of urban planning. Instead of regarding functionalism as a theory or a style it should be seen as an unprejudiced and anti-formalistic approach to design and planning problems. This view allows a continuous development and transformation of architecture.

Uncritical faith in the unlimited possibilities through industrial growth and technology, as well as through purely rational solutions of large scale urban units has proved to be unjustified. Rationality has most often been subordinated merely to the service of organizations and profit instead of human individuals and groups. Pursuits for universally applicable solutions and confidence in negligence of essential cultural characteristics and unique local situations and traditions.

During the first decades of our century restricted and selective views of history were common while new architecture was fighting for acceptance. However, history was an important source and teacher even for the pioneers of contemporary architecture.

In its banalized forms modern architecture has lost its connections with history and time. We realize now that historical environments are condensations of human experience and knowledge and they can continue to serve as sources of inspiration and study. However, a superficial imitation of historical forms and stylistic features born from fundamentally different social and cultural conditions as stage settings for our contemporary life is a momentary escape which does not provide profound solutions to our environmental problems. The response of architecture today cannot be a new formalism nor planning dictated from above. Development of meaningful interaction between the public and the professionals is one of our essential tasks.

Modern architecture today can be freed from the narrow doctrines of its early phase to enable a richer and more diverse expression which responds to the requirements of cultural traditions and human psyche. We have to re-establish the continuity of tradition and the ties of architecture to the past. The technological and falsely rationalistic dominance has to be balanced by a bio-cultural, anthropological and psychological understanding. The uniforming universal tendencies have to be differentiated into a diversity of orientation based upon varying local conditions.

The Modern Movement is a firm tradition in its own right and is capable of further reformation, transformation and refinement. The means of modern architecture are being liberated to meet the challenge of our time.

L'AVENIR DU MOUVEMENT MODERNE

(Allocution prononcée au colloque d'Helsinki, invitant architectes européens et américains, fin Août 1980) (voir Résumé français p. 10)

En quoi consiste exactement le Mouvement Moderne ? A-t-il une existence propre ? A-t-on le droit de considérer l'architecture moderne comme entité propre et homogène ? Ou inversement ce terme recouvre-t-il une série de manifestations individuelles qui possédaient - durant une certaine période - un caractère distinctif commun : la volonté de conférer aux bâtiments et à leur entourage une forme logique issue d'un potentiel technique et industriel donné tout en intégrant un objectif social aux données du problème, et ceci indépendamment de toute approche dite "historique" ?

Peut-on considérer le Mouvement Moderne comme approche exempte de préjugés et préoccupations stylistiques, plutôt qu'une idéologie, une réponse aux problèmes intellectuels et culturels ? Le Mouvement Moderne ne constitue-t-il en son essence qu'un mouvement en opposition à l'immuable, aux structures figées de l'architecture des époques du passé ? Et à ce titre représentait-il la seule voie fonctionnelle permettant d'aborder les problèmes considérables posés par la civilisation industrielle au début de ce siècle ?

Le Mouvement Moderne représente de la part des dernières générations certes la tentative d'exploiter l'énorme potentiel technique et économique de manière à satisfaire les besoins de l'homme dans une perspective où les rapports entre la technique et l'architecture étaient fluctuants et menaçaient de poser des problèmes comme par exemple dans le cas du serpent coupable d'avoir avalé un éléphant ?

Mes idées sur l'avenir du mouvement moderne en architecture représentent les réflexions d'un architecte penché sur sa table à dessin, originaire d'un pays (1) dont les habitants réalisaient des constructions frustres et primitives à une époque où les bâtisseurs français édifaient leurs cathédrales, expressions

(1) La Norvège

superbes d'une exubérance artistique et d'un pouvoir ecclésiastique et chefs d'œuvre de la culture que nous pouvons tous admirer aujourd'hui quand il suffit de quelques heures de voyage pour surmonter un intervalle de 800 années.

Nous savons que la Vie sur la Terre s'est développée au cours de plusieurs billions d'années en tant que processus délicatement équilibré engendrant une infinité d'espèces différentes, dont la structure a été déterminée par la concordance entre les facteurs environnementaux et héritataires. L'homme s'est adapté à son environnement par une prise de conscience progressive de l'impact de ces facteurs. Les formes de ses outils et de ses constructions répondent à ses besoins et à ses procédés de mise en œuvre, sur la base d'une expérience prolongée. Notre génération a été le témoin d'un développement technique qui nous a arraché aux limites de notre univers quotidien. L'emploi de nos moyens de communication - de nos mass-média - nous permet de connaître et de visualiser non seulement ce qui se passe de nos jours mais également les accomplissements de générations qui nous ont précédé. En complément à notre technologie avancée et à nos ressources relativement importantes, l'héritage culturel et technique de l'humanité toute entière est à la disposition du bâtisseur y compris les leçons qui se dégagent du vécu quotidien, des efforts pour survivre dans des conditions variées.

CREATIVITE

La base de notre existence et toutes nos actions est fondée sur une série de processus qui se déroulent au sein de la Nature et des diverses civilisations et qui se manifestent en une infinité de structures entrant en combinaison les unes avec les autres. En tant qu'architectes et concepteurs nous sommes conduits à développer une conscience aigüe des conditions dans lesquelles peuvent se dérouler ces interactions. Nous sommes amenés ainsi à explorer la composition structurale des formes en vue de découvrir leur capacité sur le plan fonctionnel c'est à dire leurs qualités en tant que cadres possibles d'activités programmées.

THE FUTURE OF THE MODERN MOVEMENT

(Helsingfors, Seminar, Aug. 21-28, 1980 for European and American architects, organised by the Finnish Museum of Architecture)

What precisely is the Modern Movement ? Does it in fact exist ? Would it be right to consider modern architecture taken as a whole as something separate and uniform ? Or is the Modern Movement a general term covering a number of individual architectural manifestations which, over a certain period of time, have had one feature in common, namely that, irrespective of regional differences, they have endeavoured to give buildings and their surroundings a logical form, based on new technical and industrial potential, thus effecting a change in social priorities, free from the fetters of historical models ?

Was and is the Modern Movement less an ideology than a special approach, free from prejudice and unnecessary trimmings, to the problems of the time both intellectually and culturally ? Is the Modern Movement in its essence simply movement in relation to the fixed, the rigid and atrophied and the static in the architectural structures of each succeeding age ? And was it, for this reason, originally the only flexible and functional way of reacting to the gigantic design tasks facing the industrial communities at the beginning of this century ?

The Modern Movement, surely, is the attempt on the part of the last two or three generations to exploit the enormous technical and economic potential in such a way as to satisfy the needs of the new humanistic ideals, in which the relations of architecture to technology have from time to time threatened to pose problems of the kind encountered by the snake foolish enough to have swallowed an elephant ?

My ideas on the future of modern architecture are general reflections over a drawing-board by an architect from a country whose inhabitants were building primitive dwellings of turf and logs at a time when the French cathedrals arose, superb expressions of artistic exuberance and ecclesiastical power,

cultural gems that may be enjoyed by all of us, now that air travel enables us in the short span of a few hours to overcome a time lag of eight or nine hundred years.

We know that life on earth has developed over billions of years as a complex and delicately balanced process of infinite variety, based in perfect concordance between environment and heredity. Through a gradual awakening man has actively and ingeniously adapted himself, physically and mentally, to his natural surroundings. The shapes and designs of tools and utensils, objects and buildings, have been adapted to his functional needs and technical development that has projected us beyond the confines of our own world. And with the aid of advanced means of communication we are provided with information and knowledge not only of what is taking place in our own time : the achievements and heritage of past generations and former civilisations in every field of human endeavour are now available to us to a vastly greater extent than previously. In addition to our advanced technology and relatively ample economic resources the entire cultural heritage of all mankind is now at the disposal of planners, including all the experience it contains of human life and efforts to serve under varying geographical and climatic, technological and ideological conditions.

The basis of our existence and all our doings is founded on an infinite number of processes constantly taking place throughout Nature and in every civilisation, through visible and invisible structures occurring in ever-changing and overlapping combinations. As architects and designers we are compelled to assume an increased awareness of the conditions necessary to ensure that these processes can take place. We probe the structural composition of shapes and designs in order to discover their functional capacity, that is to say the properties they may possess as a setting for programmed activities.

The creative process - as we know it from our daily work - consists of an interplay between logical, methodical, analytical thinking based on facts and freer, more impulsive and spontaneous fancy. We seem to abandon ourselves voluntarily to a state of both cosmos and chaos, in a sort of no-man's-land between the rational and irrational, where the conscious and the subconscious meet and blend.

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Le processus créatif - tel que nous le connaissons à partir de notre travail quotidien - consiste en l'interaction entre une pensée logique, méthodique et analytique d'une part et une imagination plus libre aux limites de la fantaisie. Nous nous abandonnons volontairement à un état où le cosmos et le chaos s'affrontent, dans une zone qui voisine avec le domaine rationnel et celui de l'irrationnel.

I l'écrivain Piet HEIN a qualifié une fois le processus créateur comme un état d'âme où l'on résout des problèmes qui ne peuvent être formulés qu'une fois résolus. Combien de fois n'avons nous point fait preuve de résistance et d'inertie en face de ce processus, mais en même temps nous avons pu constater qu'en acceptant précisément un état de confusion voire de perplexité nous sommes à même de mobiliser notre sensibilité et notre imagination pour évoquer des concepts susceptibles de fournir des solutions et une nouvelle formulation rationnelle du problème. Dans des cas pareils l'essence d'une série de problèmes connexes peut facilement être réduit à un signe dont les dimensions ne dépassent pas celles d'un timbre-poste, mais renfermant toutes les caractéristiques d'une solution.

LA RATIONALITE ET SES LIMITES

La créativité joue un rôle majeur au sein du processus de la réalisation de soi-même. Cependant au sein de notre société hautement centralisée et rationalisée, l'individu est privé de l'opportunité de contribuer à la mise en forme de son environnement. Cette circonstance confère une responsabilité particulière à l'architecte car il est de notre devoir de nous substituer à l'habitant et de représenter les valeurs proprement humaines en opposition aux exigences rigoureuses à une production technique efficace.

Nous sommes tous familiers avec les problèmes de l'environnement auxquels sont confrontés les sociétés urbanisées dans les pays industrialisés. Nous sommes également avertis des problèmes des pays en voie de développement, où la technologie moderne entre en conflit avec des acquis culturels séculaires et où les niveaux de développement respectifs

sont aussi considérables que ceux qui séparent les maisons en bois équarris norvégiennes des cathédrales gothiques.

Une des caractéristiques du développement social actuel conditionné par les méthodes de production industrielles réside dans le rôle qui échoit à la rationalité dans tous les domaines. Toutes les structures - visibles telles qu'un noeud routier à plusieurs niveaux ou invisibles telles qu'un code routier - presupposent un comportement rationnel. Nous avons accepté cette rationalité dans une très large mesure, car elle représente une nécessité dans l'organisation des rapports sociaux. En dehors de sa raison d'être en tant que régulateur des rapports économiques, l'approche rationnelle nous a aidé de nous libérer de conventions, de dogmes ou de mythes, tout en changeant l'équilibre des forces au sein de la communauté.

Il existe cependant le danger que nous soyons pris entre les tenailles de nos propres structures rationnelles et que les forces en révolte à l'intérieur de nous-mêmes deviennent aveugles et destructrices. Le danger qui nous guette en notre qualité d'architectes est le fait d'orienter notre pensée sur des voies rationnelles dans les phases du projet où l'imagination a un rôle prépondérant à jouer. L'importance accrue de la rationalité dans l'industrie du bâtiment comporte des répercussions à la fois sur nos conditions de travail et sur notre approche elle-même. La manière dont nous travaillons ou organisons notre agence influence directement l'œuvre bâtie. Trop souvent c'est une conception étroite de la rationalité, qui domine l'élaboration du projet.

LE FONCTIONNALISME PRIMAIRE ET SES INCIDENCES

Il n'est pas exagéré de prétendre que l'idéologie du fonctionnalisme a été conçue pour la société industrielle et a été détournée de son objectif par le capitalisme et le pouvoir économique. L'idéologie du rationalisme a également trouvé sa justification dans la reconstruction de l'Europe d'après - guerre et au cours de la période de haute conjoncture qui suivit. Ces réalisations nous apparaissent aujourd'hui comme

The writer Piet HEIN once described the creative process as a state in which one solves problems that can only be formulated when they have been solved. How often have we not experienced our own resistance and inertia in the face of this process, but also discovered that, precisely by accepting a state of confusion, perplexity, ineptitude and self-imposed chaos, we can mobilise feelings and forces evoking notions that will provide solutions and a new and rational formulation of our problems. In such cases the essence of a complicated set of problems can often be compressed into a sign no larger than a postage stamp but containing all the essential characteristics of the solution.

Creativity is an important element in the process of self-realisation. But in our highly organised, centralised and specialised society the individual man or woman is deprived of the opportunity to assist in shaping his or her immediate surroundings. This places a heavy responsibility on architects, designers and planners because, in our professional capacity, it is our duty to function as a substitute for a more integrated planning and building process and to represent the gentle social and human values as opposed to the harsh demands of a rational production technique.

We are all fairly familiar with the tremendous human and environmental problems facing the increasingly urbanised industrialised countries. We are familiar too with the problems of the developing countries, where modern technology has to be adjusted to cultural traditions in which the gap between the levels of development today are just as great as that between the Norwegian log cabin and the French cathedrals eight hundred years ago.

A feature of the modern social development in which industrial production techniques decide the economic and thereby the social welfare level, is that the insistence on rationality is dominant in every sphere. Every structure - whether a visible one such as a cloverleaf intersection, or an invisible one such as the Highway Code - presupposes rational behaviour. To a very large extent we have accepted this rationality,

because it is a necessity in the organisation of society's forces and activities that we largely regard as relevant. Apart from comprising the necessary pre-condition for the economic development, rational thinking has helped to liberate us from conventions, dogmas and myths as well as radically altering the balance of power in the community.

There is, however, the danger that we may be caught up in our own net of rational structures, and that the forces then rising in revolt within us may be blind, demonic and destructive. The danger for us, as architects, is among other things that we may channel our thinking on rational lines in those stages of the project process where free fancy would be more appropriate to a solution of the task in hand. The increasing insistence on rationality in the building trade affects not only our working conditions but also our work. The way we plan, the way we organise our office and our planning, has a bearing on the form and contents of our architecture. Narrow rationality, valid in certain stages of the production process, often dominates unnecessarily the actual conception, with the result that the product bears the stamp of the process.

In many ways it could be said that the ideology of functionalism was tailor-made for the industrial community, and was exploited by its capitalistic and power interests. The ideology of rationality too was of necessity a feature of the rebuilding of Europe after the wholesale destruction of war and subsequently the tremendous building boom in Europe and the USA during the period of vigorous economic growth. These buildings and urban settings are with us today as giant monuments to extreme rationalism, technical marvels bereft of emotional content, like young cuckoos in the nest of modernism.

The revolt was not long in coming : may be it had been there all the time. Architecture sought more full-bodied expression. Increasing affluence also permitted a larger measure of formal freedom. The reaction against complicated technical building and artificial materials - soulless post-functionalism - was a bare and poetic architecture - brutalism -

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monuments géants du rationalisme, tours de force sur le plan technique dépourvus de contenu sensible.

La révolte contre cet état de fait ne s'est pas laissée attendre, peut-être était-elle présente tout le temps. L'architecture a été à la recherche d'une expression plus authentique. Un bien-être accro a permis une plus grande liberté formelle. La réaction contre des structures techniques compliquées et des matériaux artificiels - un post-fonctionnalisme sans âme - s'est matérialisée dans une architecture dépouillée et poétique - le brutalisme, avec ses renvois aux valeurs élémentaires inhérentes aux constructions propres aux sociétés utilisant des techniques relativement simples. Le brutalisme représente un des exemples qui démontre la façon dont le Mouvement Moderne - au cours de la digestion de l'éléphant technique - a su garder ses contacts avec ses prémisses toujours fertiles. En fait il n'y a point eu de rupture de continuité : les fonctionnalistes sont restés au fond des classicistes.

Une étude des œuvres les plus appréciées du Mouvement Moderne révèle le fait que celui-ci incorpore constamment des éléments empruntés à diverses cultures architecturales et que ce processus d'assimilation aboutit à conférer des valeurs universelles à l'architecture moderne.

LA CONTINUITÉ DANS LE CHANGEMENT

Dans la mesure où les cubistes ont été fascinés par l'art de l'Afrique Noire, les architectes ont visité les vestiges de l'architecture nord-africaine et les constructions anonymes des pays méditerranéens. La précision ordonnée et la liberté de l'architecture Zen japonaise les a incité à humaniser les techniques de fabrication à base de composants modulaires. Les urbanistes étudiaient l'échelle humaine propre aux villes du Moyen-Age. A quoi pourrait-on attribuer l'intérêt soutenu dans l'architecture richement décorée de tradition persane au cours des années 70 quelques années avant la révolution en Iran ? Le besoin en aspirations irrationnelles a trouvé un exutoire dans l'architecture rigoureusement intellectuelle et à la fois archaïque de Louis KAHN, puisée à des

sources bouddhiques de la méditation, tandis que la révolution des post-modernistes a été stimulée par le génie de GAUDI.

L'architecture moderne - sous tous ses aspects - représente en réalité une extension continue de notre héritage architectural et continuera de l'être dans l'avenir.

En urbanisme comme en architecture, la rencontre avec l'histoire pose ses propres exigences : faut-il prendre en considération uniquement le projet concret ou, à l'inverse, rechercher les idées et les principes qu'il exprime ?

Que pourrait-on appliquer dans les conditions actuelles ? Ce que nous percevons peut-il servir d'allégorie par rapport à la solution que nous recherchons ? Ou alors les formes possèdent-elles une valeur intrinsèque susceptibles de nous fournir des associations indépendantes des ensembles dont elles forment une partie ? Peut-on les déplacer comme des figurants sur la scène sans perdre leur raison d'être ?

Nous sommes toujours à la recherche de solutions répondant à des besoins précis. L'avenir de l'architecture moderne comprendra une gamme étendue de synthèses répondant à des besoins pratiques et d'ordre émotionnel. Ceci presuppose une architecture tolérante et non-dogmatique où la qualité constitue le facteur fondamental, indépendamment des niveaux technologiques et économiques.

LA VAGUE DU FORMALISME

Nous assistons aujourd'hui à une vague de formalisme dans l'architecture moderne. Des créateurs de talent, de tendance et de mode, recouvrent leur projets-mannequins assortis d'éléments formels empruntés aux diverses périodes stylistiques dans l'espoir de nous convaincre qu'ils possèdent une âme indépendamment du fait qu'ils les estiment belles. Je réagis à ces ornements et à ces fabulations ainsi qu'à la publicité qui les entoure comme une vieille bonne tante. Elles me font l'impression d'être un jeu décadent à destination des privilégiés de ce monde, une architecture ironique et insipide de jeunes fâts.

which once again harked back to the original and elementary values inspired by primitive buildings in communities with a simple technology and with the necessary qualifications intact for integrated activity and expansion. Brutalism is one of the many examples that show that the Modern Movement has actually, throughout the entire digestive process of the technical elephant, been rooted in the fruitful soil of its architectural heritage. There has in fact been no break in continuity : the functionalists too were trained classicists.

A study of the most highly acclaimed architectural works of the Modern Movement will reveal that in various ways they incorporate elements from different architectural periods and cultures, and that this process of assimilation really involves bestowing universal values in modern architecture.

Let me quote a few more examples.

In the same way as the Cubists were absorbed by African negro art, the architects visited of the Mediterranean countries. The ordered precision and freedom of Zen Buddhist Japanese architecture inspired them to humanise the industrial and standardised building technique based on elements or modules. Town planners studied the human scale in the European Middle Ages. To what should we attribute the interest in the intense and lavishly decorated Islamic architecture in the 1970s, some years before the revolution in Iran ? The supplanted need for irrational values also found release in Louis KAHN's rigorously intellectual and archaic architecture akin to theomatics, inter lia in Buddhist symbols of meditation, while the anti-rationalistic revolt of the post-modernists was stimulated by the genius GAUDI.

Modern architecture - in all its many facets - is in reality an unbroken extension of the gigantic foundation represented by our architectural heritage, and will continue to be so in future.

In planning, as an architect, within the increasingly complicated and structured conditions of the modern community, one will, at some stage or other, be compelled to turn to the vast experience contained in the long annals of architecture down the ages.

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The encounter with history is a demanding one : do we consider only the concrete design, or do we understand how to interpret the ideas and principles it expresses ?

What can be transfer to our present-day situation ? Does what we see serve as an allegory for the solution we are looking for ? Do the forms in themselves have an intrinsic value providing us with associations with a content independent of the relations in which they exist ? Can they be borrowed and moved around like stage props without losing their essential *raison d'être* ?

What we are looking for will at all times depend on what ideas are to be stimulated and realised in the particular situation. The future of modern architecture will for this reason comprise a welter of syntheses adapted to practical and emotional needs, technology and economy. This entails a tolerant and undogmatic architectural development, in which quality is the decisive factor, independent of technical and economic levels.

At present there is a new wave of formalism in modern architecture. Talented creators of trends and fashions are decking out their mannequin projects with formal elements borrowed from period styles, in the hope that - apart from considering them beautiful - we shall also believe that they possess a soul. I react like a prim old aunt to these trimmings and trappings and the publicity they receive. They affect me like a decadent game for the privileged, an ironical and distasteful playboy architecture.

Flicking through the pages of an architectural periodical is often like looking into aquarium , where beautiful gold fish, trailing long translucent tails swim languidly around in an artificially heated and illuminated bowl, protected by an invisible glass wall against a malevolent reality in which they would never survive in the event of the glass ever being broken. It's as though the bright boys could conveniently find their soul without bothering to do anything about it. All the same, they have our forbearance and understanding ; beneath the yoke of rationalism, modern man is

Parcourir aujourd'hui un magazine architectural équivaut souvent à regarder une sorte d'aquarium où de beaux poissons dorés avec leurs longues queues scintillantes évoluent majestueusement dans un environnement artificiel et protégé par une paroi de verre des réalités hostiles, et qui ne survivraient jamais au gas où cette paroi venait à se briser. Comme si ces jeunes gens hilares se trouvaient facilement une âme sans se donner la moindre peine pour la chercher. Quoiqu'il en soit ils peuvent être assurés de notre compréhension et de notre indulgence, sous l'attelage du rationalisme l'homme moderne recherche un sens à sa vie - alors pourquoi ne pas le rechercher dans le dépotoir architectural en vue de retrouver le message culturel légué par des générations précédentes - pour nous retrouver nous même - notre identité.

LA CRISE D'IDENTITE SUR LE PLAN SOCIAL

Nous souffrons tous plus ou moins d'une crise d'identité. Notre société semble traverser une période d'individualisation sur une échelle gigantesque - pour employer l'expression du psychologue C.G.JUNG - un processus de réalisation de soi avec de nouveaux critères concernant le niveau de vie - en opposition aux tendances inhérentes à la société engendrée par la croissance industrielle, société qui se heurte constamment à nos vrais besoins. De plus en plus de gens préfèrent prendre leur distance vis à vis de cette société - en renonçant à des positions acquises, en violant des interdits sociaux, en formant des groupes modestes voués à une nouvelle forme de vie, en changeant de métier, en s'identifiant à des idéologies variées et en adoptant le port de costumes étonnantes.

Leur réaction représente une protestation contre l'appauvrissement de l'environnement, l'urbanisation, la centralisation, la spécialisation, en somme contre tous les inconvénients de la communauté industrielle. Des désirs nostalgiques et des tendances réactionnaires sont également perceptibles en architecture, même si la situation encourage une démarche radicale basée sur la recherche écologique qui met en relief la simplification de plus en plus accentuée de la société industrielle et la dissolution de la variété sociale et

écologique. Un des résultats de cette tendance est la désintégration de groupes sociaux homogènes, produits d'une lente évolution. Ces groupes sont par la suite intégrés à une trame uniforme. La société industrielle fonctionne par un renforcement et une accélération du processus qui la plonge dans la catastrophe.

LA NECESSITE VITALE

A ce type de société s'oppose ce qu'on peut appeler la société "de nécessité vitale". A la différence de la société fragmentée et compliquée basée sur la croissance industrielle, la société à nécessité vitale est une société composite dont la capacité de survie réside dans sa diversité.

Une des solutions émanant des écosophistes norvégiens en vue d'éviter la crise imminente est de former des généralistes, c'est à dire des personnes douées d'un degré de complexité significative, possédant un savoir très étendu et préparés à raisonner sur un plan inter-disciplinaire, habitués à l'approche systémique et capables de communiquer leur savoir dans un langage intelligible et simple compris par une majorité de gens

La communauté industrielle disposant d'un réservoir de capitaux et de ressources considérables a permis un développement de la construction qui a dépassé les utopies des pionniers du mouvement moderne. L'architecture s'est en quelque sorte enflée démesurément du fait d'un processus comparable à l'invasion microbienne ; elle est en un état de déséquilibre qui favorise l'éclosion de notions nébuleuses et arbitraires.

Où tout cela peut bien nous mener ? Probablement vers des directions divergentes - par la voie de la modération. Dans cette perspective l'architecte ou l'urbaniste, occuperont un point focal à l'intersection d'intérêts conflictuels. A cause de cette position, l'architecte devra être un généraliste qui, animé d'un large savoir inter-disciplinaire, saura également faire appel aux sciences humaines (Un exemple nous est offert par Christopher ALEXANDER qui travaille en coopération avec des psychologues et des sociologues).

looking for a sensible meaning to existence... so why not look in the architectural refuse heap for the cultural remains that generations before us have left behind, so that we can find ourselves - our identity.

We are more or less all of us suffering from an identity crisis. Our society seems to be passing through a gigantic process of individualisation, to use the phrase coined by the psychologist C.G.JUNG, a process of self-realisation with new criteria for our life standard, as a counter to the industrial growth community which at every turn clashes with our primary needs. More and more people are opting out, renouncing position and status, violating social norms, forming small groups : committed to new ways of communal living, embracing a simpler life style, changing jobs, adopting new roles and identifying with various ideologies by wearing weird and wonderful costume.

Their reactions are a protest against impoverishment of the environment, urbanisation, centralisation, specialisation, in short against all the drawbacks of the industrialised community. Nostalgic yearning and reactionary trends can also be seen in architecture, even though the situation encourages a radicalism based on the acceptance of the knowledge, provided by ecological research, of the accelerating simplification of the industrial growth society and the dissolution of ecological and social variety. One of the results of this trend is that close-knit complex social units, the product of centuries of slow adjustment to special and differing local demands, are chopped up into small portions. These are then fitted into a simplified, standardised and quantified pattern. The industrial growth society functions through a reinforcement of its own headlong descent to catastrophe.

As a contrast we have a definition of the "vital necessity" society. Unlike the fragmented and complicated industrial growth society, the "vital necessity" society is composite, and owes its capacity for survival to its diversity.

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impending crisis is to train generalists, people imbued with a large measure of personal complexity, with knowledge from a great many fields, and trained to think along inter-disciplinary lines, accustomed to working with complete systems and capable of conveying all this in a language understood by the majority, that is the non-academic world.

The industrial growth community, with its access to capital and energy resources, has made it possible to build in a way far surpassing the utopias of the pioneers in the days of functionalism. Architecture generally speaking has swollen to artificial proportions as a result of the misuse of anabolic steroids, and now exist in a broiler era, subject to pretentious, extreme and randomly subjective architectural notions.

Where is all this leading to ?

Probably in even more directions than ever before - to diversity but via moderation. And in his work the architect, the planner the environmentalist will occupy a focal point of intersection for most conflicting social interests. For this reason, too, the architect needs to be a generalist who, with a wide measure of inter-disciplinary insight, also makes use of the knowhow of the humanistic sciences. (Example : Christopher ALEXANDER, in cooperation with psychologists and sociologists, has postulated detailed patterns for social interaction as programming preconditions in planning).

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We can visualise the outline of a future architecture which takes into account elementary human needs and circumstances, as for example in Herman HESSBERGER's buildings, which reveal special understanding for scale and details in relations between function and form in the architectural structure and the immediate environment.

Cependant en qualité de concepteur, l'architecte devrait assumer le rôle d'un spécialiste. Les maisons ne peuvent être dessinées à l'aide de mots. Plus l'architecte possède un vocabulaire étendu sur le plan de l'expression, plus il est à même de formuler et de concrétiser ses idées au moyen du dessin.

Nous sommes à même de visualiser les contours d'une future architecture qui tienne compte de besoins fondamentaux de l'homme comme par exemple les bâtiments réalisés par Hermann HERTZBERGER (1) qui témoignent d'une compréhension spéciale pour l'échelle et les détails en liaison avec la fonction.

L'approche structurelle représente une grammaire qui permet d'assurer l'unité dans la variété à l'intérieur d'une zone définie. La structure indique le moyen qui permet d'assembler des parts ; elle peut être également l'ossature de l'organisation esthétique. A l'intérieur du principe du structuralisme nous trouvons beaucoup de possibilités qui n'ont pas encore été explorées. Pour cette raison même il serait désirable d'établir des liens affectifs entre Structuralisme et Spontanéisme, susceptibles d'engendrer un enfant à la fois jeune et vieux, une synthèse du rationnel et de l'irrationnel, de la prose et de la poésie. J'estime que le dialogue subtile que Reima PIETILA (2) poursuit avec soi-même dans ses derniers projets confirme mon espoir que la conception a déjà eu lieu.

Du point de vue psychologique l'architecture constitue un écran de projection pour la vie intérieure, pour les diverses constellations de l'inconscient, de la même façon que l'art. Une œuvre d'art représente un bol d'air frais et dans notre monde pollué nous avons un besoin urgent de cet air. Pour cette raison même notre joie dans la contemplation d'objets beaux et parfaits est toujours intense qu'il s'agisse de voiles courbés par le vent, de cailloux ramassés sur une plage ou un morceau de glace dans nos mains.

A cet endroit nous touchons au mystère de la forme et du contenu. C'est la raison pour laquelle nous étions toujours fascinés par la dramatisation suave de la forme qui comme la musique en appelle directement à l'inconscient - comme la magnifique bijouterie d'Hans HELLEIN à

(1) voir aussi le Carré bleu n° 3.74.

(2) voir aussi le Carré bleu n° 2.79.

Vienne même si, à partir d'autres critères, nous pourrions éléver des objections sur la base de scrupules d'ordre éthique.

Le Mouvement Moderne continue d'avancer, propulsé par notre curiosité et nos ambitions. Sur sa périphérie nous assistons à l'émergence de projets aussi ambitieux que ceux de Buckminster FULLER relatifs à la création de villes de plusieurs centaines de mille d'habitants intégrés à des alvéoles métalliques gravitant autour de la terre en situation d'équilibre biotique du fait de la différence de température entre l'air à l'extérieur et à l'intérieur de la cité réchauffée par l'énergie solaire. Mais la responsabilité du Mouvement doit également englober la planification de l'habitat pour le paysan chinois et le pasteur afghan. Toutes les probabilités concordent pour envisager le développement de l'architecture dans les prochaines années sous l'influence des traditions régionales. Il est probable que la stagnation économique, la hausse du coût de l'énergie, la nécessité d'économiser les ressources, la crise sur le plan écologique et une solidarité collective grandissante obligent le mouvement moderne à faire sienne une plus grande rigueur sur le plan moral.

Peut-être cette qualité a été et restera dans l'avenir le fondement véritable du Mouvement Moderne, tel qu'il a été mis en œuvre dans ce pays (1) par Alvar AALTO.

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Structuralism is a grammar to be used in designing houses that ensure generality and flexibility within defined room zones. Structure indicates the way in which something is put together, the internal composition and characteristics. Structure is the skeleton in its esthetic organisation for practical purposes. Within the principle of structuralism there are many organisational patterns for the architecture of the future that have not been thoroughly researched. Nature studies may help us to discover some of them. For this reason a love relationship between Structuralism and Spontaneity, might be desirable, producing an infant at once young and old, an architectural synthesis of the rational and the irrational, of the prosaic and the poetic. I believe the subtle dialogue Reima PIATILA pursues with himself in his latest projects confirms my hope that conception has taken place.

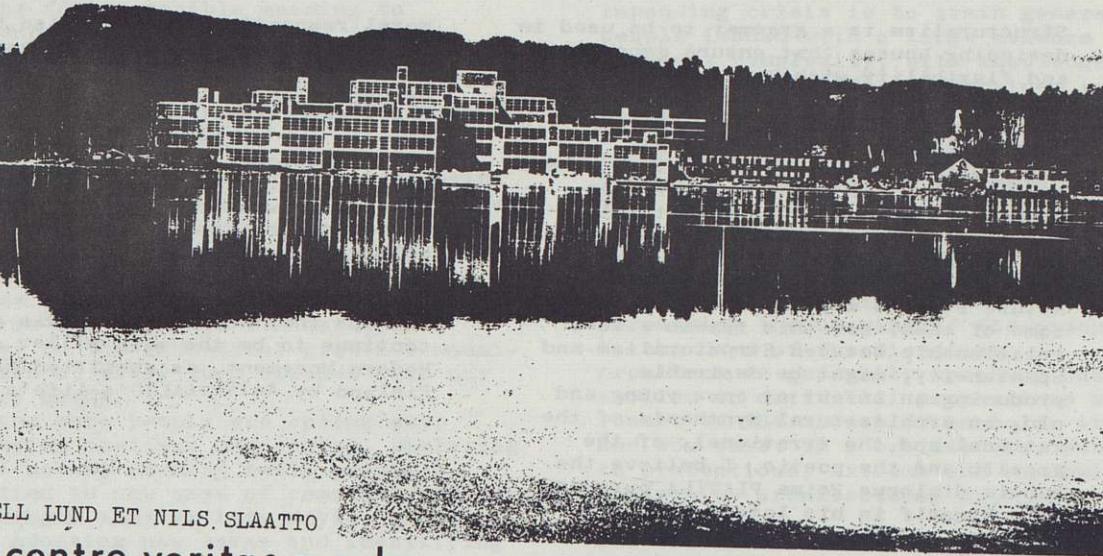
In the psychological sense architecture is a projection screen for our inner life, for the constellations and processes of our sub-conscious in the same way as art. A work of art represents a breath of pure, fresh air, and in our polluted built-up world we need greater purity too. For this reason our delight at beautiful and perfect form is always equally great, whether it is seen in a sail curving in the wind, a pebble on the beach or a glass in our hand.

Here too we touch on the mystery of form and content as one, in nature as in art. And that is why we have always been profoundly fascinated by fantastic and subtle dramatisation of form which, in common with music, makes a direct appeal to the subconscious and to the stirrings in our spine - like Hans HOLLEIN's wonderful jewellery shop, even though, on the basis of other criteria, we may be subject to moral scruples.

The Modern Movement still moves, propelled by our curiosity and ambitions. Its fringes spawn such fanciful projects as Buckmeister FULLER's idea of a town with several thousand inhabitants housed in a metal capsule - one English mile in diameter - in orbit round the earth, maintaining station because of the difference in temperature between the air outside and inside the metal surface caused by solar heat. But the Movement's

¹¹
moral responsibility must also be extended to include planning housing for the Chinese peasant and the Afghan herdsman. There is every indication that the international development of architecture in the years to come will be fertilised by regional traditions. It is probable that economic stagnation, rising energy prices, growing concern for resources, ecological crises and greater collective solidarity will compel modern architecture to acknowledge a stronger moral imperative.

Perhaps this moral quality was and will continue to be the main pillar of the Modern Movement, as testified here in Finland by Alvar AALTO's life's work ?



KJELL LUND ET NILS SLAAATO le centre veritas a oslo

Introduction, par Chr. Norberg SCHULTZ

Extraits d'un commentaire du critique Chr. Norberg SCHULTZ sur l'oeuvre des architectes Kjell LUND et Nils SLAAATO :

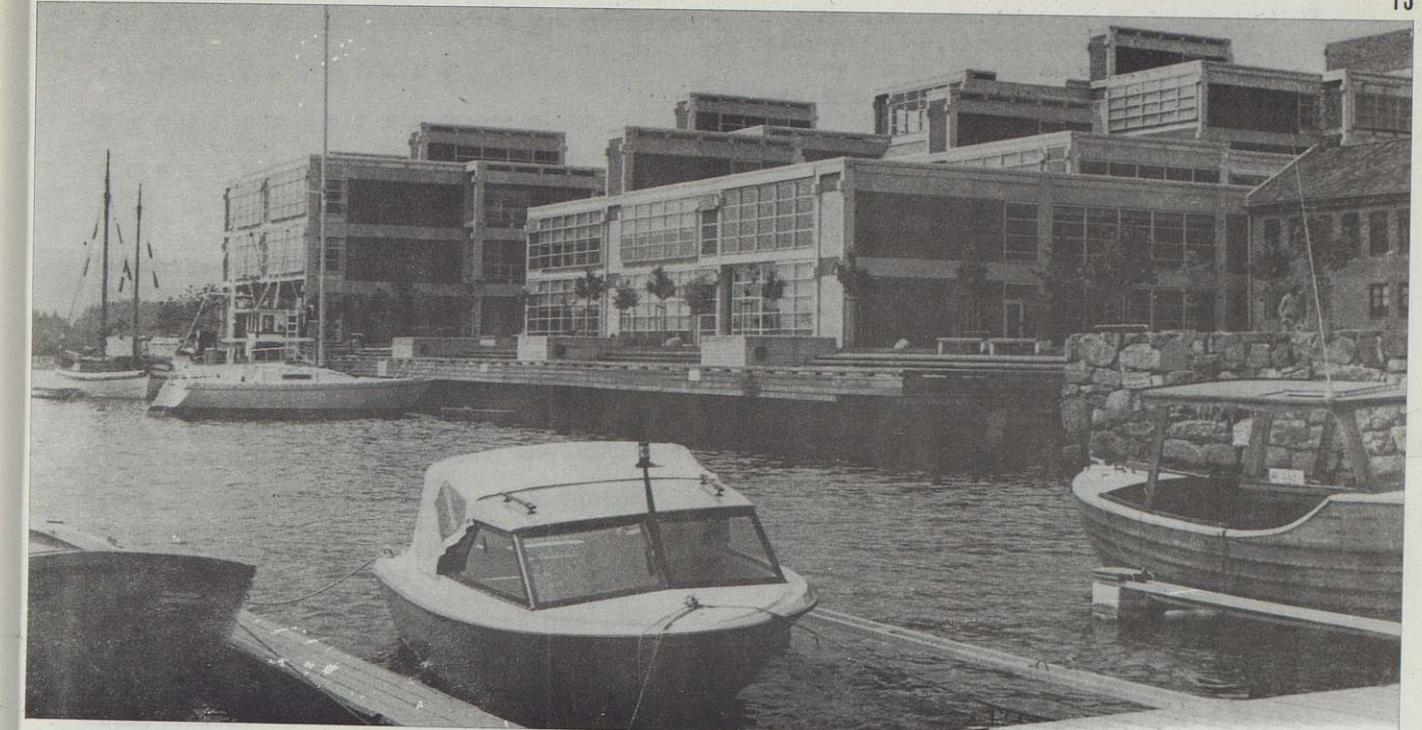
"Après avoir souligné le rôle joué par ces architectes ces dernières années et leur contribution à la remodération du centre d'Oslo, l'auteur constate que leur oeuvre répond à un besoin profond ancré dans l'homme : l'aspiration à une architecture expression d'une organisation poétique de l'environnement".

Que signifie "organisation poétique de la réalité" ? La satisfaction du besoin humain d'orientation et d'identification. Faute de répondre à ce besoin, l'homme se sent "perdu" et privé de sa base existentielle et s'il est incapable de s'identifier à son environnement, il perd le sens de "l'appartenance". Le besoin d'orientation est satisfait par une structure donnée tandis que le sens d'appartenance résulte d'un caractère de l'environnement, c'est-à-dire une forme construite articulée. L'espace ainsi déterminé constitue ce qu'on peut appeler un "lieu". La création de "lieux" constitue la tâche proprement dite de l'architecte. Il s'agit là d'un problème poétique, en liaison avec des facteurs d'ordre

général et circonstanciels. L'identité de l'homme presuppose l'identité du lieu.

Et plus loin, au sujet du projet du centre "Veritas" :

La solution apportée au centre Veritas reflète une compréhension profonde de la nature en Norvège. Dans ce pays la topographie est très variée, la végétation très dense. Ce pays est dépourvu de grandes étendues telles que celles que nous rencontrons en Europe continentale. En même temps la Norvège possède une structure spatiale facilement identifiable sous forme de portions de paysage présentant de grandes variations telles les "fjords". La combinaison d'espaces paysagers et d'espaces organisés résultant de micro-paysages (variés) et d'espaces organisés est différente de celle d'autres contrées comme par exemple de celle de la Finlande avec ses perspectives "infinies". Tandis que le "centre Dipoli" de R. PIETILA transpose ce dernier type de paysage en termes d'architecture, le projet "Veritas" est essentiellement norvégien. Il constitue un lieu bien défini. LUND et SLAAATO ont ainsi réussi à satisfaire le besoin d'orientation et d'identification de l'homme d'une façon significative.

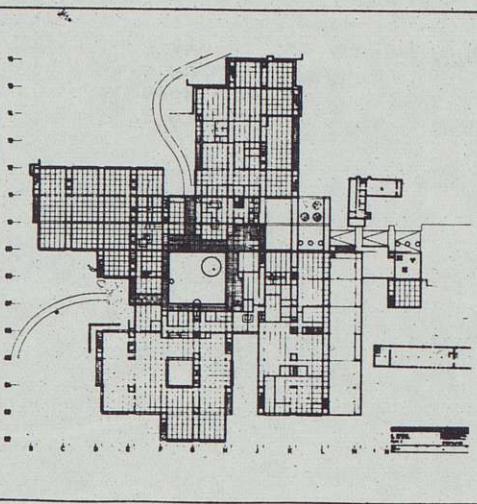


LE CENTRE DE RECHERCHE "VERITAS" à OSLO est un véritable centre d'études de la construction navale, fondé par l'effort conjoint de l'Etat et des industries norvégiennes. Approximativement 1500 personnes travaillent journalièrement dans ce centre qui comprend des laboratoires, un groupe informatique avec ordinateurs, un secteur commercial et administratif. Les accès à ces divers départements sont prévus à partir d'un espace central autour duquel sont groupés les services sociaux de l'établissement. Cette disposition en "noyau" permet une organisation flexible des divers secteurs ainsi que des possibilités d'extension. La structure d'ensemble est fondée sur une trame directrice de 12 m x 12 m, composé d'éléments volumétriques de 2,4 m. entouré de circulations (trame écosaise).

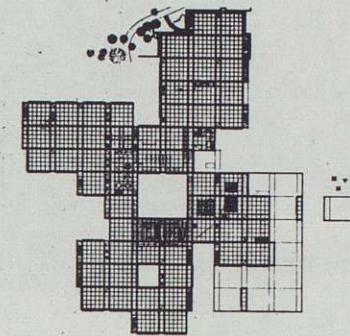
THE "VERITAS" CENTRE IN OSLO is an independent institution which has worked since 1864 for safety at sea. The rapid expansion of the activity of the institution in recent years has necessitated a move from the center of Oslo to a site in a suburb close by. The new buildings have a floor area of 44.000 sq.m. The institution is divided into several divisions for ships, research, industry, offshore and data processing. These are placed in four wings which jut off a central building surrounding a square garden courtyard. The central building contains foyer and reception areas, canteens, library, meeting rooms and central administration.

In an introductory note the Norwegian critic Christian NORBERG SCHULTZ stresses the difference in the realm of architectural conception, between Lund and Slaato's properly rational approach and R.Pietilä's "Dipoli" building (Ottaniemi, Helsinki): a metaphor for the infinitely extended Finnish landscape.

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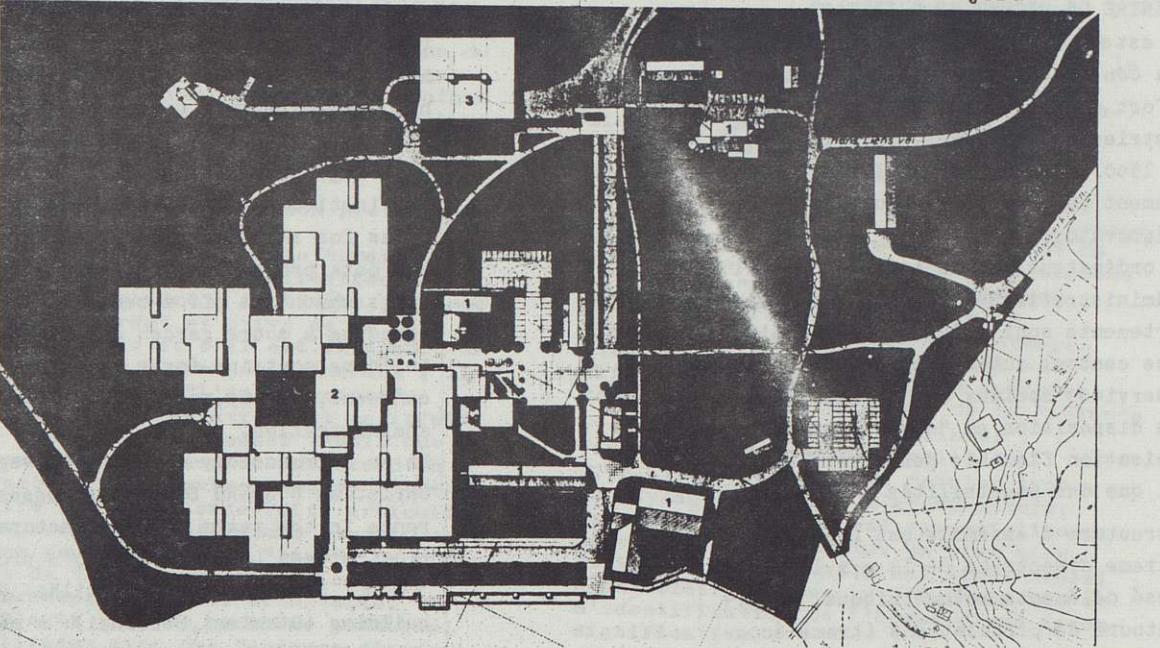


Plan du centre au niveau du rez-de-chaussée. Services sociaux groupés autour d'un patio central; dans les ailes latérales - les divers départements.



Plan au niveau du premier étage

Ci-dessous: plan masse. 1. bâtiments existants; 2. nouveau centre; 3. parking 4. docks 5. promenade en bord du fjord



FUTURE - PROSPECTS - OF 80'S

1975 - INTERNATIONAL -

ENQUIRY - FIRST -

COMPENDIUM -

organized by Professor R. PIETILA
Department of architecture
OULU university. Finland.

1. What kind(s) of architecture do you think we shall require in the 1980's ?

In the 1980's we need true architecture - stimulated by means of art and a renewed consciousness of the world. The dilemma of our period is the negation of art to be equal to science and as valid as it for transmission of our image of reality or as its cultivator. Architecture can not develop on the support of simplified "rational facts" only, and in the period, that does not accept intuitions, by their nature not testifiable, and which require an inherent stand by of feeling and vision for understanding.

The 1960's has denied almost completely the part of art in the building from us, because it did not know or least accepted the king of an art, that had recognized the problems of the 60's. On the contrary it has applied to construction the way of scientific and commercial thinking of other production fields. The goal was more the quantitative growth than a qualitative one and the dogma stated that the technical, industrial and economical factors would form the true starting point for the development of the field of construction. The onesided adoration and generalization of the methodology typical for the natural sciences and building economy was however the wrong selection in architecture, where problems link with unique situations in the historical frame of the local environment. In this way the roots of architecture having tied it to nature and man, and being until this the basis for the best achievements, have cut off.

Several architects were already in the 1950's aware of that the human and healthy mind will not approve of the visionless monotony of the industrial construction, the result guideline already in the beginning of its initiators orienting to the speedy gains. Architects were not able to prevent the marching forth of this half ready and false progress that did not also reflect the options of the new technology in a genuine way.

The architectural argument were too diffuse to the deciding body presupposing a vision of the role of architecture and environmental programme that was quite new.

They were not to be certified with simple mathematical calculations and thus their fate was to be brushed aside, as the aspiration for the privileged position.

Not until the 1970's, when the man-in-the-street has detected that the kind of a mechanical construction producing incessantly similar housings, will be more the unbridled and arbitrary growth of cancer and less the organic progress of our environment, a new hope for comeback of architecture has rised. I believe that the new architecture will be born in the 1980's through its own negation, when people begin to see that the lack of character and spirit in our built-up space comes from the negation of imagination and artistic vision. We are now riping the crops of the 60's.

In the 1980's we require architecture that has its foundations in the local identity and collective imagination that does not destroy the existing positive values, but can bring it forth in the new and activated form. In the same time we are to win our sentimentality adjacent for admired myths including also the following resignation. We need a feasible sensibility, helping us to show that with the technical and economical resources of our time we can create the acceptable and human architecture again.

2. How should we develop the character of our profession to aid its survival?

For this question there is a general background, "how to develop construction to the survival of our human species and how to secure the growth of life environments ?".

I think the importance of architecture in the process of construction grows exponentially, when we advance from the primitive condition towards the stage of artificial urbanism.

We can not define the development of our architectural profession according our own desir.

Its nature seems to be bound with the struggle of existence, background act of the human culture and with our social endeavour to be freed from the dependence to the element.

On the other hand, architecture develops on the support of the natural resources. It expresses in its new way their substance in the various forms of the real space, in the all sequense from the serenity of the primary habitation to the mechanized and artificial world of a metropolis.

Presently our profession suffers more from the confinement to norm and machine than of the restrain to nature. The state of affairs will perpetuate and expose the different characters of these dependencies.

We have made the norms for machines and construction industry, nature and man as its component, are a reality giving origin to the true renewal and creativeness that no life can get along without.

The future of our profession depends on our ability to free its development from retrains of the half ready ideas, norms and methods, and also of our capacity to link it back to nature and man.

The architectural responsibility does not end with the completion of the building. It does not find its confinements in carrying through the technical and economical norms in the frame of the requirements. A new type of responsibility starts to exist in the reality of the new conditions prevailing after the completion. This ready-made environment begins to influence us. We can not regulate it but only in the partial way. The new built-up contribution melts into a part of the field of natural space ruling also architecture, with the dominance of formation and interdependence.

The world-wide activity for the protection of environments and human rights can be seen prepare the coming of an architecture that is more valid for life than the previous one. This will be the proper ground for a new growth. All the idea of protection is a fraze without becoming an influential element of the intimate surroundings of man.

We shall not only protect inhabitable backwoods or preimal forests, but to make also the desert of concrete and stone around us, human and habitable again.

By means of constant form architecture creates a continuous link from the past to the future. Its primary task is to control the destructive and lethal force and certify that we shall gain always the new and valid living space to replace the loss of the positive space we experience to be our real space of existence. The things do not procede but seldom in this ideal way. In the last decenniums the aims of the construction have been stricktly limited.

Thus, the development of our profession to a more responsible direction presupposes that the builders become more consciously sensitive for the human and social side of the environment-reality. We shall subdue the technocratic ideal model of the state of space as a lifeless homogenous subject with separate nature.

The environments for a dynamics in balance are to be designed in their time and material dimensions pregnantly stressing their influences to our cognitive experience of the real quality of space. We do not construct on our drafting boards in the dominant and conceptual Euclidean space, but in the experiential real space, that in the different points on the earth is always unique and peculiar. We ourselves, by means of our physical concreteness, are organically a part of this space, being dependant of its consistency, and quality in our social well-being and individual growth.

The basis of the multiple forms and richness of architecture as art and mirror of its own time lies in the peculiarity of the local nature and culture. A concern of this plurality of forms is no search after an wishful bizarrie. On the contrary, its concern neglected leads to a monomonic trend that devastes the original character of identity gradually everywhere.

KEIJO PETAEJAE, Helsinki, Finland 1975

3. What are your basic goals for a progressive architectural education?

I hold the opinion that only the highest professional and technical skills can guarantee the freedom architect needs in his design to realize his integral vision.

My integral vision supports on the juxtaposed setting due to the arts that emphasizes in the architectural design a complementary concurrence of the empirical know-how and the intuitive creativeness of vision. The representational character of arts and the conceptual quality of sciences are counterparts in their force field imagination reflects a unity of image and mind. In this field of tensions the process of design advances like waves.

I hold the opinion that a ethical obligation adherent to our architectural profession requires in the use of the artistic and scientific means an equal objectivity from the side of the educator

In the education we must take care not to apply a Jesuitic reasoning of "purpose qualifies the means", typical in our present-day technological philosophy. In the theory of architectural design this idea can be derived from the slogan, "form follows function" originating from the beginning of the century, but since then this functionalistic principle has experienced much narrow-minded missuse.

In architecture the means equal purposes. Often the purpose (=function) of the building results from the urgent requirements only. In the present time these needs change with ever increasing speed, but the satisfying implements (= buildings themselves) preserve very long periods.

To attain a rational relationship with his work an architect has to control the time sequense of the influences and reflections caused by his design. The most inherent goal of education should be an opening of that perspective of influences and making its universal quality intelligible.

No specialist participating in construction, including clients and users, does not possess this kind of an universal standpoint in regard to their basic education. For their interests they are seldom considering such a point. Of course an architect does not govern aspect but incompletely, however "the time dimension" has been and will be still in the future, the main concern of construction for him.

This does not signify that a normal man could not understand architecture, currently existing, from the point of his natural conception. We have to make stronger the conviction in the finding of this potential option, by all means. In our new state of conditions we have difficulty to detect the methods of architectural building or of representation and conceptual description for this new creation so that its legitimacy would be evident already on the design stage when the decisive solutions are made.

Evidently we shall need in the future more and more support from the side of humanistic sciences to clarify the role of architecture in construction. A special concern would have the so called "nuisable secondary effects", sometimes exceeding almost the original function of the construction. We often speculate with a profit in the scale proper for a mouse causing harms of jumbo size.

Science makes its student acquainted with universal causal relations and operations, having their meaning and effectivity increasing according to the limitation of the angle of view and heightened level of abstractions in general. As a counterpoint of science, art strives for widening our range of views and to express its recognized thought in all possible and illuminative ways. Art seeks to return the universal world back to the ubiquitous forms of the reality, feedbacking thus the process that has been the result of a long evolution in cognition and formation of the cultural progrss.

This process of feedbacking, now orienting toward the concrete experience, is not a more easy task, then the world of universal matters does not presuppose a real homogenous quality. This difficult preoccupation belongs to art in building. Without the artistic bias our construction can not be architecture.

KEIJO PETAEJAE, Helsinki, Finland 1975

- 18
1. What kind(s) of architecture do you think we shall require in the 1980's?

Above all a more humane architecture if this still means anything at all, both as to the visual impact it has on people and as to the present standard "boredom". That means an architecture ;

- 1) consisting in rather small scale projects.
- 2) not denying modern technology but instead using it as a flexible tool which might lead to a so-to-say constructive free choice or flexibility (based on small scale modular coordination and morphological openness).
- 3) understanding projects as treating environments as whole entities, and not as separate results of particular projects unrelated to each other.
- 4) again based on natural environmental factors (sun, light, geographical site, etc.).

2. How should we develop the character of our profession to aid its survival?

through :

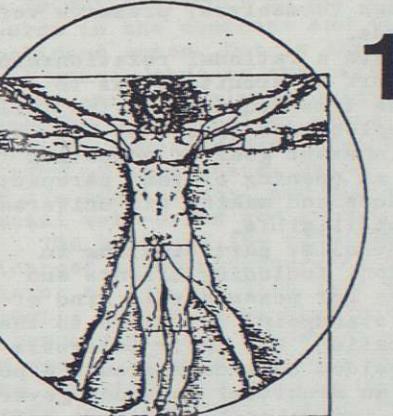
- 1) a widespread information among public about existing knowledge in the field of architectural and environmental psychology (made understandable for everyone);
ex. exhibitions intended for children, youngsters, students, elderly, etc. and no longer for architects and intellectuals.
- 2) a deeper involvement of professional architects in the building process as to the actual costs control and the building process in situ (as it has been the case in previous historical periods of building).
- 3) far more architectural competitions, a possible task of architects been to look for new ways of evaluating projects and new basis for planning those competitions (no responsible architecture without competitions).
- 4) several important points such as : an entirely new attitude of national architects' associations which often mix business and architecture (is that dream realistic?) - a honest development of architectural assistance, that is free or cheap advices open to everyone.

3. What are your basic goals for a progressive architectural education ?

- 1) break the myth of classical architecture since the time of Renaissance till late XIX th cent - use the lesson of medieval cities and village planning still available in a lot of countries.
- 2) intellectually, information and applications as to the newly emerging discipline of environmental and ecological psychology as it is developing in Denmark and US.
- 3) practically, encourage far more "creative" abilities which have recently caused suspicion and questions concerning their objectivity (probably due to the Beaux-arts academical system)
- 4) a great importance paid to the way of communicating "intentions" in a given project, by other means than mere and lonely drawings (due to the dangers of any unexplained visual com.)
- 5) a consciousness of oneself's attitude motivations during the design process; for instance the link between ones own personality and the way of designing, as well as an excess of projecting tendencies (in a psych. meaning).

Dominique BEAUX, Paris. 1975

2000
1980



order and disorder in architecture: a polemic

RICHARD FINDLEY : ORDER AND DISORDER IN ARCHITECTURE : A POLEMIC.

Richard Findley, professeur à la School of Architecture and Urban Design University of Kansas - 66045

nous a fait parvenir une communication dans laquelle il aborde la notion d'ORDRE ET DÉSORDRE EN ARCHITECTURE dans la mesure où y sont définis les rapports entre l'individu et la collectivité.

Il y évoque les liens étroits qui relient les réalisations de Candilis, Josic et Woods aux recherches de Le Corbusier telles qu'elles se sont concrétisées dans l'Unité d'Habitation de Marseille, dont la morphologie verticale de la grille structurale préfigure la solution horizontale expérimentée dans l'Université de Berlin Libre de C.J.W.

Organisation horizontale que Corbu adoptera à son tour dans le projet pour l'Hôpital de Venise.

Quelles sont les limites de la liberté de la « personne anonyme » à l'intérieur du cadre général défini pour répondre au problème collectif ?

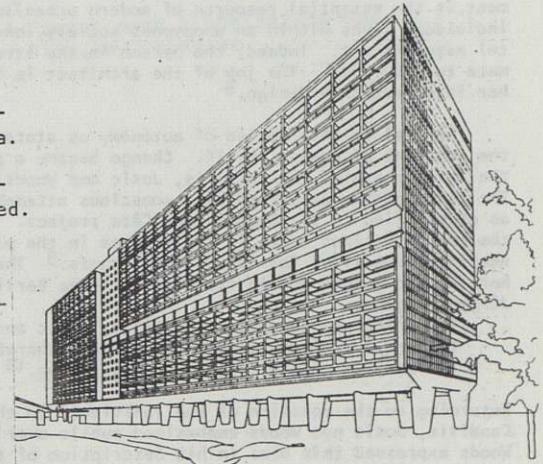
Quelles sont les possibilités de changement à l'intérieur de la grille structurelle de la construction ? — Possibilités que visait C.J.W. à Berlin Libre.

Cette dialectique du privé et du public, R. Findley l'aborde sous l'angle de la structure (les grilles et leur rapport avec la cellule), du symbole (la « nef » dans l'imagerie du Corbu), de l'espace (hiérarchie de l'organisation et orientation des usagers), et des proportions (qualités esthétiques).

The ideal of order in architecture and urban design is a delicate, almost ineffable proposition. However, a perspicuous attempt must be made to clarify the inherent difference between order and disorder. To understand the notion of order in architecture, one must first look at its ideal manifestation: Utopia. Utopian proposals for harmonious life have a common premise in their equation of the individual with the collective. The equation asserts that if one is dominant, the other becomes oppressed. And the result is disorder.

Integral to Fourier's Phalanstère and Le Corbusier's Unité d'Habitation is the equation of the individual with the collective, privacy with community, freedom with restraint. The architectural equation is a basis for their social philosophy. A comparison of two buildings, the Marseilles Block and the Free Berlin University will help to define the difference between architectural order and disorder more closely. Four principles will be used: Structure, symbol, space and proportion. In Le Corbusier's book The Marseilles Block, he refers to the architectural equation as a perfect duality:

Man lives in liberty, and he claims to think for himself. But if he wants the fruits of independence, he must be prepared to collaborate with others. Individualism and collectivism - we have a perfect duality.



1 L'unité d'habitation à Marseille

His search to reconcile the irreconcilable was a passion in his early years. Resolution of this question began in 1907 with his visit to the Charterhouse at Ema near Florence.² The monastery exhibited the essence of harmonious life to Corbu: personal isolation within an overall social order. Here lay the inspiration for the Unité at Marseilles.³

Yet, his notion of harmonious life had to be made contemporary and given communal form.⁴ Later, in 1922, in the Immeuble - villa project (villa superblocks), the combination of individual cell within a collective structure, came to be realized. Corbu was aware of Russian developments in defining the communal home. It had become the goal of the young Soviet avant garde.⁵ Here, such architects as Vegman, Ginsburg, and the Vesnin Brothers promoted the collectivist ideal. No sentiments towards preindustrial housing existed within the Russian power elite; whereas in France the communal concept was held at bay.

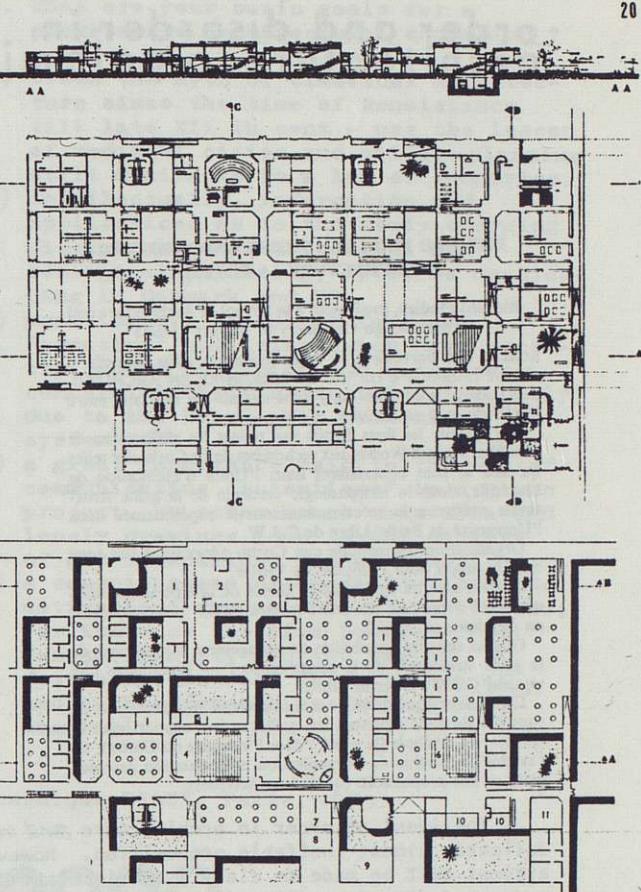
However, with the end of World War II, there was a call for homes for four million homeless postwar victims in France. The Unité at Marseilles met a combined need to answer the disorder and chaos brought on by the holocaust. Conceptually, the monastic ideal of solitude became the inspiration, and the communal home of the twenties became the organizing model. But who would live in this new model? Would it be the "well-educated man who lives in our times" as put by Corbu or the common man? Obviously, working-class people would live there initially; yet, the final inhabitants would become the mixed middle to upper classes.⁶

The common man, the "man in the street" was in reality the architect of the city according to Shadrach Woods of Candilis, Josic and Woods partnership. Later, in 1963 they would enter and win the competition for the Free Berlin University. As a spokesman for the partnership, Shadrach Woods makes the entreaty that "the man in the street, the man in his own man-made environment is the essential resource of modern urbanism." This common individual lives within an anonymous society, one of unhierarchical associations. Indeed, the person in the street is the ultimate town builder. The job of the architect is to act as his or her interpreter in design.⁸

Central to this notion of autonomy as stated by Woods, is the constant of change itself. Change became a premise during the later phase of the Candilis, Josic and Woods partnership. The first phase was marked by a conscious attempt to compose, as exemplified in the Bagnols sur Cèze project. The later phase, the one emphasized here, is represented in the plan for the Caen, requiring dwellings for 40,000 inhabitants.⁹ The parti developed here was to become one in the same for Free Berlin as noted by Jürgen Joedicke:

The principle concern of Candilis, Josic and Woods was to find a minimum structuring system, thereby leaving the maximum possibilities for adaptation.¹⁰

Returning to the equation of the individual to the collective, Candilis, Josic and Woods emphasized public over private values. Woods expressed this bias in his description of the proposed Frankfort intercity competition scheme. It was later to become the paradigm for Free Berlin University:



2 Projet pour l'université de Berlin, Candilis, Josic, + Woods et Schiedhelm.

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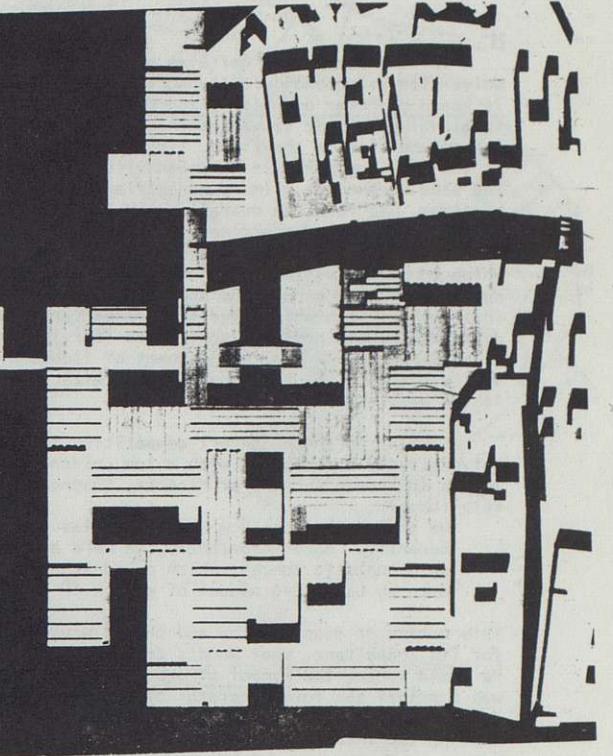
Obviously this scheme would work best if it were all in public ownership. [The] ground upon which the city is built belongs finally, to the citizen, not individually, but in community.¹¹

And in reference to Fourierst socialism, Woods attributes the "resuscitation and rehabilitation" in the expanding socialist world, as reinforced by the more recent social theories of Marx and Engels.

Jersey Soltan, a member of Le Corbusier's atelier from 1945-46 has revealed the essential tie between the Unité at Marseilles and Free Berlin University. Professor Soltan had been a member of the team that designed the Unité, of which Georges Candilis and Shadrach Woods were participants. From 1948-51, Georges Candilis was asked by Corbu to coordinate construction of the Unité. And it was during this conversation with Jersey that it became clear that the fundamental concepts of the Unité were transfigured, if you will, to Free Berlin. Jersey described how a "circle of influence" had begun at 35 rue de Sevres, the atelier of Corbu. The principle of the vertical city used at Marseilles would later influence the horizontal morphology at Berlin. And, as Jersey put it, "The influence of Free Berlin [particularly via its conceptual idea as developed by the Frankfort scheme] returned to Corbu in the Venice Hospital proposal" of 1964-65. "This," said Jersey, "was told to me by Corbu in July of 1965 a few weeks before his death."¹²

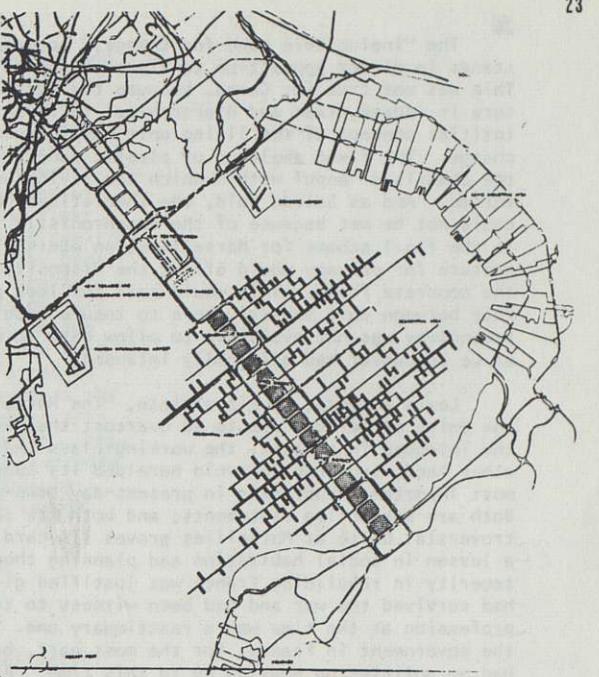
In addition, Georges Candilis indicates the influence of Marseilles in his book CJW, Toulouse le Mirail. Here he states, "It was in Marseilles that we found the most fantastic School of Architecture!"¹³ Candilis continues that during this time Shadrach Woods had become an indispensable companion. At Candilis's request, Woods had accompanied him to Marseilles.

Here is where the four principles of structure, symbol, space and proportion can be compared. The first level of comparison, structure, in this context is the cognitive act of organization. Structure is synonymous with the *raison d'être*, the generating concept, the parti of building organization. In Corbu's Unité, it is represented by the cellular habitat within a vertical superstructure of concrete. His paradigm became the "Bottle in the Wine Bin," a rather platitudinous notion, almost connotatively meanial. Yet "*la bouteille*," the good bottle, represented Corbu's insistence that basic individual liberty is symbolized by enclosure, a vessel -- the bottle. Moreover, the vertical cage became the supporting skeleton, the collective framework -- the wine bin. In propinquity with this parti is what Corbu called the "unit of appropriate size." In this case he meant the vertical city of habitation that stood in contrast to the horizontal city. Corbu rationalized the vertical city as a responsible use of land; it was coupled with the intrinsic benefit to people in social localization. He saw this as a necessary alternative to suburban life. A dispersion of habitat he interpreted as a negative trend. It was a myth generated by the "garden city" in which he saw the "pursuit of liberty with chains on our hands and feet" becoming a neurosis, a waste of land.¹⁴



3 Projet pour l'hôpital de Venise, Le Corbusier

21



5 Extension de Tokyo, par Kenzo Tange.

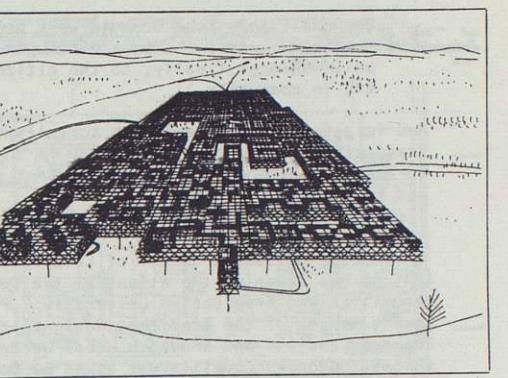
They became the ark as symbol at Marseilles, while simultaneously conveying images of the ocean liner for the good life of the "well-educated man." Corbu's imagery would act as a discriminating factor compared to the Russian equivalent of the "communal house" of the twenties. Corbu describes the difference in a visit to Moscow in 1928.

I had a chance of visiting a communal house. The structure was solid and well educated and the management impeccable, but the interior arrangement and architectural concept were entirely cold...The subtle artistic intention that should have animated the building was totally lacking...hundreds of individuals have thus been deprived of the joys of architecture.²²

This "subtle artistic intention" -- is it decor or functional expression? At Marseilles the Modular is fully executed. It is superficially decor but intrinsically functional. This use of proportion gives the Unité its variety and control. It regulates the texture left from the wooden forms as well as the use of colour. The regulation of scale is both indicative of the "subtle artist" and the "intention" of order. Corbu realized that historically proportions were..."the rules based on a harmonious alliance between human values on the one hand and the marvelous inexorability of the number." It became the bridge to the hiatus between the irrational Anglo-Saxon system of weights and measures and the rational decimal system for Le Corbusier.

There are 337 total living units in Marseilles. They are composed of 23 various types.²³ Indeed, "unity in variety" was a pre-eminent goal. Corbu provided choice within an overall layout of the building with the aid of the Modular. Later, the same system would be utilized at Free Berlin. Two overlapping bays, 70 cm and 113 cm, based on the Modular, gave human scale any combination of variable building construction.²⁴ These two overlapping dimensions are superimposed on a 300 cm structural bay with 4 cm joints. This provides a flexible infrastructure for adaptability. All internal partitions and external infill panels can be dismantled and reused for users' ephemeral needs. Candilis and Woods's earlier association with Bodiansky and Prouve had enabled such a machinelike precision. Their Maison du Peuple de Clichy in 1938-39 became the precedent for detailing the interchangeable panels at Free Berlin.²⁵

This adaptable concept coupled with the anonymous notion of the city had causal effects on the spatial qualities of Free Berlin. The matrix, the armature of fixed paths efforms a noncentric and incomplete spatiotemporal landscape. Time is of no consequence in such a scheme. There are also implications of extendability without beginning or ending. Because Free Berlin lacks centrifugal and centripetal force, it eliminates artistic tension. This is exactly what Candilis and Woods wanted: to create a non-hierarchical spatial flow. Yet, orientation would prove difficult, as extensive use of colour coding coupled with the installation of artificially lit "directional panels" at key points became necessary.²⁶



4 La cité de demain, Yona Friedman.

22

In contrast to the Unité as a vertical city, Free Berlin University is morphologically horizontal. The structural parti is based on human activities and change. It results in an organizational plan that takes precedence over all other considerations.¹⁶ Central to this is the fixed, linear principle of circulation. It is the only constant -- what Candilis and Woods entitled "stems." The stem became the primary pedestrian path with secondary crossconnections. It forms an overall 'web' of pedestrian movement.¹⁷ This weblike armature, the horizontal cage, not unlike the superstructure of Marseilles on its side, became the collective framework within which zoned activities can change and adapt. Here horizontal linkage via footpath encourages appropriate interchange for an academic institution. Meanwhile, vertical connectors insure privacy between departments. In addition to the web (service) and the zoned activities (served) is a tertiary element of flourishing green. It ultimately becomes the ubiquitous verdure with only distinctions evident in the various types of trees.

Similar to the Frankfort competition scheme, the Free Berlin University tries to blend with a low, older city morphology. Acting as spokesman for the architects, Shadrach Woods emphasizes this relationship:

We showed that the new and old scales could cohabit coherently. More importantly, we were able to demonstrate an urbanistic concept which could accommodate change, and even an unlimited amount of growth.¹⁸

This notion of adaptability and change would have direct benefits for its inhabitant, what Wood's defines as the "man in the street." He would become the symbol of urbanistic freedom. Collective choice was a priori the form generator of the University's architecturally organic possibilities. The "stems and webs" were pedestrian links, serving the interstitial zoned activities and green spaces.

As a symbol of tergiversation and flux, Free Berlin is seen as the antithesis of capital 'A' architecture.¹⁹ Woods states in his book that "Capital A architecture and Capital U urbanism are safely things of the past, among our souvenirs." Instead, Woods appeals with an encomium for the small "a" and small "u" in design. It becomes his major concern. For CJW, architecture was not "the magnificent play of forms in light." It was the need to design an unself-conscious, noncompositional arrangement. Function and the anonymous citizen became transformed into the collective and individual symbol.

Marseilles's symbolism is prolific and made manifest in the pulchritude of its complex form. The monastic references of Corbu's visit of the inhabitant as an isolated, possibly lonely wanderer.

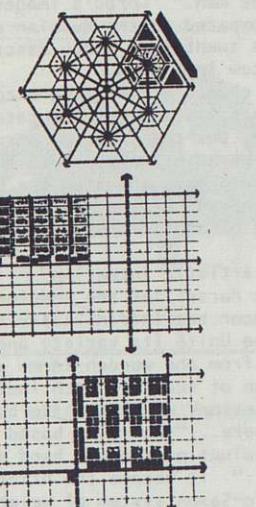
However, Corbu had an idealistic outlook for Marseilles's resolution to the individual and collective equation -- it became the panegyrical point. Earlier in his Cité du Refuge for the French Salvation Army, he expressed a desire to coalesce the Christian affection for the wanderer and the Socialist urge for communal life.²⁰ As a result of this project for the French Salvation Army, the Asile Flottant (floating retreat) would be commissioned to Le Corbusier. The design of Marseilles would later reflect a nautical metaphor not unlike the Asile Flottant.²¹ Indeed, the ship, the voyage, the refuge for the lonely wanderer were imagery of sentimental value to Corbu.

24 The "ineluctable need for change," according to Woods, stands in direct opposition to hierarchical buildings and cities. This was not true for Corbu, because the Marseilles superstructure is indeed fixed and hierarchical in layout. However, the initial concept of the living unit was intended to provide for change. The fixed skeleton of plastic concrete would provide the chassis d'appui within which the living unit could be inserted. And as Soltan said, the theoretical notion of change could not be met because of the anachronistic lag in technology. In the final scheme for Marseilles, an obeisant and sensitive gesture for privacy would effect the disposition of units within the concrete frame. This would call for lead pads at the interface between unit and structure to insure acoustic privacy. The technology was not available to allow easy interchange of units as Le Corbusier had originally intended.

Lewis Mumford, in his article, "The Marseilles Folly," accuses the Unité of failure due to an overcost that eventually excluded the intended inhabitant, the working-class individual.²⁷ On the other hand, Leonardo Benevolo heralded its success as "perhaps the most important hypothesis in present-day town-planning thought."²⁸ Both are subjective statements, and both are inaccurate. The controversial Unité at Marseilles proves its cardinal value, both as a lesson in social habitation and planning thought. Le Corbusier's temerity in rebuilding France was justified given the context: He had survived the war and had been witness to the devastation. The profession at the time was a reactionary one. It was supported by the government in France, for the most part, but the government had no policies on housing up to this time. As Fourier did in the wake of the French Revolution, Corbu could see "nothing but strife, chaos and disorder among his fellow human beings."²⁹ In spite of strong opposition he set out to formulate a harmonious foundation for reconstruction.

First, the hearth and the home, the symbol of family solidarity had to be preserved. Technology could be harnessed; "for such marvels can comfort us and stimulate us to undertake our real task, which is to assemble all the bits and pieces into a harmonious whole."³⁰ Corbu did not believe the utopian goal was impossible with the aid of human technology. Yet, in no way is Marseilles a universally applicable communal home as Corbu had hoped.

Later Unité d' habitations commissioned to Corbu would reveal the lessons of reality witnessed at Marseilles such as the insoluble use of the interior shopping mall and extensive roof garden.³¹ At Nantes-Rézé, cost reductions created aberrant changes in both form and communal amenities. The Unité in Briey-en-Forêt near Metz is a superlative example of the Marseilles tour d' force; yet it is a failure to the inhabitant due to their endemically poor condition. Obviously, Marseilles is not a universal prototype of communal living. But it is par exemple supérieur of harmonious integration of form, pattern, polychrome and plasticity. And, in the end, it has found its appropriate dweller: the "well-educated man," as Corbu, after all, had intended.



ème d'urbanisme hiérarchique
rame urbaine pluri-directionnelle

Turning back to Free Berlin, can we transpose our argument and state it fails for lack of plastic effects? Or does it succeed because it has attempted the quid pro quo of artistic composition? Only a portion of the original proposal has been completed to date. In 1974, the first phase of the Freie Universität Berlin was occupied, and it was proclaimed a success: "Its users have taken possession and have understood the "maniere de penser" (manner of reasoning) behind the building."³² Thus, the theory of the flexibility of parts to meet the changing needs of its users was realized and built. On the other hand, there is a critical assault by Oscar Newman in his article "The New Campus." Newman sees an "inherent problem in this universal-grid approach [in] the added expenditure required in the overdesign and duplication that comes with making one thing [interchangeable panels] serve many possible future uses."³³ Hierarchical morphology over an autonomous layout is preferred by Newman. He coopts individual spaces as fixed entities, such as the design of Scarborough University by John Andrews. He prefers artful composition over the unself-conscious form of Free Berlin. Yet, in the same article, Newman admits anonymity exists in the everyday life of the student-user in campus life. Candilis and Woods recognized that such anonymity existed and responded with a viable solution to the flux of user needs.

Both Marseilles and Free Berlin are not complete in solving the individual and the collective equation on all levels. However, each reflects a serious effort in translating peoples' needs into habitable form. And this after all, was their central goal; they saw it as their Zeitgeist.

With less than two decades between the Marseilles and Free Berlin projects, the transposition in importance of communal life (need for housing during postwar Europe) and individuality (stressed during the late sixties as evident in societies' preference for autonomy and privacy) had come about. What is interesting to note, however, is that a reversal occurred within each project during occupation. At Marseilles, the individualism of the inhabitant became dominant; while at Free Berlin the community need for change evolved. As exemplified by each architect's response to the chaos and disorder of the time, a call for order was made. Thus, before any action can be taken, concensus that a disorderly condition exists must occur. To Corbu the disorder was a causal relationship to war; to Candilis and Woods it was a response to the migration of the rural poor to the inner city, eventually taxing the inner city. This we have seen recently in New York and Cleveland's financial traumas. We cannot turn our back on the city, and that means we cannot turn our back on localized living, i.e., the collective life. Yet, as with Corbu's visit to the hostel in Moscow, the communal home must give back to the individual what it takes for proximity. Corbu and Candilis and Woods realized this return in the form of the garden. In one case it was wedged with the sky atop the Unité, and in the other instance, it was between fixed paths to give landscape to the user.

Disorder in the established free world is not a key issue to many of us. Yet, in our repose within the quiescence of suburban life or within the luxury of the metropolitan flat, let us not assume we are immune to disorder. Our future harmony holds what we make of our skills in solving peoples needs, not so much their wants. Luxury will take care of its own kind. Marseilles exemplifies the provision for the well-educated; while, at Free Berlin, no

²⁶ classist overtones can be drawn. Obviously, both clientele will exist due to human limitation to establish a perfect, classless society. And to provide intelligent planning of our habitat, what Corbu saw as the guarantee to security and harmony, requires an extra effort. To gain respect as architects, we must go beyond competency within the limits of the marketplace. We must, while balancing budgets, exercise the subtlety of the artist as well as the efficiency of the engineer. To do this, we can learn much from the artistic composition at Marseilles as well as the precision exemplified at Free Berlin. A hybrid of the two projects is not necessarily the solution. Instead, we must recognize their recent historic value as both an intellectual and physical response to the disorderly context of their time. And in times of current disorder, we should be inspired as well as instructed by these two examples. As George Candilis said, "It was at Marseilles that we found the most fantastic School of Architecture!"

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FOOTNOTES

¹Le Corbusier, The Marseilles Block (Translation by G. Sainsbury, London: The Harvill Press, 1953), p. 23.

²Ibid., p. 45.

³Stanislaus von Moos, Le Corbusier, Elements of a Synthesis (Cambridge: MIT Press, 1959), p. 159.

⁴Ibid., p. 152.

⁵Ibid., p. 152.

⁶Ibid., p. 163.

⁷Shadrach Woods, The Man in the Street (Baltimore: Penguin Books, Inc., 1975), p. 118.

⁸Jürgen Joedicke, Candilis, Josic, Woods (Stuttgart: Karl Kramer Verlag, 1968), pp. 8-9.

⁹Ibid., p. 8.

¹⁰Ibid., p. 9.

¹¹Shadrach Woods, The Man in the Street, p. 129.

¹²Professor Soltan imparted this relationship between Le Corbusier's Marseilles Block and Candilis, Josic and Woods's Free Berlin University during a phone conversation on July 30, 1980. The concept of the vertical city at Marseille would later be transfigured in the horizontal morphology at Free Berlin.

¹³Geroge Candilis, CJW, Toulouse le Mirail (Stuttgart: Karl Kramer Verlag, 1975), p. 10.

¹⁴Le Corbusier, The Marseilles Block, p. 42.

¹⁵Ibid., p. 32.

¹⁶Jürgen Joedicke, Candilis, Josic, Woods, p. 21.

¹⁷Ibid., p. 200.

¹⁸Shadrach Woods, The Man in the Street, p. 122-3.

¹⁹Ibid., p. 118.

²⁰Stanislaus von Moos, Le Corbusier, Elements of a Synthesis, p. 156.

²¹Ibid., p. 161.

²²Ibid., pp. 152-3.

²³Le Corbusier, The Marseilles Block, p. 54.

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²⁴Gianni Mazzocchi (Ed.), "A Berlino Université Libera," Domus, Numero 534 (1974), p. 8.

²⁵Ibid., p. 1

²⁶Ibid., p. 8

²⁷Lewis Mumford, "The Marseilles Folly," The New Yorker (1957), p. 76.

²⁸Stanislaus von Moos, Le Corbusier, Elements of a Synthesis, p. 162.

²⁹Peter Serenyi, "Le Corbusier, Fourier, and the Monastery of Ema," Art Bulletin, Vol. 49, No. 4 (1967), p. 279.

³⁰Le Corbusier, The Marseilles Block, p. 22.

³¹Stanislaus von Moos, Le Corbusier, Elements of a Synthesis, p. 163.

³²Gianni Mazzocchi (Ed.), "A Berlino Université Libera," Domus, Numero 534, p. 5.

³³Oscar Newman, "The New Campus," The Architectural Forum, Vol. 124, No. 4 (1966), p. 47.

"enquête"

La section d'architecture de l'école polytechnique d'Oulu a précédé en 1978 à une enquête sur l'architecture des années 80 auprès d'un certain nombre d'architectes dans le monde. Nous publions ci-dessous la prise de position de notre collaborateur, Keijo Petäjä, résumé d'après l'original en anglais.

1ère question: de quelle architecture aurons nous besoin durant les années 80?

"Durant les années 80 nous aurons besoin d'une architecture véritable, basée sur une expression artistique et une conception renouvelée du monde".

"Le dilemme devant lequel nous nous trouvons consiste dans la négation de l'art en tant que moyen de transmission de l'image de la réalité au même titre que la science. L'architecture ne peut se développer sur la base de données rationnelles uniquement."

"Certains se sont aperçus dès les années 50 du fait que la monotonie de la construction industrialisée basée sur l'esprit de lucre ne satisfera jamais les aspirations humaines, complexes par nature. Néanmoins les architectes n'ont pas réussi à arrêter la marche en avant de ce simulacre de progrès."

"J'estime qu'une nouvelle architecture se développera au fur et à mesure du rejet, par les habitants, de l'environnement stéréotype que nous avons créé."

2ème question: comment développer notre profession pour assurer sa survie?

"L'avenir de notre profession dépend de notre capacité de soustraire son développement de la contrainte des

demi-vérités ou des normes et de l'intégrer dans un contexte physique et humain à la fois."

"La responsabilité de l'architecte ne cesse jamais avec l'achèvement de l'édifice; un nouveau type de responsabilité émerge dès qu'on tient compte du fait que le bâtiment est conçu pour être intégré dans un cycle vital et à ce titre il influencera notre comportement."

"Le développement de notre profession passe ainsi par la reconnaissance de notre part, de l'importance sociale de l'environnement."

3ème question: quels sont vos objectifs en ce qui concerne une éducation progressiste en matière d'architecture?

"Je suis de l'avis que seules les capacités pleines et entières sur le plan technique et artistique garantiraient la liberté nécessaire à la réalisation de notre vision."

"Au sein de la théorie de la composition l'adage "la forme suit la fonction" a été souvent mal interprété."

"Pour être pleinement rationnel, l'architecte doit pouvoir contrôler la manifestation dans le temps et l'espace des divers facteurs de son projet. Le but majeur de l'éducation consisterait ainsi d'ouvrir de nouvelles perspectives concernant les influences désagées par le projet d'architecture ou ce qu'on est convenu d'appeler son 'impact'."

"La science familiarise l'étudiant avec le phénomène de l'enchaînement de cause et effets, son efficacité étant directement proportionnelle avec le rétrécissement de son angle d'ouverture. A l'opposé, l'art tend à transposer l'universel en formes concrètes, aboutissant ainsi à inverser un processus qui procède par induction."

Cette démarche rétroactive qui tend à incarner une expérience vécue peut paraître à prime abord contradictoire. En effet elle ne correspond pas avec l'idée que nous nous faisons de l'universalité des concepts. Néanmoins, dépourvue d'une approche artistique, la construction ne sera jamais de l'architecture..."

Une déclaration par les participants finlandais au colloque d'Helsinki (août 1980)

Rencontre organisée par le Musée d'Architecture d'Helsinki

(En anglais : p. 1)

place à une construction médiocre et sans intérêt. Pour cette raison même, les ensembles récents résultat d'application de standards et de technologies primaires ou de politiques d'aménagement contestables, ont été l'objet de critiques justifiées. Néanmoins et trop souvent ces critiques ont revêtu la forme de condamnations globales de l'architecture contemporaine».

«Les principes de base du mouvement moderne doivent être examinés compte-tenu du contexte historique où ils sont nés. Ils ne peuvent être considérés comme valides en tant que tels dans des circonstances nettement différentes du monde contemporain. Ceci est particulièrement pertinent dans le cas des modèles de type «réductionnistes» de l'aménagement urbain. Au lieu de considérer le fonctionnalisme en tant qu'une théorie ou un style, il devrait être pratiqué en tant qu'une approche dépourvue de préjugé en matière de création de l'environnement. Cette conception permet un développement continu sur le plan architectural et urbain».

«La foi aveugle dans les possibilités illimitées de la technique et de l'industrie ou dans des solutions purement rationnelles concernant des ensembles urbains importants s'est révélée comme dépourvue de fondement. La rationalité a été trop souvent subordonnée à l'impératif du profit maximum au lieu de l'être à l'intérêt de groupes humains».

«Durant les premières décades de notre siècle, l'étude de l'histoire a été l'objet d'un traitement par trop sommaire. Malgré ce fait, elle constituait une source d'inspiration constante pour les pionniers du mouvement moderne».

«Sous sa forme banale, l'architecture moderne a perdu ses liens avec l'histoire et le temps. Nous nous rendons compte aujourd'hui que les environnements dits «historiques» représentent une condensation d'expériences humaines et à ce titre ils peuvent servir de sources d'inspiration et de connaissance. Cependant une imitation superficielle de formes ou de formules stylistiques engendrées dans des situations totalement différentes sur le plan social et culturel ne peut fournir d'aucune manière une solution à nos problèmes. Le développement d'un dialogue confiant entre l'usager et l'architecte devient aujourd'hui un de nos buts majeurs».

«L'architecture moderne peut être libérée de son cadre doctrinal initial -quelque peu étroit- de sa phase initiale, pour permettre une expression plus riche et plus diversifiée. Nous devons rétablir la continuité avec la tradition et le passé. La prédominance faussement rationaliste devrait être contre-balancée par une approche bio-culturelle, anthropologique et psychologique. Les tendances d'uniformisation devraient céder la place à une diversité d'orientations basées sur des conditions locales variées».

«En Finlande, nous pouvons constater aujourd'hui combien profonde a été l'empreinte de l'architecture moderne sur notre mode de vie contemporain. Le modernisme s'est enraciné progressivement dans notre société ; il a réussi à jeter les bases d'une réelle tradition. Dans bien d'autres pays par contre, cette évolution a été soit interrompue sur le plan politique, soit marginalisée».

«Le but fondamental de l'architecture moderne a été de prévoir un cadre de vie acceptable pour tous les citoyens. Dans les Pays Nordiques, au moins, un environnement meilleur est devenu graduellement une réalité et ceci à partir de l'échelle des objets d'usage courants jusqu'à l'échelle de l'environnement urbain global. Les principes d'ordre éthique qui ont inspiré ces réformes ne peuvent être ignorés ou rejetés. L'Architecture basée sur un sentiment de responsabilité sociale plutôt que sur un académisme autonome ne peut être considérée en tant qu'un idéal périmé. A l'inverse, il est devenu bien plus essentiel par rapport aux problèmes de la pénurie en matière de ressources de tout ordre, de l'équilibre de l'environnement naturel, de la distribution inégalée des biens».

«Le but de la révolution architecturale fut de développer une architecture à partir de ses données fondamentales. Le résultat de cette démarche fut une plus grande liberté dans la conception, mais elle introduisit une série de nouvelles contrainies. Toutes les fois où ces prémisses firent défaut, la richesse d'une simplicité et d'une clarté élémentaire fit

le Carré bleu

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