team 10 primer

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How to read the Primer:
The object of this Primer is to put into one document those articles, essays and diagrams which TEAM 10 regard as being central to their individual positions.

In a way it is a history of how the ideas of the people involved have grown or changed as a result of contact with the others, and it is hoped that the publication of these root ideas, in their original often naive form, will enable them to continue life.

The first part of the original Primer—the 'Role of the architect'—is concerned with the attitudes which the subsequent material speaks about in another way. The material has been roughly grouped into three sections—'Urban infra-structure', 'Grouping of dwellings', and 'Doorstep'. Each of these sections tends to be dominated by one person or group—he or they, whoever developed the root idea—and the complementary or commentary material by others is printed alongside making a kind of counterpoint.

The 'carrying text'—that which is intended to carry the main message—is laid out in the largest face on the left hand side of each pair of pages. On the right hand side of the pair in a smaller face is the supplementary text. Between them, in italics, are the 'verbal illustrations', and in the smallest faces of all, are the footnotes, and, in italics, the captions.

EXPLICATION EN LANGUE ETRANGRE DU ABECEDAIRO
L'objectif de l'Abécédaire est de réunir sous une seule couverture des textes continus, lâches, en contrepoint, les différents écrits des individus qui ont formé cette famille nébuleuse s'intitulant l'Equipe 10.

Aucun des textes ne fut écrit spécifiquement avec l'Equipe 10 en tête; ils forment partie intégrale du processus de construction et de réflexion sur la façon de mieux faire les choses.

Toute l'essence est dans l'esprit et la saveur des pièces individuelles choisies pour être cousues ensemble—un nouvel ensemble, quelque chose de nouveau comme un Annie est créé.

Il prétend être un kaléidoscope de pensées, d'idées, d'opinions, de craintes, de questions, de doutes, d'examen; en faire un résumé ne vous laisserait rien de cette qualité transitoire, changeante. Comment résumerions-nous un jouet, ou un film Eames?

Un intrus pourrait le faire—et les critiques peuvent le faire par la suite. Mais si ce document contenait un résumé les lecteurs le liraient, baseraient leurs opinions dessus, liraient les textes à travers ce résumé, examineriaient les diagrammes également ainsi et fonderaient leurs discussions dessus. Un tel support ou clef trahirait cet Abécédaire.

EXPLICACIÓN DE LA CARTILLA EN LENGUA EXTRAÑERA
El objeto de la cartilla es coleccionar en un solo volumen textos sueltos, corridos y al contrapunto, los diversos escritos de personas que constituieron la familia confusa—que se titulan Grupo 10.

Ninguno de los textos fue escrito específicamente tomando en consideración el Grupo 10, sino que formaban parte del proceso de construcción y esfuerzos para mejorar el trabajo.

Toda la esencia está en el espíritu y sabor de las piezas individuales escogidas para ser ligadas formando una unidad nueva, algo nuevo como Annie Albers.

Se propone ser un Calidoscopio de pensamientos, ideas, opiniones, temores, preguntas, dudas, exámenes; al resumir no quedaría nada de esta calidad cambiante y pasajera. ¿Cómo podemos resumir un juego o una película de Eames?

Podría hacerlo un extraño—y pueden hacerlo los críticos más adelante. Pero si se ofreciese un resumen junto con este documento la gente lo leería, formaría sus opiniones según el resumen, leería el texto y miraría a los diagramas bajo la influencia del resumen y llevaría a cabo discusiones con la ayuda del mismo.

Tal apoyo o ayuda violaría el fin de este libro.
Team 10—-as various publications will show—-comprises a gradual changing nucleus.
The people who make up the team, Team 10 change over the years as various human peaks vary or intensity of focus shifts or inclination changes; through pressures of society affecting thought and built work.
A person is not to be an associate until he has been at three or four family meetings.
The basic criterion—other than compatibility—-is whether an individual "stays with it" in a way to take full responsibility for his theoretical programme.

The Aim of Team 10

Aim of Team 10 has been described as follows:

Team 10 is a group of architects who have sought each other out because each has found the help of the others necessary to the development and understanding of their own individual work. But it is more than that.
They came together in the first place, certainly because of mutual realization of the inadequacies of the processes of architectural thought which they had inherited from the modern movement as a whole, but more important, each sensed that the other had already found some way towards a new beginning.

This new beginning, and the long build-up that followed, has been concerned with inducing, as it were, into the bloodstream of the architect an understanding and feeling for the patterns, the aspirations, the artefacts, the tools, the modes of transport and communications of present-day society, so that he can as a natural thing build towards that society's realization of itself.

In this sense Team 10 is Utopian, but Utopian about the present.
Thus their aim is not to theorize but to build, for only through construction can a Utopia of the present be realized.
For them "to build" has a special meaning in that the architect's responsibility towards the individual or groups he builds for, and towards the cohesion and convenience of the collective structure to which they belong, is seen as being an absolute responsibility. No abstract Master Plan stands between him and what he has to do, only the 'human facts' and the logistics of the situation.

To accept such responsibility where none is trying to direct others to perform acts which his control techniques cannot encompass, requires the invention of a working-together-technique where each pays attention to the other and to the whole in so far as he is able.

Team 10 is of the opinion that only in such a way may meaningful groupings of buildings come into being, where each building is a living thing and a natural extension of the others. Together they will make places where a man can realize what he wishes to be.

Team 10 would like to develop their thought processes and language of building to a point where a collective demonstration (perhaps a little self-conscious) could be made at a scale which would be really effective in terms of the modes of life and the structure of a community.

It must be said that this point is still some way off.

Primer Preface 1968

Here Team 10 tries to explain, in a similar edited form to the original Primer, what we stand for today, why a republication of the Primer is of point, and why, because of our continually evolving attitude, the Primer is still a valid document for students of architecture to whom it was first directed in December 1962.
Urban infra-structure

Traditionally some unchanging large-scale thing—the Acropolis, the River, the Canal or some unique configuration of the ground—was the thing that made the whole community structure comprehensible and assured the identity of the parts within the whole. Today our most obvious failure is the lack of comprehensibility and identity in big cities, and the answer is surely in a clear, large scale, road system—the 'Urban Motorway' lifted from an ameliorative function to a unifying function. In order to perform this unifying function all roads must be integrated into a system, but the backbone of this system must be the motorways in the built-up areas themselves, where their very size in relationship to other development makes them capable of doing the visual and symbolic unifying job at the same time as they actually make the whole thing work. From our first interest in the life-of-the-street we have been obsessed with the concept of 'mobility' in all its meanings, and particularly with the implications of the motor car. For the architect this is not only a matter of traffic system for he is concerned with the invention of building types appropriate to the new urban pattern that motorization demands.

The aim of urbanism is comprehensibility, i.e. clarity of organization. The community is by definition a comprehensible thing. And comprehensibility should also therefore be a characteristic of the parts. The community sub-divisions might be thought of as 'appreciated units'—an appreciated unit is not a 'visual group' or a 'neighbourhood', but an-in-some-way-defined part of a human agglomeration. The appreciated unit must be different for each type of community. ... For each particular community one must invent the structure of its sub-division.

In most cases the grouping of dwellings does not reflect any reality of social organization; rather they are the result of political, technical and mechanical expediency. Although it is extremely difficult to define the higher levels of association, the street implies a physical contact community, the district an acquaintance community, and the city an intellectual contact community—a hierarchy of human associations.

In general, those town-building techniques that can make the community more comprehensible are:

(1) To develop the road and communication systems as the urban infra-structure. (Motorways as a unifying force.) And to realize the implication of flow and movement in the architecture itself.

(2) To accept the dispersal implied in the concept of mobility and to re-think accepted density patterns and location of functions in relation to the new means of communication.
There is no doubt that a decisive moment has arrived in the development of the modern movement. ... For those who followed the main road there was one goal ... to stimulate independently the development of man's awareness of the phenomenon called life. ... Today in many countries mechanization commands and we see a development of planning which could not have been predicted at the start of the century. Many ideas of the modern movement have found employment in society. ... But disappointment is often felt in that the originators of ideas sometimes see much of their work used, not on a basis of love and understanding but on a basis of prostitution and exploitation. It is often apparent that the development of certain principles of the modern movement is now faced with barriers which cannot be surmounted without reorganization of working methods.

People are confronted with a mass-produced way of living.

The possibility of comparing different ways of living expressed in the different types is lost in daily environment. If one cannot compare one will forget the relativity of our own way of life and development will cease. Comparison is essential to a democratic way of life.

But to make this next step, methods of work of the architect must be changed and the resistance to him will be stronger than ever before, because awareness of inter-relationships demand that he penetrates with his imagination in those circles where today specialization in every form is master. The town planner can only give indications of the kind of use for a part of a town, but it is the architect who can touch the special conditions that have to be recognized for the future development of that part. The variety of types, for example, is an essential part of the architectural expression, and the relation between the types is of decisive influence in the development of each type in itself. This can never be done by the town planner, who has to recognize a series of circumstances of a quite different kind. If the architect has no feeling for the relationship between types, he may well fall back on decorative solutions of space to escape from monotony.

Form is a visual means of communication between people. The modern movement cannot ignore this without losing quality.

Architects' Year Book, 8, 1957. Bakema

There are the problems of mass-communication and the problems of the whole change of society towards the middle-class society with different sorts of drives—different sorts of status urges, and so on; but in addition you have the business of terrific complexity of actual physical communication—the cars and the motor-way situation—which seems to mean that we have got to evolve a completely new sort of aesthetic to begin with—a new sort of discipline—which can respond to growth and change.

AD, November, 1958, P.D.S.

The form and aesthetic of such a community has been presented in the article on 'Cluster City'.

A.R., November, 1957

The attitude that prevails in architectural education which suggests that architects should be trained to synthesize, that they should be coordinators of specialists, does not seem to be proving effective. It is, I believe, an attempt to escape the characteristics of the present time. Furthermore, I do not believe that it is possible to synthesize or coordinate without some clearly stated architectural ideals. Synthesis and coordination must be to some clearly defined end.

Symposium on Education, 1959, J.V.

How again can architectural discipline function in daily life?
And how can research in planning and architecture be done in such a society where the command was to build for the anonymous client?
45 Pedestrian net structuring the central area, Berlin, Smithson/Sigfried, 1958

46 "Building types appropriate to the new urban pattern", London Roads Study, diagram Deen and Richards, 1950
How can planning-architecture discipline the different phases in the extension of towns, villages, and buildings, maintaining in every phase relationship and variation?

How can industrialization produce building elements by means of which the different variations in way of life can be expressed? How can the flexible plan serve the change in the needs of family life?

How in the agglomeration of townships can Holland's natural space be urbanized in order to be an element of daily life, recognizing the fact that Holland recently became the country with the highest density in the world?

'Magazine Bouw', No. 5. Towards a new concentration of forces, 1957. Bakema

Mobility has become the characteristic of our period. Social and physical mobility, the feeling of a certain sort of freedom, is one of the things that keeps our society together, and the symbol of this freedom is the individually-owned motor car. Mobility is the key both socially and organizationally to town planning, for mobility is not only concerned with roads, but with the whole concept of a mobile, fragmented, community. The roads (together with the main power lines and drains) form the essential physical infra-structure of the community. The most important thing about roads is that they are physically big, and have the same power as any big topographical feature, such as a hill or a river, to create geographical, and in consequence social, divisions. To lay down a road therefore, especially through a built-up area, is a very serious matter, for one is fundamentally changing the structure of the community.

'Uppercase'. A/P/S

As long as cities exclude particular kinds of motion that belong inseparably to urban life, their human validity—they have no other—will remain partial.

The time has come to orchestrate all the motions that make a city a city. It is somehow in the nature of cities in general and of
(3) To understand and use the possibilities offered by a 'throw-away' technology, to create a new sort of environment with different cycles of change for different functions.

(4) To develop an aesthetic appropriate to mechanized building techniques and scales of operation.

(5) To overcome the 'cultural obsolescence' of most mass housing by finding solutions which project a genuinely twentieth-century technological image of the dwelling—comfortable, safe and not feudal.

(6) To establish conditions not detrimental to mental health and well-being. Past legislation and layout were geared to increasing standards of hygiene; in countries of higher standards of living this is no longer a problem. Criteria* have to be found to define undermining environment. These might be: noise level, polluting and polluted environment, overcrowding, pressing and pushing, no space for the social gesture, all those demands made on the individual in societies inhabiting accumulated built forms.

* Criteria for Mass Housing, etc.

'Forum' (Holland), 7, 1959. A./P.S.

The studies of association and identity led to the development of systems of linked building complexes which were intended to correspond more closely to the network of social relationships, as they now exist, than the existing patterns of finite spaces and self-contained buildings. These freer systems are more capable of change, and, particularly in new communities, of mutating in scale and intention as they go along.

It was realized that the essential error of the English New Towns was that they were too rigidly conceived, and in 1956 we put forward an alternative system in which the 'infra-structure' (roads and services) was the only fixed thing. The road system was devised to be simple and to give equal ease of access to all parts.

This theme of the road system as the basis of the community structure was further explored in the Cluster City idea between 1957 and 1959, in the Haupstadt Berlin Plan 1958, and in the London Roads Study 1959.

Roads can be deliberately routed and the land beside them neutralized so that they become obviously fixed things (that is changing on a long cycle). The routing of individual sections over rivers, through parks, or in relation to historic buildings or zones, provides a series of 'fixes' or local identity points. The road net itself defining the zones identified by these 'fixes'.
traffic in particular to suppress certain kinds of motion which, if less insistent, are certainly no less fundamental to the idea city.

Cities today demonstrate an appallingly limited range of movement. Their rhythm is as vehement as it is monotonous.

A city, if it is really a city, has a very compound rhythm based on many kinds of movement, human, mechanical and natural. The first is paradoxically suppressed, the second tyrannically emphasized, the third inadequately expressed.

Wheels or no wheels man is essentially a pedestrian. Whether he really wants to be, will again become, or so long wishes to be is quite arbitrary. He is 'Side' walk indeed means just what it is! To cater for the pedestrian means to cater for the child. A city which overlooks the child's presence is a poor place. Its movement will be incomplete and oppressive. The child cannot rediscover the city unless the city rediscovers the child.

Van Eyck
Office Cluster
21: 5: 57

every page

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Identity gives to type of occupancy, not all buildings.
example since

Diagram of show house structures A.M.S. 1954

Diagram of equal flow road structure, P.O.S. 1956
55 Pattern of association—
Each district with a different
function. Diagram, A.M.S.
1933

ceremonial

craft

56 Ideogram, P.D.S. 1956
'Linked building complexes'

57 A.M.S. 1952

58 'A new sort of environment
with different functions.'
Diagram, Kahn. 1957
Grouping of dwellings

Throughout the years ATBAT* has studied the problems of 'habitat' for the greatest number in all its aspects and peculiarities. It has not arrived at an all-round solution, but one solution for each case. It has found many solutions and many variants, but the spirit of search remains the same, the spirit of the greatest number with its laws and its disciplines.

Statement of principle:
It is impossible for each man to construct his house for himself. It is for the architect to make it possible for the man to make his house his home.

*Bodiansky, Candilis, Woods
THE DOORN MANIFESTO
1. It is useless to consider the house except as a part of a community owing to the inter-action of these on each other.

2. We should not waste our time codifying the elements of the house until the other relationship has been crystallized.

3. 'Habitat' is concerned with the particular house in the particular type of community.

4. Communities are the same everywhere.
   (1) Detached house—farm.
   (2) Village.
   (3) Towns of various sorts (industrial/admin./special).
   (4) Cities (multi-functional).

5. They can be shown in relationship to their environment (habitat) in the Geddes valley section.

6. Any community must be internally convenient—have ease of circulation; in consequence, whatever type of transport is available, density must increase as population increases, i.e. (1) is least dense, (4) is most dense.

7. We must therefore study the dwelling and the groupings that are necessary to produce convenient communities at various points on the valley section.

8. The appropriateness of any solution may lie in the field of architectural invention rather than social anthropology.
   Holland, 1954

It had become obvious that town building was beyond the scope of purely analytical thinking—that the problem of human relations fell through the set of the 'four functions'. In an attempt to correct this, the Doorn Manifesto proposed: 'To comprehend the pattern of human associations we must consider every community in its particular environment'.

What exactly are the principles from which a town is to develop? The principles of a community's development can be derived from the sociology of the situation, from a study of the human, the natural and the constructed, and their action on each other.

If the validity of the form of a community rests in the pattern of life, then it follows that the first principle should be continuous objective analysis of the human structure and its change.

Such an analysis would not only include 'what happens', 'the organisms' habits, modes of life and relations to their surroundings', such things as living in certain places, going to school, travelling to work and visiting shops, but also 'what motivates' the reasons for going to particular schools, choosing that type of work and visiting those particular shops. In other words, trying to uncover a pattern of reality which includes human aspirations.

The social structure to which the town-planner has to give form is not only different but much more complex than ever before.

The various public services make the family more and more independent of actual physical contact with the rest of the community and more turned in on itself.

Such factors would seem to make incomprehensible the continued acceptance of forms of dwellings and their means of access which differ very little from those which satisfied the social reformers' dream before the first world war.

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Up to now the house is built down to the smallest detail and man is pressed into this dwelling—in spirit the same from Scotland to Ghana—and adapts himself as best he may to the life that the architect furnishes him with.

We must prepare the 'habitat' only to the point at which man can take over.

We aim to provide a framework in which man can again be master of his home.

In Morocco, as in all countries which are developing rapidly, the fundamental problem is that of housing 'le plus grand nombre'. The question is one of housing the Mussulman population who live in the huge 'bidonvilles' on the outskirts of the great urban centres. According to statistics about 70 per cent. of the population of 'bidonvilles' come from south of the Atlas, their original habitat is therefore collective housing (vide the Casbahs and mountain villages).

In accordance with the ethical and climatic conditions, the dwelling of a Moroccan family consists of rooms which open on to an interior court, a patio flooded with sunshine. This patio is the true hearth, the meeting place of the family, and is enclosed by high walls to ensure complete privacy.

ATBAT AFRIQUE set itself the task of finding a multi-storey solution where the patios would be flooded with sun and at the same time the rooms accessed from it would be protected and the whole completely private. AD., January 1955. Candilis

The Golden Lane Deck Housing project is similarly concerned with the problem of identity.

It proposes that a community should be built up from a hierarchy of associational elements and tries to express these various levels of association (THE HOUSE, THE STREET, THE DISTRICT, THE CITY).

It is important to realize that the terms used: Street, District, etc., are not to be taken as the reality, but as the idea, and that it is our task to find new equivalents for these forms of association for our new, non-demonstrative, society.

The problem of re-identifying man with his environment (contenu et contenant) cannot be achieved by using historical forms of house-groupings, streets, squares, greens, etc., as the social reality they presented no longer exists.

In the complex of association that is a community, social cohesion can only be achieved if ease of movement is possible, and this provides us with our second law, that height (density) should increase as the total population increases, and vice versa. In the context of a large city with high buildings, in order to keep ease of movement, we propose a multi-level city with residential 'streets-
This is particularly so when one considers the increasing use of the car. It must be assumed that we will approach the American standard of mobility. A footpath off a windy ill-defined village green is a poor link between a heated car and a heated house. For the design of buildings and layout of towns in tropical areas, it is an accepted method to establish the general principles of design by considering the ways in which the bad effects of the climate can be ameliorated and its beneficial effects exploited. In England it is rainy and cold for about eight months every year. This would seem to call for houses that would both give and look as if they gave, all-round protection. Double walls, double roofs, double windows, covered approaches, covered drying yards and possibly covered means of access.
in-the-air'. These are linked together in a multi-level continuous complex, connected where necessary to work places and to those ground elements that are necessary at each level of association. Our hierarchy of associations is woven into a modulated continuum representing the true complexity of human associations.

This conception is in direct opposition to the arbitrary isolation of the so-called communities of the 'Unité' and the 'neighbourhood'. We are of the opinion that such a hierarchy of human associations should replace the functional hierarchy of the 'Charte d'Athènes'.

_CIAM 9, Aix-en-Provence, July 24th, 1953. A. P. S._

The assumption that a community can be created by geographic isolation is invalid.

Real social groups cut across geographical barriers and the principal aid to social cohesion is looseness of grouping and ease of communications rather than the rigid isolation of arbitrary sections of the total community with impossibly difficult communications, which characterize both English neighbourhood planning and the 'Unité' concept of Le Corbusier.

The creation of non-arbitrary group spaces is the primary function of the planner.

The basic group is obviously the family, traditionally the next social grouping is the street (or square or green, any word that by definition implies enclosure or belonging, thus 'in our street' but 'on the road'), the next, district, and finally the city. It is the job of the planner to make apparent these groupings as finite plastic realities.

In the suburbs and slums the vital relationship between the house and the street survives, children run about, (the street is comparatively quiet), people stop and talk, dismanted vehicles are parked; in the back gardens are pigeons and ferrets, and the shops are round the corner; you know the milkman, you are outside your house in your street.

The house, the shell which fits man's back, looks inward to family and outward to society and its organization should reflect this duality of orientation, and the looseness of organization and ease of communication essential to the largest community should be present in this the smallest.

The house is the first finite city element.

Houses can be arranged in such a way, with only such additional things that prove necessary to sustain physical and spiritual life, that a new finite thing, the plastic expression of primary community is created.

The street is our second finite city element.

The street is an extension of the house, in it children learn for the first time of the world outside the family, a microcosmic world in which the street games change with the seasons and the hours are reflected in the cycle of street activity.
The English climate is not characterized by intensity, but by changeability. The house, therefore, should be capable of grasping what fine weather it can get, grasping solar heat through south windows into all rooms and giving easy access to sheltered patios, roof gardens or terraces which can be arranged in a moment to catch the pleasures of our climate and then closed up in a moment so that we can ignore it. Such an attitude towards protection and changeability could guide the form of the whole layout.

Any new development exists in a complex of old ones. It must revalidate, by modifying them, the forms of the old communities.

The concept of a balanced self-contained community is both theoretically untenable and practically wasteful. The rejection of this conception necessitates a complete change of attitude. The planner is no longer the social reformer but a technician in the field of form, who cannot rely on community centres, communal laundries, community rooms, etc., to camouflage the fact that the settlement as a whole is incomprehensible. Certainly in planning a new development, the size of the new community in terms of population would have to be estimated from the beginning as is the present procedure, to enable a suitable site to be chosen and the links—roads, drainage, power, etc.—to the existing complex to be planned.

But municipal pre-planning cannot create the form of a new community. Form is generated, in part, by response to existing form, and in part, by response to the Zeitgeist—which cannot be pre-planned. Every addition to a community, every change of circumstance will generate a new response.

An aspect of this response is scale—the way in which the new part is organized plastically to give it meaning within the whole complex. As the complex changes with the addition of new parts, so the scale of the parts must change in order that they and the whole remain a dynamic response to each other.

Scale has something to do with size but more to do with the effect of size.
AD, July, 1956. A. P. S.

The lack of love of architects for the problems of 'the greater number' makes it so we don't know how to do 'housing'.

We must know how individuals and groups live with sun + wind + trees + horizon.

The labour movements are out of date now we approach the period of 'you-and-me'.

No more a society with speculative so-called labour market, but more a society in which getting-aware-of is a right of everybody.

It's better to touch daily in overall-cloth-reality than to develop a kind of Sunday-cloth-art style not based on what has to be done for those now called 'the greater number'.

The art of discovering that I'm a great number. The process of getting familiar with the wonder called space.

91 Ideogram of net of human relations, P.D.S., a constellation with different values of different sizes in an immensely complicated web crossing and recrossing. Brubeck's pattern can emerge.

I think that an architect-planner faced with the problem of slum areas in St Louis has to plan housing conditions to improve the wellbeing of the inhabitants, because these inhabitants cannot do it themselves, having not the organisation talents. Often they did not create their own conditions.

Bakema. 1960
But in suburb and slum as street succeeds street it is soon evident that although district names survive, as physical entities they no longer exist, but we all know that once upon a time those streets were arranged in such a way and with such additional things that proved necessary to sustain physical and spiritual life to form the third finite city element, the district, the plastic expression of secondary community.

The difference between towns and cities is only one of size for both are finite arrangements of districts, with only such additional things that prove necessary to sustain physical and spiritual life. The city is the ultimate community, "the tangible expression of an economic region".

To maintain looseness of grouping and ease of communication, the density must increase as the population increases, and with high densities if we are to retain the essential joys of sun, space and verdure, we must build high.

In the past acceptance of the latter part of this thesis has led to a form of vertical living in which the family is deprived of its essential outdoor life, and contact with other families is difficult if not impossible on the narrow balconies and landings that are their sole means of communion and communication. Furthermore, outside one's immediate neighbours (often limited to three in point blocks) the possibilities of forming the friendships which constitute the 'extended family' are made difficult by complete absence of horizontal communication at the same level and the ineffectiveness of vertical communication.

The idea of 'street' has been forgotten.

It is the idea of street, not the reality of street, that is important—the creation of effective group-spaces fulfilling the vital function of identification and enclosure making the socially vital life-of-the-streets possible.

At all densities such streets are possible by the creation of a true street mesh in the air, each street having a large number of people dependent on it for access and in addition some streets should be thoroughfares—that is leading to places—so that they will each acquire especial characteristics.

Be identified in fact.
Building is a function in this process.
Architectural form is developed by planning in which architects and town planners have to work simultaneously and not hierarchically.
(After one year in the concentration camp.) During a conference of architects and town planners in the Municipal Museum of Amsterdam, 1944. Bakema

I believe that, in a given material situation, the present 'swelling' society has an arsenal of means. That unfortunate problem of quantity, unsolved up to now, lies in the naturalistic manner in which the heritage of the closed form is taken over in order to solve other substances—the large quantity. The sooner we cast off the shackles of the closed form (the form on the basis of which we have been brought up and consequently often do not perceive its deleterious effect), the sooner will we solve the basic task of architecture.

I consider that the problem of quantity can be resolved without lowering the standards by taking the open form as a basis.

The half-century of reducing architecture to one decision has made it—and by the same token also the tenants—barren of the potential energy of self-determination.

The open form, unlike the closed form, does not exclude the energy of the tenant’s initiative, but on the contrary treats it as a basic, organic and inseparable component element. This fact is of a fundamental significance to the tenant’s psychology and hence to the work output. The rhythm of our times—the elements of which are attainments in the field of science, political changes, cataclysms and the functioning of the closed form which appears in a particularly drastic form in the faulty interpretation of industrial material out of which emerges the monstrous shape of dull standardization—causes that individuality to become lost in the collective.


93 First ideogram of the animal, where deck housing is seen as a large element of district, P.D.S. 1951

94 Deck housing diagrams of east and west face of individual units, P.D.S. 1951

95 Deck housing. The street-deck with its movement streaming through the more static living cells, P.D.S. 1952
Each part of each street to have sufficient people accessed from it to become a social entity and be within reach of a much larger number at the same level. Streets would be places and not corridors or balconies. Thoroughfares where there are shops, post boxes, telephone kiosks.
Where a street is purely residential the individual house and yard-garden will provide a viable life pattern as a true street or square, nothing is lost and elevation is gained.
The flat block disappears and vertical living becomes a reality.

"Architects Year Book 5", Golden Lane Project. A. [P.S.

Each generation feels a new dissatisfaction, and conceives of a new idea of order.

This is architecture.

Young architects today feel a monumental dissatisfaction with the buildings they see going up around them. For them, the housing estates, the social centres and the blocks of flats are meaningless and irrelevant. They feel that the majority of architects have lost contact with reality and are building yesterday's dreams when the rest of us have woken up in today. They are dissatisfied with the ideas these buildings represent, the ideas of the Garden City Movement and the Rational Architecture Movement.
Differentiation and unity through rhythm and sub-rhythm—an old story a little forgotten. As I have said before, if we are to overcome the menace of quantity faced with the terrific problem of habitat for the greatest number, we shall have to extend our aesthetic sensibility; uncover the still hidden laws of what I have called Harmony in Motion—the aesthetics of number. Quantity cannot be humanized without sensitive articulation of number.

This, by the way, can't be done as long as we don't know what a large number of people really is, or for that matter, what a single person really is. Well, a kind of planning based on the physical reality of place and occasion rather than on the abstraction of space and time; a kind, to follow this lead, which is based on awareness and subsequent realization of the right in-between, since this is the common ground where split polarities can once again become twophenomena. This signifies a kind of planning conceived as the built counterform of a more complete and complex human reality than that which (apart from a few obvious examples) finds a questionable harbour in hollow spaces the modern habitat provides. A kind of planning above all which is not merely the expression of human values, but which actually constitutes their very counterform, a counterform in which they can exist—survive so that man can be where he wants to be: at home no matter where he is.

Nagele Schools, 1960, Van Eyck
Doorstep

There's one more thing that has been growing in my mind ever since the Smithsons uttered the word doorstep at Aix. It hasn't left me ever since. I've been mulling over it, expanding the meaning as far as I could stretch it. I've even gone so far as to identify it with what architecture as such should accomplish. To establish the in-between is to reconcile conflicting polarities. Provide the place where they can interchange and you re-establish the original twinphenomena. I called this 'la plus grande réalité du seuil' in Dubrovnic.

Take an example: the world of the house with me inside and you outside, or vice versa. There's also the world of the street—the city—with you inside and me outside or vice versa. Get what I mean? Two worlds clashing, no transition. The individual on one side, the collective on the other. It's terrifying. Between the two, society in general throws up lots of barriers, whilst architects in particular are so poor in spirit that they provide doors 2in. thick and 6ft. high; flat surfaces in a flat surface—of glass as often as not. Just think of it: 2in.—or 3in. If it is glass—between such fantastic phenomena—hair-raising, brutal—like a guillotine. Every time we pass through a door like that we're split in two—but we don't take notice any more, and simply walk on, halved.

Is that the reality of a door? What then, I ask, is the greater reality of a door? Well, perhaps the greater reality of a door is the localized setting for a wonderful human gesture: conscious entry and departure. That's what a door is, something that frames your coming and going, for it's a vital experience not only for those that do so, but also for those encountered or left behind. A door is a place made for an occasion. A door is a place made for an act that is repeated millions of times in a lifetime between the first entry and the last exit. I think that's symbolical. And what is the greater reality of a window? I leave that to you. 'Otterlo Meeting'. van Eyck

Hearth and doorstep are symbols which used together present to most men's minds the image of a house. Forty or fifty houses make a good street.

Streets, with many small local and some larger local facilities in the interstices and round about make up a fairly recognizable district. Districts interspersed with many more and more complex facilities than they would individually support, make up a city. House, street, district are 'elements of city'. Housing groups being built when this breakdown of Elements of City was first proposed (in 1952), were to high standards of construction and met the needs of
131 'Close Houses' from end,
P.D.S. 1923

133 Looking out of the 'Close',
A.M.S. 1933

133 Photograph, Nigel Henderson
society as outlined by official sociologists, but they lacked some very vital quality; a quality which was undoubtedly necessary in order to achieve active and creative grouping of houses. This missing quality—essential to man's sense of well-being—was identity. Much of the social pattern as observed by the sociologist in the Bye-law Street is a survival—modified by the particular built environment—of even earlier patterns. There is no point in perpetuating this way of life, but it might be worth looking further back to its roots, to gain a picture of the development of a particular society. In a tight-knit society inhabiting a tight-knit development such as the Bye-law Streets, there is an inherent feeling of safety and social bond which has much to do with the obviousness and simple order of the form of the street: about forty houses facing a common open space. The street is not only a means of access, but also an arena for social expression. In these 'slum' streets is found a simple relationship between house and street. How would people use 'good' environment? How many of the traditional acts of expression (of joy, time passing, faith, play-teaching) are likely to continue to want to find expression?

'Uppercase', A./P.S.

If you imagine what is going to happen in the next five years—that, for example, the shape of man's car, the shape of his refrigerator, the shape of his kitchen equipment, how he works in the kitchen, the shape of his living room, will be dictated not by architects or the cultural instigators of previous epochs—the 'avant garde' artist and his friends or clients, the upper class—but by an industry which will itself produce a new pattern of culture simply by having to get rid of its products. 

Discussion, AD., June 1957. P.D.S.

Today we tend to be crowded out by household appliances. The architect has little control over rooms whose walls are lined with appliances which can, even if chosen by him, be over the years so fundamentally changed as to leave none of the original space or idea. The appliance industry fixes the dimensions and the styling. Today, twenty-five years after Lillian Gilbreth's motion studies on 'well-functioning work spaces', appliances can do away altogether with the need of 'work space' in this old sense. We can also assume that the large-sized appliance will soon be a thing of the past. The change in concept is away from adjusting the pieces inside the 'room', to a re-distribution over the whole house, taking advantage of the flexibility or actual mobility the new appliances allow. So that we do not have more efficient 'rooms', but a freeing from the 'room' fixation. This should be the basis of the 'Appliance House'.

Future of Furniture, AD., April 1958. A.M.S.

Every culture produces type objects, indeed it is through them that a culture can be defined. From prehistory to contemporary peasant society, each culture has thrown up a limited number of house forms. The culture expresses itself through these forms.

Team 10, Mars Group, 1953

The leaf-tree and house-city identifications were brought forward by me at the Team X Royaumont meeting in 1961. Christopher Alexander was present at the meeting as a guest, and, if I remember right, joined the discussion. He subsequently published a thesis that a city is not a tree but a semi-lattice is, in my opinion, neither a valid negation or a valuable affirmation of the truth 'n mathematic terms. I tried to replace the 'numeral' city-tree analogy, because it is based on the sentimental, though well-meaning, notion that, ideally, the man-made city should behave, and hence also be 'planned', according to a similar kind of system of ascending dimension and ascending degree of complexity (with a similar one track reference sequence from small to large)—many too fast (and part to whole) as is the case with the tree. The analogy is false (the way all such analogies between different categories are false—and unpoetic) because it overlooks the real meaning of tree and city. I replaced it, therefore, by two separate autonomous, though intersuggestive identifications: leaf is tree—tree is leaf; and house is city—city is house. By their inclusion the ambiguity they preclude a city being a semi-lattice. Also that a city is chaotic and necessarily (so when we say city we imply people). Cities, moreover, as Shakespeare said of man, are 'of such stuff as dreams are made on'. The dream, of course, implies infinite reference, and so does the city for both are as man is. This is why cities neither should nor can ever reflect the kind of order a tree wrongly suggests: wrongly, because a tree is not a tree without inhabitants. They,—the birds, beasts and insects—see to it that a tree is also not a semi-lattice. Still, a city is no more a tree than it is not a tree! That goes without saying, hence also without mathematics.

Amsterdam, May 1968, van Eyck
The same house can be a slum or a palace, not just in spirit but to look at, by virtue of the mode of living of its inhabitants.
And where one lives, is in a place, not only in a house, the outside and the inside, objects and behaviour are indivisible.
P.D.S.

Take off your shoes and walk along a beach through the ocean's last thin sheet of water gliding landwards and seawards.
You feel reconciled in a way you wouldn't feel if there were a forced dialogue between you and either one or the other of these great phenomena. For here, in between land and ocean— in this in-between realm, something happens to you that is quite different from the sailors' reciprocal nostalgia. No landward yearning from the sea, no seaward yearning from the land. No yearning for the alternative— no escape from one into the other.
Architecture must extend 'the narrow borderline', persuade it to loop into a realm—an articulated in-between realm. Its job is to provide this in-between realm by means of construction, i.e. to provide, from house to city scale, a bunch of real places for real people and real things (places that sustain instead of counteract the identity of their specific meaning).
van Eyck

Whichever technique the architect chooses, his function is to propose a way of life, and the 'appliance-way-of-life' suggests an entirely new sort of house.
The appliance house offers a way of life in which the appliances themselves would not be part of the decor as attractive-looking possessions subject to style obsolescence. Their sole validity would be in their ability to perform their functions efficiently and unobserved.
P.D.S.

The caravan is the nearest to an 'Appliance House' that the market has to offer, and people are prepared to put up with some conditions as primitive as their great grandmother knew—ride: sanitary arrangements, refuse disposal, mud outside door, children in a field affected by the English climate— to achieve greater gains. Like the car, the caravan represents a new freedom. It has become a sort of symbol as well as a sign of 'population influx'. It might have something of the powerful, safe, transient, free-from-responsibility feeling one gets driving in a car.
A.M.S.

However, in any house the problems are vastly different from those of a car, where only a few things can be eliminated without destroying its performance. In a house there are many variables and the removal of some or the changing of others would not fundamentally alter the performance. Therefore, a house designed like a car is at some disadvantages, for the appliances would be so closely integrated into the structure, that to change the refrigerator would be like getting a larger glove compartment in a Volkswagen dashboard—it would be simpler to get a new car.
P.D.S.

The present concept of what a house should be is being sold by advertisers on the basis of cars and domestic appliances. Unfortunately, this ideal stops short of the functional aspect of the house itself. The appliances exist in a sort of never-never land, not really declaring themselves as they really are, i.e. as things that can modify or even revolutionize the way of life of their possessors. Instead they are presented as convenient adjuncts to a previous way of life. Nobody has thought what difference to a house appliances were making. The houses being put up at present, on the whole, seem obsolete; that is, they no longer represent an acceptable social ideal. The most important thing
In England we are in a state of change towards a middle-class society which will correspond roughly to the sort of set-up which exists in Sweden or the United States, and in such a society the value of a social anthropological study seems to me to be pretty low as far as being able to use it creatively. Social anthropology will never be able to tell you what to do. It will be able to say what pattern in the past was such and such because they had certain motivations and so on, but what the pattern is to be now seems to me more a matter of men than social anthropology.

Discussion, AD., June 1957. A., P., S.

Planning on whatever scale level should provide a framework—to set the stage as it were—for the twinphenomenon of the individual and the collective without resorting to arbitrary accentuation of either one at the expense of the other, i.e. without warping the meaning of either, since no basic twinphenomenon can be split into incompatible polarities without the halves forfeiting whatever they stand for.

This points towards the necessity of reconciling the idea unity with the idea diversity in architectural terms or, more precisely, to achieve the one by means of the other. It's an old forgotten truth that diversity is only attainable through unity, unity only attainable through diversity. There are of course many ways of approaching this objective.

The architectural reciprocity, unity-diversity and part-whole (closely linked twinphenomenon) must cover the human reciprocity individual-collective. Still there are two more twinphenomena likewise closely linked to those just mentioned, which still elude adequate translation into planning—a twin set: large-small and many-few. The irreconcilable polarities—false alternatives—into which they are split cut no less brutally across the gaunt panorama of urbanism today. Failure to govern multiplicity creatively, to humanize number by means of articulation and configuration (the verb to multiply should coincide with the verb to configure) has led to the curse of most new towns. The mere fact that habitat planning is arbitrarily split into two disciplines—architecture and urbanism—demonstrates that the principle of reciprocity has not yet opened the determinist mind to the necessity of transforming the mechanism of the design process. As it is, architecture and urbanism have failed to come to terms with the essence of contemporary thinking. Inseparably linked as all basic twinphenomena are, a few were extracted from the rest mal-digested (those already mentioned) part-whole, unity-diversity, large-small, many-few, as well as others equally significant—inside-outside, open-closed, mass-space, change-constancy, motion-rest, individual-collective, etc. etc.
Space has no room, time not a moment for man. He is excluded.

In order to 'include' him—help his homecoming—he must be gathered into their meaning. (Man is the subject as well as the object of architecture.)

Whatever space and time mean, place and occasion mean more.

For space in the image of man is place, and time in the image of man is occasion.

Today space and what it should coincide with in order to become 'space'—man at home with himself—are lost. Both search for the same place, but cannot find it.

Provide that space, articulate the inbetween.

Is man able to penetrate the material he organizes into hard shape between one man and another, between what is here and what is there, between this and a following moment? Is he able to find the right place for the right occasion?

No—So start with this: make a welcome of each door and a countenance of each window.

Make of each place, a bunch of places of each house and each city, for a house is a tiny city, a city a huge house. Get closer to the shifting centre of human reality and build its counterform—for each man and all men, since they no longer do it themselves.

Whoever attempts to solve the riddle of space in the abstract, will construct the outline of emptiness and call it space.

Whoever attempts to meet man in the abstract will speak with his echo and call this a dialogue.

Man still breathes both in and out. When is architecture going to do the same?

van Eyck

for the architect is to present a new concept of the house; a new image with symbolic value which is both technological and cozy. Appliances have accepted symbolic values and I submit that they are both technological and cozy.

We already have houses which make provision for appliances as props to an existing way of life. They prop it up to the extent that there is often no house left. The technique adopted in the design of the 'appliance houses' on the other hand was intended somehow to bring appliances under control.

Why cannot the appliances be changed technologically and improved every five years, so that people have the opportunity of replacing them instead of buying en suite and staying en suite, which seems to me to be economically impossible. I myself have practically no appliances for economic reasons, and I suspect most people have not. Therefore, I want to be able to get the best at the moment. Let us somehow arrive at a concept of appliances that assumes that they are going to be changed rather than that they had some commonality in character.

I prefer the things that cannot be moved, the absolutely fixed things like sinks and heavy units to be put into a box. The things that can be moved you can select and group together for stylistic or symbolic reasons, so that they accord with your present way of life. Under certain conditions, no matter how well intentioned styling is, there will inevitably be a conflict. Under those conditions it is better to have a box to put them away in and take them out and display them together.

Most houses today are terribly under-storage-fashioned and having more space to move in is partly wrapped up with storage. You must be able to put furniture away when you do not want it and your life should not be cluttered up with appliances you do not happen to be using at the moment.

The intention was to free the living space of appliances by concentrating them. Then you would select appliances to be brought into the living space such as the television, the movable cooer and so on. They would need to be well designed because they would become a sort of social focus. This way you get an uncluttered living space from which you can remove the mobile appliances and concentrate the fixed appliances out of sight so that you do not get this warring of technology and styling. The concept of having a mass of unrelated objects all with a different style round you seems to me ultimately to destroy the spaces.

Obviously this is not meant to be a universal solution, no house is ever that. The amount of houses that can be built in one generation is, say, 5 per cent, of the total number of houses existing.

'Design', May, 1958. A./P.S.
Disregarding the inherent ambivalence in each one of them, one-half of each was warped into a meaningless absolute—part, diversity, small, outside, open, space, change, motion, collective—and twisted in such a way as to become a ‘new city’. Hence spatial continuity, constructive flexibility, structural interpenetration, human scale, and more of that kind of music!

The time has come to conceive of architecture urbanistically and urbanism architecturally (this makes sensible nonsense of both words) i.e. to arrive at the singular through plurality and vice versa.

Split apart by the schizophrenic mechanism of deterministic thinking, time and space remain frozen abstractions (the same goes for all the halves mentioned). Place and occasion constitute each other’s realization in human terms: since man is both the subject and object of architecture, it follows that its primary job is to provide the former (place) for the sake of the latter (occasion).

Since, furthermore, place and occasion imply participation in what exists, lack of place—and thus of occasion—will cause loss of identity, isolation and frustration. A house, therefore, should be a bunch of places—a city a bunch of places no less.

Make a configuration of places at each stage of multiplication, i.e. provide the right kind of places for each configurative stage and urban environment will again become liveable.

Cities should again become the counterform of society’s reciprocally individual and collective urban reality. It is because we have lost touch with this reality—the form—that we cannot come to grips with its counter form. Still it is better to acknowledge the sameness of architecture and urbanism—of house and city—than to continue defining their arbitrary difference, since this leads us nowhere—i.e. to the new city of today! Whilst constituent contemporary art, science and philosophy, etc., have joined hands wonderfully for half a century reconciling split polarities through reciprocal thinking—tearing down the stifling barriers between them, architecture, and urbanism especially, have drifted away, indulging paradoxically in arbitrary application of what after all is essentially based on relativity and thus misunderstood.

In the light of what the others have managed to evolve—a relaxed relative concept of reality—what architects and urbanists have failed to do amounts to treason. All the more so since what is done is done and cannot be torn down again (nobody is forced to look at a bad painting, read a bad poem or listen to bad music).

To go in or out, to enter, leave or stay, are often harassing alternatives. Though architecture cannot do away with this truth, it can still counteract it by appeasing instead of aggravating its effects. It is human to tarry. Architecture should, I think, take more account of this. The job of the planner is to provide built home-
As long as we keep balancing fearfully between false alternatives, like a tightrope dancer shifting sideways along a taut thin wire in a void, we shall continue to miss the mark. But I think the doorstep symbol is rich enough to sustain a kind of architecture—planning in general—which it certainly more valid than the kind we have got used to during the last thirty years.

The doorstep idea, of course, does not cover the idea of the Inbetween realm: The latter has further connotations.

Awareness of this Inbetween (Inbetween awareness) is essential. The ability to detect associative meanings simultaneously does not yet belong to our mental equipment. Since, however, the meaning of every real articulated Inbetween place is essentially a multiple one, we shall have to see to it that it does.

Our target is multiple meaning in equipoise.

Considering the aspect of ascending dimension in the light of a concept of size and quantity nurtured by reciprocally the articulated Inbetween realm may also coincide with Inbetween dimension. Things of a very different nature must be familiarized by some device. The same goes for things of different size. (This by no means impinges on the positive effect of contrast, but the contrast means so many things—bad and sometimes good.)

Awareness of the Inbetween creeps into the technology of construction. It will transform not only our idea as to what we should make, but also as to how we shall make it— including our technological approach. It will be there in the body, the members and the joints of whatever we make.

van Eyck

Sooner or later, you'll have to risk it. That's the moment of realization—the jump, the risky jump. It's really tragic when you think of it. I mean the way architects and urbanists still fail to creep out of their determinist strait-jackets, still fail to really participate in the contemporary world of art; still cling to mother nature asable unable to walk without her. Now in order to be natural in architecture we must depart from nature. It is in the nature of art that it should be different from nature. Of this I am sure. We're not concerned with the way nature does the trick. Art has its own kind of logic. It looks illogical beside nature's logic, but so does nature's logic look illogical beside that of art—beside that of man. Hence the conflict and the fear to risk the jump.

You cannot reach the other side without jumping—no arbitrary stop gap whim—team work or anti-prima donna nonsense—is going to bridge the gap. The art is in the jumping, how you take off, when and where. Without the jump there'll be no architecture—good or less good; just buildings and cities—bed or worse.

van Eyck
coming for all, to sustain a feeling of belonging—hence to evolve an architecture of place—setting for each subsequent occasion—determined or spontaneous.

Architecture should be conceived of as a configuration of intermediary places clearly defined.

This does not imply continual transition or endless postponement with respect to place and occasion. On the contrary, it implies a break away from the contemporary concept (call it sickness) of spatial continuity and the tendency to erase every articulation between spaces, i.e. between outside and inside, between one space and another (between one reality and another).

Instead the transition must be articulated by means of defined in-between places which induce simultaneous awareness of what is significant on either side. An in-between place in this sense provides the common ground where conflicting polarities can again become twinphenomena. For thirty years, architecture—not to mention urbanism—has been providing outside for man inside (aggravating the conflict through attempting to eliminate the essential difference). Architecture (sic urbanism) implies the creation of interior both outside and inside. For exterior is that which precedes man-made environment; that which is counteracted by it; that which is persuaded to become commensurate by being interiorized.

Thinking about such twin-phenomena as inside—outside; open—closed; far—near; alone—together; individual—collective, the following images come to my mind:

People seated concentrically in a hollow gazing inwards towards the centre; and people seated concentrically on a hill gazing outwards towards the horizon. Two kinds of centrality, two ways of being together—or alone?

The hill may reveal what the hollow may conceal: that man is both centre-bound and horizon-bound. Both hill and hollow, horizon and centre are shared by all seated concentrically either way: both link and both lure (the horizon and the shifting centre, the centre and the shifting horizon).

Neither centralized nor decentralized but centered in every place and at every stage of multiplication, with the interior horizon of space as constant companion—that surely is our real home! It is also what Labyrinthian clarity can bring about—house and city a bunch of places both.

van Eyck, 1963

And that's where I'll end—at the beginning.

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Town planning and architecture are parts of a continuous process. Planning is the correlating of human activities; architecture is the housing of these activities. Town planning establishes the milieu in which architecture can happen. Both are conditioned by the economic, social, political, technical and physical climate. In a given environment thorough planning will lead to architecture. Planning remains abstract until it generates architecture. Only through its results (buildings, ways, places) can it be. Its function is to establish optimum conditions in which the present becomes future. To do this it must seek out, explore and explain the relationships between human activities. It must then bring these activities together so that the whole of life in the city becomes richer than the sum of its parts.

The important question is not 'how?' but 'why?' or 'what for?'. Town planning, like architecture, has to help society to achieve its ends, to make life in a community as rich as possible, to aspire to a present Utopia.

We have no quarrel with the past except in so far as it is used to compromise the future. The past can guide us but past techniques (composition) are of little avail. Present techniques and present means must be used to open as many doors to the future as possible.