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APÊNDICE

Este apêndice apresenta os artigos *An Urban Project, Urban Re-Identification* e *Cluster City* tal como foram publicados e suas traduções livres para o português. Ainda apresenta o *Manifesto de Doorn* em inglês e o artigo *Otterlo Statement* como fora publicado dentro do artigo *CIAM Team 10.*

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Alison and Peter Smithson

An Urban Project*

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 cohesion is looseness of grouping and ease of communication* rather than the rigid isolation of arbitrary sections of the total community with impossibly difficult communications, which characterise 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 the 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 comparitively quiet), people stop and talk, dismantled 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 mans back, looks inward to family and outward to society and its organisation should reflect this duality of orientation and the looseness of organisation and ease of communication essential to the largest community should be present in this, the smallest.

The house is the first finite city element (Fig. 39)

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. (Fig. 40)

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.

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, (Fig. 41) 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'. (42)

$$\left.\begin{array}{lll} \text{Hearth} + \text{Doorstep} & = \text{House} & 1 \\ \text{House} \times k + x & = \text{Street} & 2 \\ \text{Street} \times k^1 + y & = \text{District} & 3 \\ \text{District} \times n + z & = \text{City} & 4 \end{array}\right\} \text{Elements of City}$$

where
k = 40-50 families
k^1 = 2,500 people

* Pilot project, an application of the principles of Urban Re-identification.

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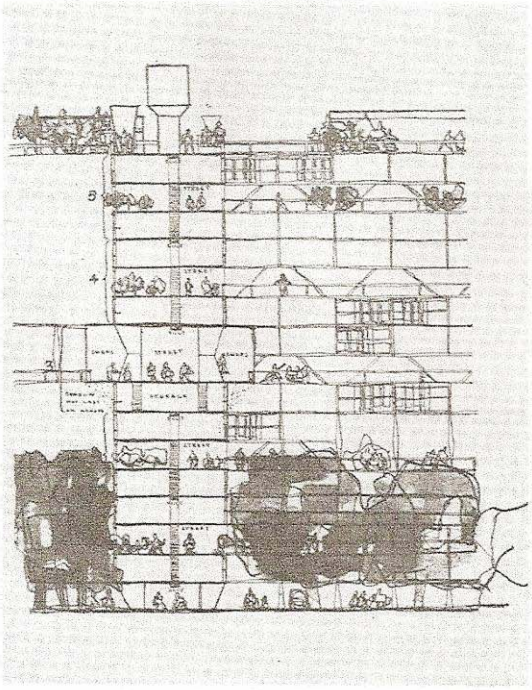

Fig. 43. *Streets in the Air*

n = apparently infinity as world cities, London, New York, etc supported by infinite regions.
x = craft tradesmen, (workshop-shop in house) doctors, newspaper vendors, tobacconists, public houses, private car parking, telephone kiosks, postbox, nursery schools, private open space.
y = workshops, allotments, shopping centre, small hotels, public car parking, churches, primary schools, public open space.
z = administration, factories, market gardens, hospitals, main shopping, hotels, public car parking, secondary schools, universities, museums, art galleries, concert halls, cathedrals, theatres, cinemas, major open space, protected areas.

To maintain looseness of grouping and ease of communication, *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 the acceptance of high building 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 3 families 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-street possible.

At all densities streets are made 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 acting as thoroughfares – that is leading to places – so that they will each acquire especial characteristics – be identified in fact. (Fig. 43)

Each street to have a sufficient number of 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 the same 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. The refuse chute takes the place of the village pump.

In 1952 we produced a competition project for rehousing an area of Central London in accordance with these principles of Urban Re-identification.

This Golden Lane project was rejected (Fig. 45).

The Golden Lane site is part of an area known as Bunhill Fields which is scheduled for Comprehensive Development by London County Council. The actual site was almost completely razed by bombing and has been used as a tip for blitz rubble. The present ground level prospect is a dismal one of

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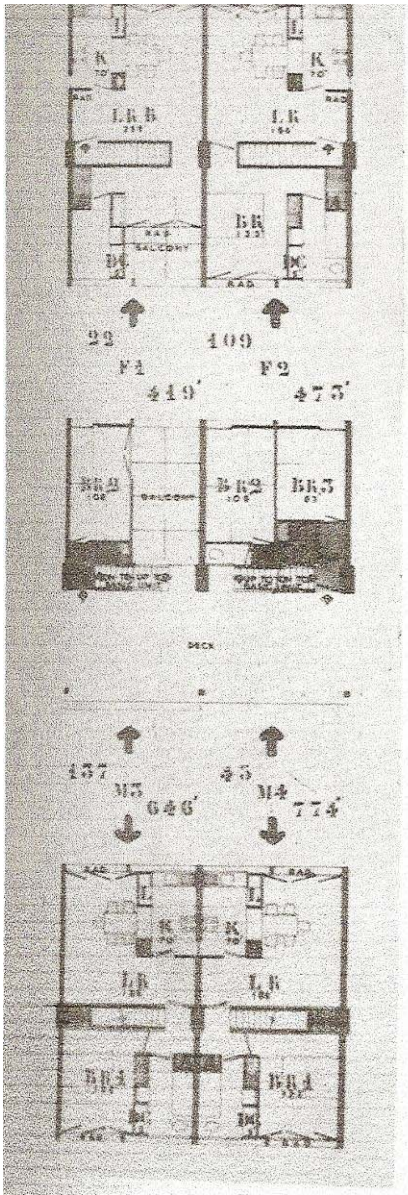

Fig. 44. *Typical Flat Plans.* Top, above deck: basic unit: parents. Centre, deck level: additional bedroom: children. Lower, below deck or above deck: basic units: parents. All dwellings consist of a standard basic unit with additional bedrooms at deck level as required

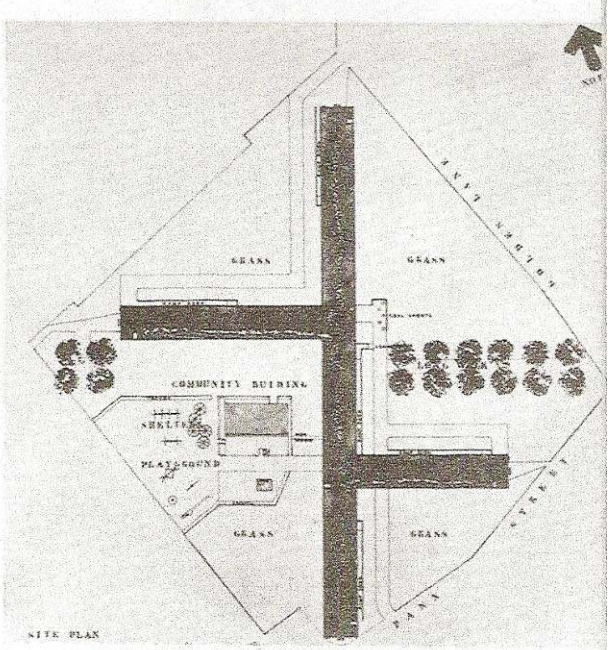

Fig. 45. *Golden Lane Project. Site Plan*

blighted Peabody Trust dwellings and multi-storey buildings – there are no fields in Bunhill now – but there is a magnificent high level view to the south of St. Pauls and the Pool of London.

The gross area of the site, including portions of surrounding streets is 4.7 acres. The population density approved for the site is 200 persons per acre.

The population was to be calculated on the basis of 1.1 persons per habitable room as many dwellings (of various given types) had to be provided.

Within this framework and with strict regard to economy we tried to prove that living at high levels does not necessarily mean to lower standards and that infinitely richer and more satisfactory ways of living in cities is possible *here and now*.

There are three levels of 'streets-in-the-air', each level we call a 'deck'. Off each 'deck' live 90 families and their group activity is concentrated in two crossings at the street intersections. these crossings

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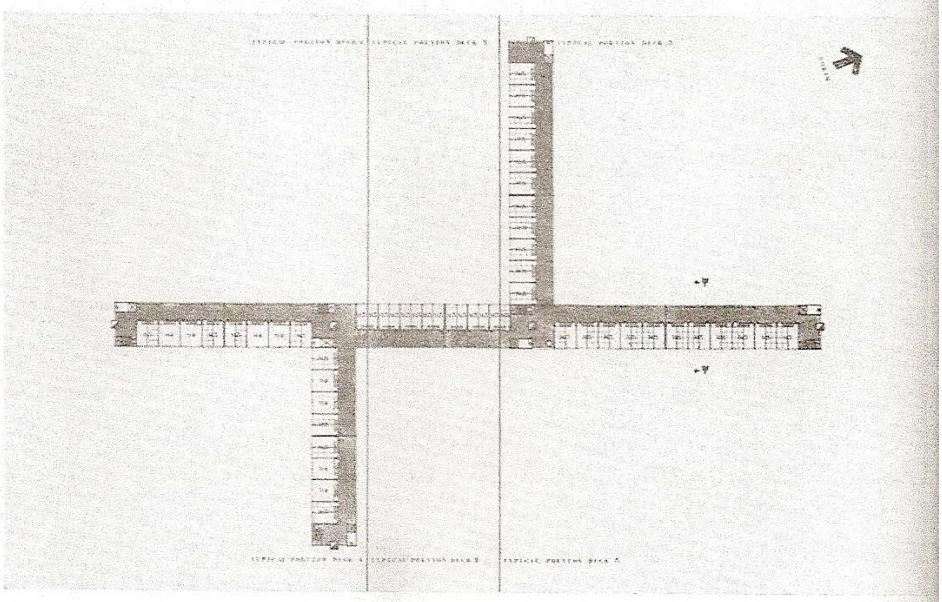

Fig. 46. *Plans at Various Deck Levels.* Deck, entrances, gardens and additional bedrooms

are triple volumes contrasting with the single volume streets and inviting one to linger and pass the time of day (Figs. 46, 47).

Vertical circulation is possible at crossings and street ends (which are similarly triple volume). A new dimension has been added to the life of the street.

All houses have their entrances on deck level and their main accomodation above or below deck.

The *basic unit* (parent's apartment) is standard in all houses throughout the scheme and varying sizes of families can be accomodated by *additional bedrooms* (children) at deck level. With these additional bedrooms are the yard-gardens, 16 x 8 feet when there is one additional bedroom (M3), and 16x16 feet when there are two additional bedrooms (M4). The majority but not all houses have yard-gardens (Fig. 44).

Our yard-gardens, contiguous with the street, bring the extra-mural life of the house – gardening, bicycle cleaning, joinery, pigeons, children's play, etc. – into the street identifying man with *his* house in *his* street; houses being detached, semi-detached or terraced – the cottage scale is retained and the passing strangers view enriched by glimpses of the city and river through the open yard-gardens.

These pedestrian streets are not mere balconies, – two women with prams can stop and talk without blocking the flow. The streets are safe play spaces – the only wheeled vehicles allowed are the tradesmen's hand and electrically propelled trolleys.

The serenity of Venice is achieved.

The streets have the following house pattern

Ground	4 and 1 person houses
First deck	4 and 2 person houses
Second deck	3 person houses
Third deck	3 and 2 person houses

This arrangement is such that any vertical section of the complex contains houses in the same proportion as in the whole, but as the same standard units occur throughout, the composition could be varied to suit expanding and contracting family needs.

The use of the houses as house-shops and house-workshops will not interfere with the normal working of the plan, as there is always the possibility of two 'front doors'. The yard-garden can be used as an alternative means of access or as a market stall.

Plastically the complex would be enhanced rather than destroyed by such changes. The patterns of the

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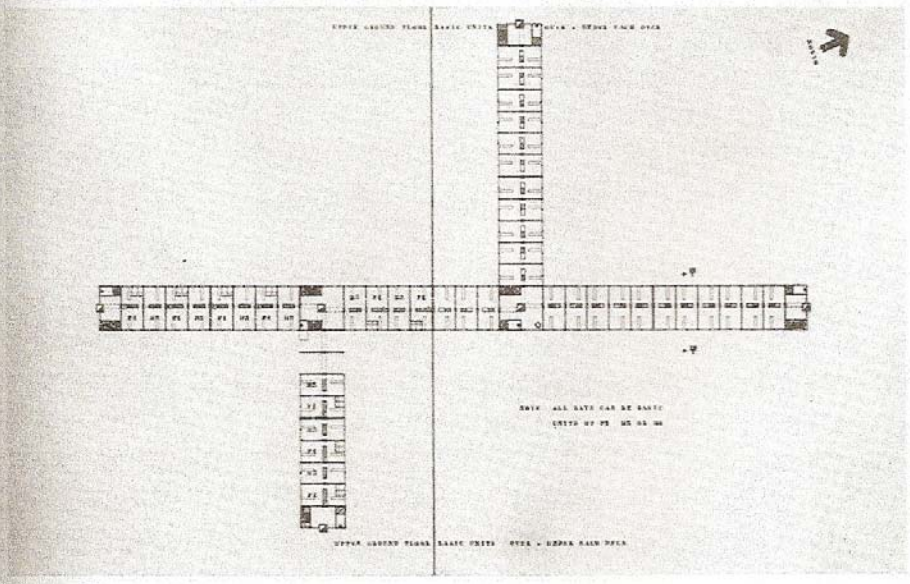

Fig. 47. *Plans at Levels over and under Decks*. Basic flat units

facade are the result of a logical disposition of the parts in accordance with a consistent social attitude.

The order is biometric not geometric, the principle generator being the bracelike disposition of the staircases which gives a vertical and horizontal handed pattern of basic units.

To reflect the continuity of the street mesh the blocks flow into one another with an uninterrupted articulation, which the expansion joints punctuate according to their own laws. The total penetrations of the yard-gardens dissolve the dead wall effect of the conventional slab block and produce ever changing vignette patterns of life and sky – the individual house clearly being the measure and reason for the whole.

People are its predestined ornament.

The house elements are built into a reinforced concrete box-frame with 7 inch walls and 6 inch floors, the depth of wall between the vertical pairs of basic units being sufficient to allow them to cantilever over the decks.

The only totally exposed external concrete walls are to the open stairs and lifts, these concrete surfaces have a site-supervised shuttering pattern. The remainder of the external surfaces are self cleansing materials, glass and stove-enamelled steel sheeting – like Mazawattee Tea and Stephens Ink advertisments – time tested.

The site has been planned to use a mobile tower crane to its best advantage. Walls are to be cast in large-panel shutters which can be lifted vertically out of position to the next wall higher up and to one side, construction finally taking place at all levels in a pyramidal fashion. Floors are to be cast on small unit shutters which are dismantled and lifted to the next level through the slot left in the floor for the precast stairs.

In the dead space above the stairs, between pairs of basic units are horizontal feeds running between large vertical ducts at crossings.

Desired accommodation

Density 200 persons per acre. Area 4.7 acres. Population 940 persons, at 1.1 persons per habitable room – 850 rooms.

1 Room house (F1)	5% or 16 houses 16 rms.
2 Room house (F2)	35% or 110 houses 220 rms.
3 Room house (M3)	45% or 142 houses 426 rms.
4 Room house (M4)	15% or 47 houses 188 rms.
Total	100% or 315 houses 850 rms.

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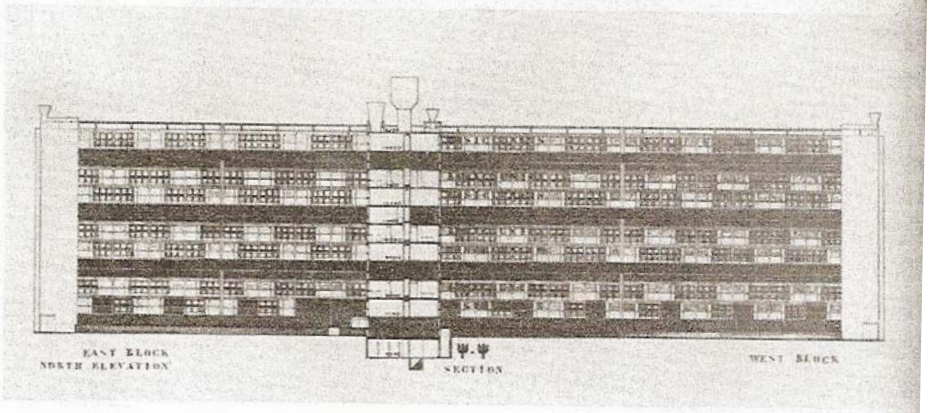

Fig. 48. *East Elevation*

Schedule of accommodation provided

House type	*superficial area*	*no. desired*	*no. provided*
1 Room (F1)	419□′ (area exclusive	16	22
2 Room (F2)	473□′ of stair in open)	110	109
3 Room (M3)	646□′ (area of stair	142	137
4 Room (M4)	774□′ included once only)	47	45
Total		315	313

The total cost of this scheme which houses 940 people and including the Community Centre and site layout would be £673,500. Excluding the two items which are unique to this particular site the total cost would be £636,500 or approx £2,000 per house. This figure may seem high but the cost per house is lower than comparable traditional high density solutions and it must be remembered that the limitations of the programme are the sole cause of the total cost not being considerably lower.

The time has come for a reorientation of urban thinking, a turning away from the hitherto functional theory of CIAM, towards a human theory based on the associations of people with each other and with their work. These associations are the primary concern of the planner; precisely defined they can become finite plastic realities re-establishing man's true stature – his identity – the task of these decades.

This reidentification should start with a renewal of the house-street relationship.

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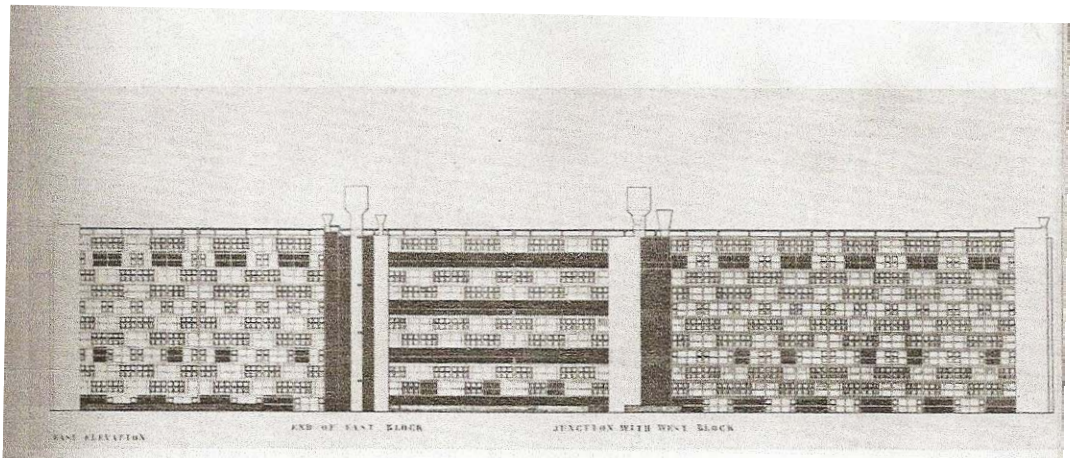

Fig. 49. *North Elevation*

Fig. 50. *Perspective View of part of the scheme*

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An Urban Project[1]

O pressuposto que uma comunidade pode ser criada por isolamento geográfico é inválido.

Os verdadeiros grupos sociais atravessam as barreiras geográficas e o principal suporte para a coesão é a frouxidão do agrupamento e a facilidade de comunicação mais do que o rígido isolamento da comunidade em seções arbitrárias com dificuldade de comunicação, como se caracteriza, tanto o caso do planejamento de vizinhança inglês quanto o conceito da Unité de Le Corbusier.

A criação de espaços não-arbitrários para grupos é a principal função do planejador. O grupo básico é, obviamente, a família. Tradicionalmente o seguinte agrupamento social é a rua (ou praça ou verde, qualquer palavra que implique, por definição congraçamento ou posse -, assim, "na nossa rua", mas "na estrada"), a seguir o bairro e, finalmente, a cidade. É o trabalho do planejador tornar visíveis esses agrupamentos como realidade plástica finita.

Nos subúrbios e áreas degradadas a relação vital entre a casa e a rua sobrevive, as crianças correm, (a rua é relativamente calma), e as pessoas param e falam, os veículos desmontados estão estacionados: nos quintais estão pombos e furões e as lojas estão na esquina: você conhece o leiteiro, você está fora de sua casa em sua rua.

A casa, a casca que se encaixa na corcunda do homem, olha, quando para dentro a família e quando para fora a sociedade. Sua organização deve refletir esta dualidade de orientação e a liberdade de organização. A facilidade de comunicação essencial, nas comunidades maiores deve estar presente nestas, as menores.

A casa é o primeiro elemento finito da cidade.

As casas podem ser pensadas de modo que, apenas com pequenos complementos que se revelarem necessários para sustentar a vida física e espiritual, esta nova coisa finita, a expressão plástica da comunidade primária, seja criada.

A rua é o nosso segundo elemento finito da cidade.

A rua é uma extensão da casa, em que as crianças aprendem pela primeira vez o mundo fora da família, microcosmo do mundo em que os jogos de rua mudam com as estações e as horas se refletem no ciclo de atividades da rua.

Mas, no subúrbio e bairros degradados, conforme uma rua sucede a outra, fica logo evidente que embora os nomes dos bairros sobrevivam, como entidade física eles já não existem mais; mas todos nós sabemos

[1] SMITHSON, A., SMITHSON, P. *An Urban Project*. Architect's Yearbook, Volume 5, 1953.

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que houve uma época que essas ruas foram organizadas de tal modo, com tantas coisas complementares que se revelaram necessárias para sustentar vida física e espiritual que se formou o terceiro elemento finito da cidade, o bairro, a expressão plástica da comunidade secundária.

A diferença entre cidades e metrópoles é apenas o tamanho, já que as duas são modalidades finitas de bairros, apenas com complementos que se mostram necessários para sustentar a vida física e espiritual.

A cidade é a comunidade em sua expressão maior, "a expressão tangível de uma região econômica".

Para manter a frouxidão do agrupamento e a facilidade de comunicação, a densidade deverá aumentar à medida que a população aumente, e ter alta densidade. Se quisermos manter a alegria essencial do sol, do espaço, e do verde, temos de construir edifícios elevados.

No passado a aceitação dos edifícios altos levou a uma forma de viver na vertical, na qual a família é privada da tão necessária vida ao ar livre, e manter contato com outras famílias é difícil, se não impossível, através de estreitas varandas e do corredor que lhes são o único meio de comunhão e de comunicação. Além disso, fora alguns de seus vizinhos imediatos, muitas vezes limitados a apenas três famílias, as possibilidades de se formar amizades como se fossem uma “família alargada” é dificultado pela total ausência de comunicação horizontal no mesmo nível, e da ineficácia da comunicação vertical.

A idéia de "rua" tem sido esquecida.

É a idéia de rua, não a realidade da rua que é importante - a criação de grupos-espaços que satisfaça a função vital de identificação e congraçamento tornando possível a socialmente vital vida–na–rua.

É possível que se tenha ruas de todas as densidades com a criação de uma verdadeira malha de ruas suspensas, cada rua tendo um grande número de pessoas dependendo delas para seus acessos e, além disto, algumas ruas que funcionem como vias - que conduzam a lugares – de forma que cada rua suspensa adquira características especiais pelas quais possam ser identificadas.

Cada rua suspensa deve ser acessada por um número suficiente de pessoas para que ela se torne uma entidade social e esteja ao alcance de um número ainda maior de pessoas no mesmo nível.

As ruas devem ser lugares e não corredores ou varandas. Vias onde existam lojas, correios, quiosques de telefones.

Sempre que uma rua suspensa for puramente residencial a casa individual com jardim-quintal irá fornecer o mesmo padrão de vida que uma verdadeira rua ou praça; nada fica perdido e se ganha em qualidade. O simples bloco desaparece e a vida na vertical se torna uma realidade. A lixeira toma o lugar do poço nas aldeias.

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Chegou a hora de uma reorientação do pensamento urbano, uma reviravolta na teoria até agora usada pelo CIAM, em direção à teoria humana baseada na associação de pessoas umas com as outras e com seus trabalhos. Estas associações constituem a preocupação básica do planejador; definidos com precisão elas podem tornar realidades plásticas finitas, restabelecendo a verdadeira estatura do homem – sua identidade – a tarefa destas décadas.

Esta re-identificação deve começar com a renovação da relação entre a casa e a rua.

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3

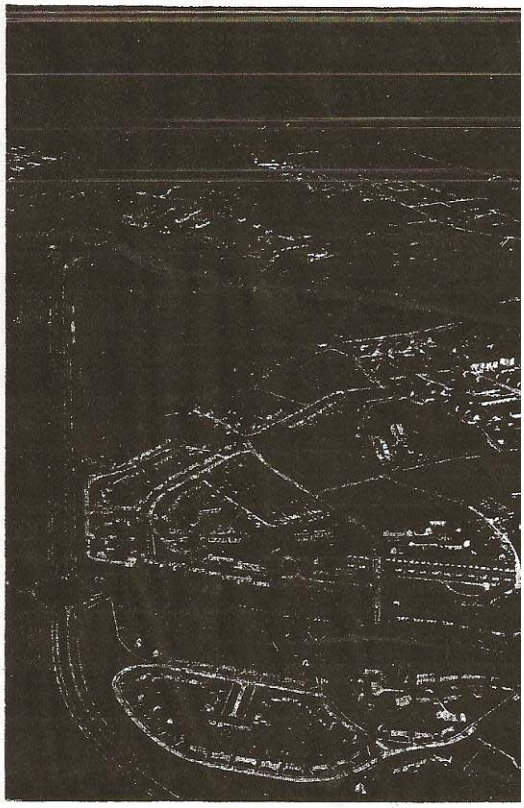
THE BUILT WORLD : URBAN REIDENTIFICATION

by Alison and Peter Smithson

Each generation feels a new dissatisfaction, and conceives of a new idea of order.
This is architecture.
Young architects to-day 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 to-day. They are dissatisfied with the ideas these buildings represent, the ideas of the Garden City Movement and the Rational Architecture Movement.
These two movements achieved their built form by discovering the æsthetic means to achieving a social programme.
The Garden City Movement is basically a social movement; Ebenezer Howard saw in the idea of combining town and country, a ' Peaceful Path to Real Reform.'
The image left in the mind by his book is one of a railway architecture for clean but bewildered working men.
The Garden City *idea* was Ebenezer Howard's, but its *form* came from Camillo Sitte, who first conceived of ' Town Design '.
Until Camillo Sitte it had not occurred to anyone that a town could be anything other than the most convenient and significant organization of the social hierarchy. After Camillo Sitte, *meaning* was to give way to ' Townscape '. The garden cities as realized owe more to the misunderstanding of the mediæval town than to the reforming drive of the railway age.
From the garden cities has come forty years of town planning legislation. They have fixed the density structure, the pattern of garden and house, and the aimless road system of our new council housing estates. They have perpetuated to this day the official opinion, in 1912, of what the deserving working man should have.
The Garden City Movement has mothered the New Towns. In them the concept of ' balanced social structure ', and the careful provision of survey assessed amenities, has reached its ultimate anti-climax.

In the more ' progressive ' places, the Garden City tradition has given way to the Rational Architecture Movement of the '30s.
The social driving force of this movement was slum clearance, the provision of sun, light, air, and green space in the over-populated cities. This social content was perfectly matched by the form of functionalist architecture, the architecture of the academic period which followed the great period of cubism, and dada, and de Stijl, of the *esprit nouveau*. This was the period of the minimum kitchen and the four functions, the mechanical concept of architecture. (*continued overleaf*)

The roots of our dissatisfaction *Crawley new town*



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To-day in every city in Europe we can see Rational Architecture being built. Multi-storey flats running [illegible] that distance apart that permits winter sun to enter bottom stories, and just that high to get fully economic density occupation of the ground area. Where the extent of development is sufficient we can see the working out of the theoretical isolates, dwelling, working, recreation (of body and spirit), circulation, and we wonder how anyone could possibly believe that in this, lay the secret of town building.

The dissatisfaction we feel to-day is due to the inadequacy of either of these movements to provide an environment which gives form to our generation's idea of order. The historical built forms were not arrived at by chance or Art, they achieved order through significant organization, and the forms have a permanent validity, a secret life, which outlives their direct usefulness. Each one of us recognizes the Street, the Place, the Village Green, the Grand Boulevard, the Kraal, or the Bidonville, as urban inventions, extensions of the house and components of the town which satisfied the needs and aspirations of past generations in other places.

Why is it we cannot find for each place the form for our generation? We are members of a non-demonstrative society. We no longer cluster at the well, meet at the market place, dance on the village green, get milk from the farm, visit to get information, or journey to inform. Into our houses is brought light, heat, water, entertainment, information, food, etc. We are no longer forced by our physical needs into the old patterns of association. Surely we must be mad to keep on building forms evolved in previous cultures with their own unique associational patterns and expect them even to be convenient?

In England the key problem is that of the council house.

A form must be found for the house which is capable of being put together with others of a similar sort so as to form bigger and equally comprehensible elements which can be added to existing villages and towns in such a way as to revitalise the traditional hierarchies and not destroy them. The relationship of the country and the town, the bank and the house, the school and the pub, is conveyed by the form they take. Form is an active force, it creates the community, it is life itself made manifest.

To-day we have a literate society. There are no peasants any more. The professional man can no longer hide his incompetence behind the curtain of ignorance. We are involved in mass housing not as reformers but as form givers. We must evolve an architecture from the fabric of life itself, an equivalent, of the complexity of our way of thought, of our passion for the natural world and our belief in the nobility of man.

In a rough and ready way we have made a start—a 'doorstep philosophy'—an ecological approach to the problem of habitat—and a new æsthetic.

The series of Unités d'Habitation of Le Corbusier, achieved in the teeth of fanatical opposition, and his houses at the chapel of Ronchamps are evidence enough of a new way of thinking, of new forms for town and country.

Alvar Aalto, the Finn, has built an extension to a village in which he has established a new pattern for the relationship between the individual and the collective without resorting to traditional street forms, a new complexity which has little to do with the cosy sentimentality of Scandinavia which it superficially resembles.

And at the 9th Congress of CIAM (Congrès Internationaux d'Architecture Moderne) at Aix en Provence, projects were presented from Morocco, Holland and England which showed a simultaneous emergence of the forms of a new way of thinking. Of these projects, one, a collective housing for Arabs at Casablanca by the architects of ATBAT (Atelier de Batisseurs) has since been realized. In this scheme the Arab way of life has achieved, in an urban environment, through twentieth century technological means, the unity and brilliance of an Atlas village without being in any way sentimental or revivalist.

All these projects are evidence that an architecture of here and now is possible, and they provide a composite image which may help to make clearer the exposition of the ideas that lie behind them.

Firstly the 'doorstep philosophy'.

It seems not unreasonable to question the suitability of, for example, Housing Manual type houses and type layouts, for every county, every type of community, and every variation of climate. Surely the pattern of a mining village in County Durham and an out-county estate of the London County Council should reflect in some way the life and aspirations of the inhabitants. Yet, as one travels about England, can one honestly see any real differences—except of course for the canopies over the doors. Perhaps this is a reflection of the Welfare State and that we aspire to nothing more. But is this true? It is perhaps more true that

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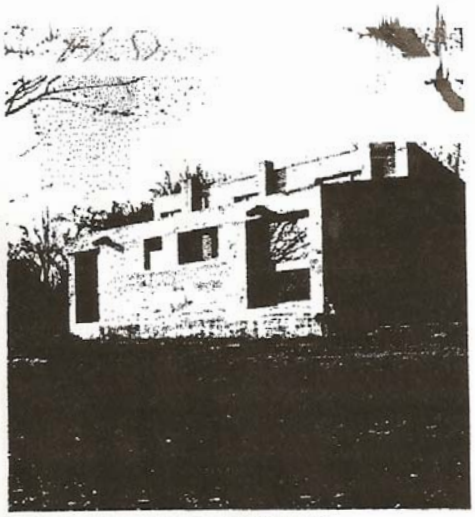
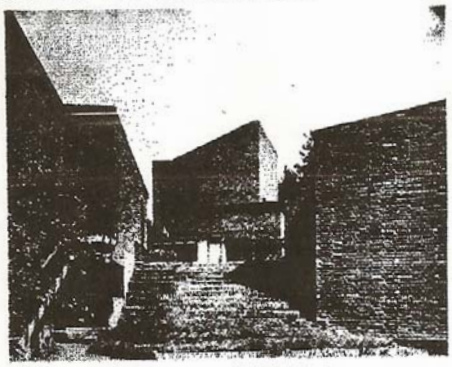
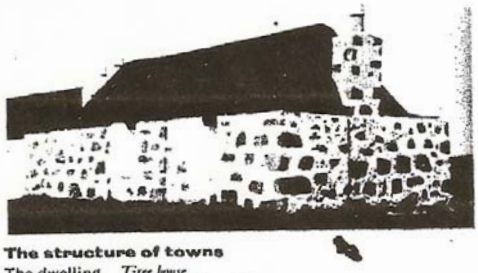


Evidence of a new way of thinking
Aesthetics. *House at Ronchamps by le Corbusier.*



Evidence of a new way of thinking
Town pattern. *Town core at Säynätsälo by Alvar Aalto.*



The structure of towns
The dwelling. *Tiree house.*
The community. *Tiree crofting village.*

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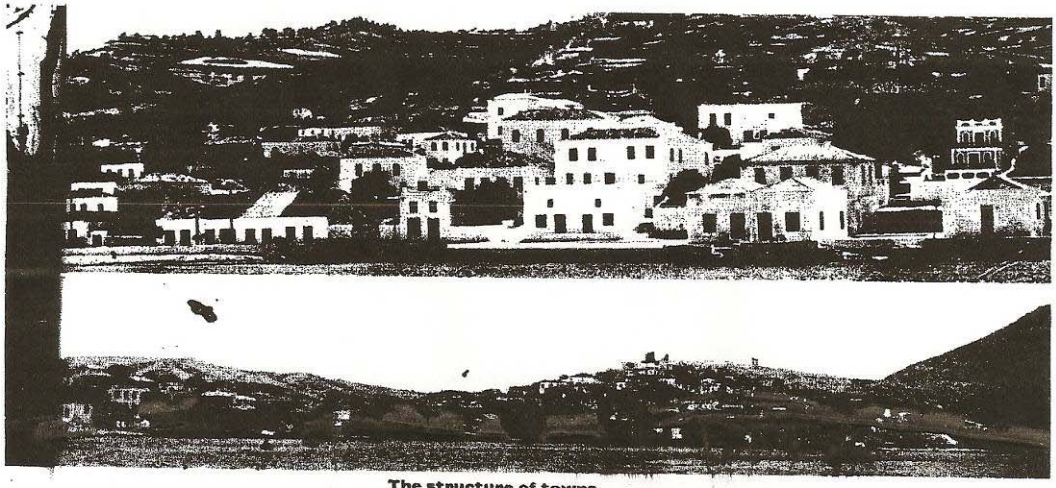

The structure of towns

Variations from an archetype (not identical units)—the dwelling. *Top: houses at Hydra.*
Aggregation (not repetition) of the dwelling—the community. *Above: the Aegean island of Hydra.*

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no alternatives have been presented, that no choice has been offered. Few architects live in the housing estates they build. For good reason. Let us therefore start our thinking from the moment the man or child steps outside his dwelling; here our responsibility starts, for the individual has not the control over his extended environment that he has over his house, which can become palace or pig-sty irrespective of what is provided in the first place.

We must try and find out in what way this basic contact should take place, how many houses should be put together, what should be their shared facilities—the value equivalent to the village pump; continually questioning the arbitrariness of existing solutions.

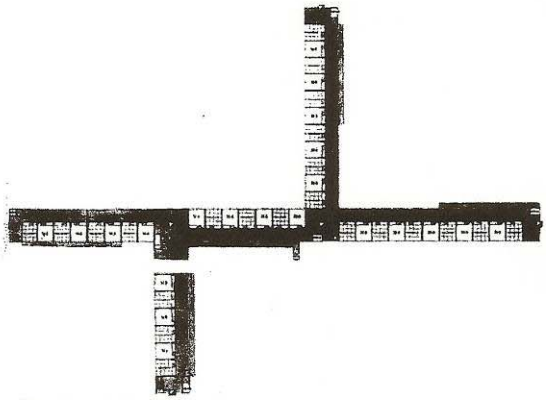
This is the basic step of the ecological approach to the problem of habitat : the house is a particular house in a particular place, part of an existing community, and it should try to extend the laws and disciplines of that community. In the Unité d'Habitation at Marseilles, Le Corbusier has almost fallen over backwards trying to establish a definite relationship between the 'individual and the collective'. Thirty years ago he visited the Carthusian Monastery of Ema in Tuscany, and noted the extraordinary unity of organization, which preserved the individual in seclusion whilst giving expression to the communal life and faith of the Order.

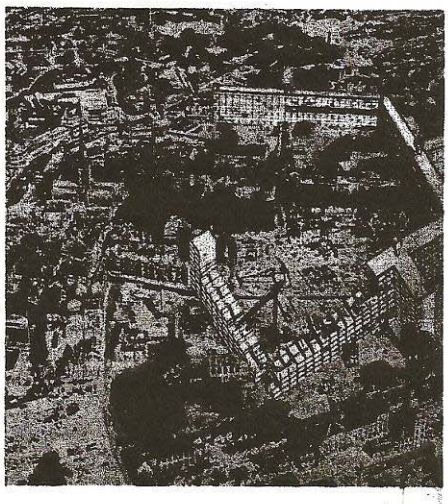
The Unité achieves just such a clarity.

The dwelling is a miniature Unité with a double height 'collective' space, and links through the balconies with the world outside.

The interior street provides an enclosed world of neighbours. The shopping arcade and roof space belong to and give expression to the total community.

The pilotis are symbols of the participation of the Unité in the life of Marseilles and the surrounding countryside. *(continued overleaf)*





The structure of towns

Basic units—house with garden, street in the air. *Above: typical plan of the Golden Lane project by Alison and Peter Smithson.*

Town pattern—the streets joined together. *Right: the Golden Lane city structure showing aggregation of units.*

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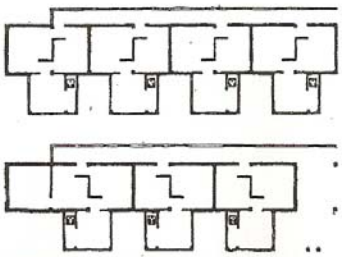
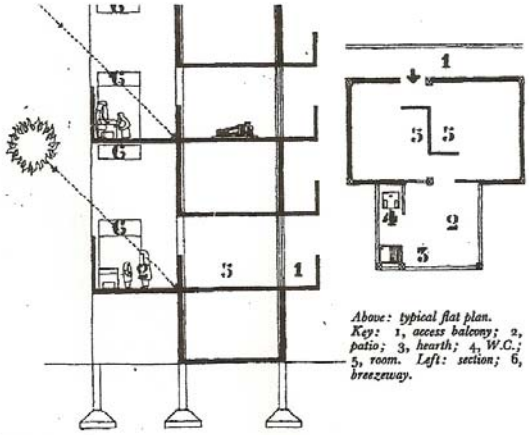


The structure of towns Basic units

Housing in Morocco by ATBAT.
Above: alternate floor plans showing the staggered patios.
Right: typical section and plan.



Above: typical flat plan.
Key: 1, access balcony; 2, patio; 3, hearth; 4, W.C.; 5, room. Left: section; 6, breezeway.

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Our own Golden Lane project (1952) tried to give a measure of humanity to multi-storey flats in the City of London. The basis of this scheme was to abandon the idea of 'flats'. We abandoned the filing system living of balcony or paired stair-access, for wide 'decks' or covered streets which would give to the inhabitants a place for the children and the leisurely back-chat of urban street life.

The family dwellings had outdoor space in the form of yard-gardens which gave directly off these 'decks', thus the family could contribute to the architecture of the street.

The streets were to be joined up to form a continuous network in an attempt to deal with the problem of the really big city, where some change of scale comparable to that made in the nineteenth century by the railways will have to be made.

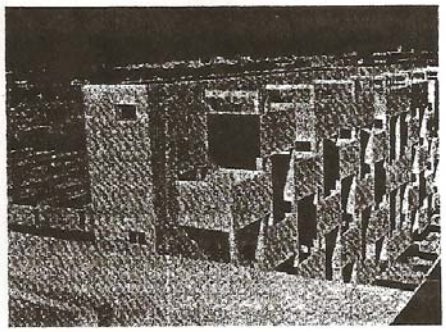
Up to now most architects have evaded the issue and are building imitation market-towns both inside and around our great cities, denying them the right to *be* urban forms. Conversely, we suggest that in small places multi-level solutions are absurd, for no one wants to lose touch with the earth if he can avoid it. But if it is unavoidable, by pressure of density, outdoor space must be created directly outside the dwelling: indeed it is in the city that this outdoor space becomes vital.

And finally, the new æsthetic.

The magnificent, intensely intellectual architecture of the twenties, the architecture of lyrical, polychromatic geometry, showed no interest in materials as such. This architecture became academic in record time, as presumably did Palladianism in seventeenth-century Italy.

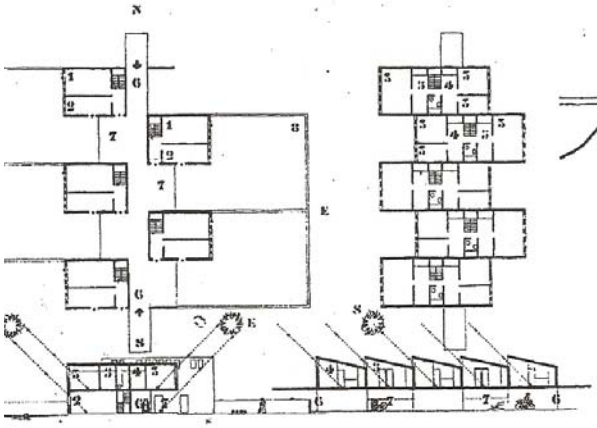
The new æsthetic starts again with life and with a love of materials. It tries to sum up the very nature of materials and the techniques with which they are put together, and, in an altogether natural way establish a unity between the built form and the men using it.*

* *Architectural Design*, September 1954 | The New Brutalism.
Architectural Design, January 1955



The structure of towns Town pattern

Above: the Moroccan city Unité by ATBAT. The new blocks compared to the unimaginative sprawl of official rehousing in the rear.



The structure of towns

C.I.A.M. 10 project by Alison and Peter Smithson.

Basic units. *Left: ground and first floor plans of close houses with cross and long sections.*
Key: 1, Living room. 2, Kitchen. 3 Bedroom. 4, Playroom. 5, Dressing. 6, Close. 7, Portico. 8, Garden.

Town pattern. *Above: site plan of close houses on an undulating ground, retaining the real advantages of living in the country. It is not a self-contained neighbourhood.*

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Urban Re-Identification[2]

Cada geração sente uma nova insatisfação e concebe uma nova idéia de ordem.

Isso é arquitetura.

Os jovens arquitetos de hoje sentem uma insatisfação enorme com os edifícios que eles vêem subindo a sua volta.

Para eles, as grandes propriedades, os centros sociais e os edifícios de apartamentos são sem sentido e irrelevantes. Sentem que a maioria dos arquitetos perdeu contato com a realidade e constroem sonhos de ontem enquanto alguns "acordam" no hoje. Estes estão insatisfeitos com as idéias que representam estes edifícios, as idéias do Movimento das Cidades Jardim e o Movimento da Arquitetura Racional.

Esses dois movimentos tiveram suas formas de construção a partir de um significado estético e com o objetivo de alcançar programas sociais.

O movimento das Cidades Jardins é basicamente um movimento social; Ebenezer Howard viu na idéia de combinar cidade e o campo, um caminho pacífico para a verdadeira reforma - "Peacefull Path to Real Reform".

A imagem deixada pelo seu livro é de uma arquitetura das ferrovias com trabalhadores limpos porem confusos.

A idéia de Cidade Jardim foi de Ebenezer Howard, porém esta forma veio de Camillo Sitte, que primeiro concebeu o seu "desenho urbano".

Antes de Camillo Sitte não havia ocorrido a ninguém que a cidade poderia ser qualquer outra coisa que a mais conveniente e significativa organização da hierarquia social. Depois de Camillo Sitte, a idéia era criar uma townscape. A concepção das Cidades Jardins se deve mais à falta de compreensão das cidades medievais do que a uma reforma que se ajustasse a era das ferrovias.

Com as Cidades Jardins vieram 40 anos de legislação para o planejamento urbano. Eles fixaram a densidade estrutural, o padrão de casa e jardim, um sistema rodoviário sem propósito/inadequado. Eles perpetuaram até hoje a opinião oficial, de 1912, sobre o que o trabalhador mereceria ter.

[2] SMITHSON, A., SMITHSON, P. *Urban Reidentification* . Architectural Design: 1955.

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O Movimento das Cidades Jardins foi a mãe do movimento das Novas Cidades. Neles o conceito de "estrutura social balanceada", e do lazer necessário, alcançou seu anticlímax máximo.

Nos lugares mais progressistas, a tradição das Cidades Jardins deu lugar ao Movimento da Arquitetura Racionalista dos anos 30.

A grande diretriz social deste movimento foi a da limpeza de ruas sujas, a provisão de sol, luz, ar, e espaço verde nas cidades superpopulosas. Este conteúdo social esteve perfeitamente compatível com a forma da arquitetura funcionalista, a arquitetura do período acadêmico, que seguiu o grande período do cubismo, Dada, e Stijl, do espírito nouveau. Este era o período da cozinha mínima e das quatro funções, o conceito da arquitetura mecânica.

O descontentamento que nós sentimos hoje é devido à incapacidade de qualquer um destes movimentos em prover um ambiente que configure a idéia de ordem, como vista pela nossa geração. As configurações das construções históricas não aconteceram por casualidade ou Arte, alcançaram se desenho por uma organização significativa, e as formas têm validez permanente, uma vida secreta que sobrevive à utilidade direta delas. Cada um de nós reconhece a Rua, o Lugar, a Praça, o Bulevar principal, o Kraal, ou o Bidonville, como invenções urbanas, extensões da casa e componentes da cidade que satisfez as necessidades e aspirações de gerações passadas, em outros lugares. Por que é que nós não podemos achar para cada lugar, a forma para nossa geração? Nós somos os membros de uma sociedade não-demonstrativa. Nós já não nos agrupamos ao redor do poço, não nos encontramos na feira, não dançamos na praça, não buscamos leite na fazenda, não visitamos para saber notícias, e não viajamos para nos informar. Em nossas casas chegam luz, calor, água, entretenimento, informação, comida, etc. Nós já não somos obrigados por nossas necessidades físicas a participar dos velhos padrões de associação. Seguramente nós devemos ficar furiosos por continuar criando formas desenvolvidas em culturas anteriores com seus padrões únicos de associação e até mesmo esperar que eles sejam adequadas?

Na Inglaterra o problema é habitação urbana.

Deve-se achar uma configuração em que seja possível colocar uma casa junto com outras de tipo semelhante, formando elementos maiores e abrangentes que possam ser colocados juntos as outras construções já existentes nos vilarejos ou pequenas cidades de tal modo que o novo revitalize as estruturas tradicionalmente existentes e não as destrua. A relação entre o campo e a cidade, o banco e a casa, a escola e o bar é traduzida pela configuração que eles tomam. Configuração é uma força ativa, ela cria a comunidade, é a vida em si, de forma manifesta.

Hoje nós temos uma sociedade alfabetizada. Não temos mais camponeses. O homem profissional já não pode esconder a incompetência dele atrás da cortina de ignorância. Nós estamos envolvidos com habitações coletivas, não como reformadores mas

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como doadores de forma. Nós temos que desenvolver a arquitetura trazendo vida, um equivalente da complexidade de nosso modo de pensar, de nossa paixão por um mundo natural e da nossa convicção na nobreza de homem.

Nosso próprio projeto de Golden Lane, 1952, tentou dar uma medida de humanidade para os edifícios de apartamentos na cidade de Londres. A base deste esquema era abandonar a idéia de apartamento. Nós abandonamos o sistema de colocar as moradias como num arquivo, dependentes das varandas e dos acessos por escadas. Optamos por corredores largos ou ruas cobertas o que iria dar um lugar de lazer para as crianças e um lugar de bate papo como nos fundos dos quintais.

As habitações familiares ganharam espaço do lado de fora como se fossem quintais, no mesmo nível da habitação. Assim a família poderia contribuir com a arquitetura da rua.

As ruas seriam unidas até formar uma rede contínua em uma tentativa de lidar com o problema da cidade realmente grande, fazendo-se desta forma uma mudança de escala comparável a que foi feita no século XIX pelas ferrovias. Até agora a maioria dos arquitetos se omitiu em relação a este assunto e tem construído imitações de cidades antigas tanto dentro quanto ao redor de nossas grandes cidades, negando a elas o direito de ser formas urbanas. Ao mesmo tempo, nós sugerimos que em lugares pequenos soluções de multi-níveis são absurdas, porque ninguém quer perder o toque com a terra, se ele puder evitar isto. Mas, se for inevitável, pela pressão da densidade, espaço ao ar livre deve ser criado diretamente fora da habitação: realmente é na cidade que este espaço ao ar livre se torna vital.

E finalmente, a nova estética.

A arquitetura magnífica, intensamente intelectual dos anos vinte, a arquitetura geometria lírica e policromática não mostrou interesse pelos materiais em si. Esta arquitetura se tornou acadêmica em tempo recorde, como provavelmente aconteceu com o palladianismo na Itália no século XVII.

A nova estética começa novamente com vida e com amor aos materiais. Tenta agregar a natureza dos materiais com as técnicas com que eles são usados, de uma forma completamente natural estabelecendo uma unidade entre a forma construída e o homem que a usa.

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Alison and Peter Smithson

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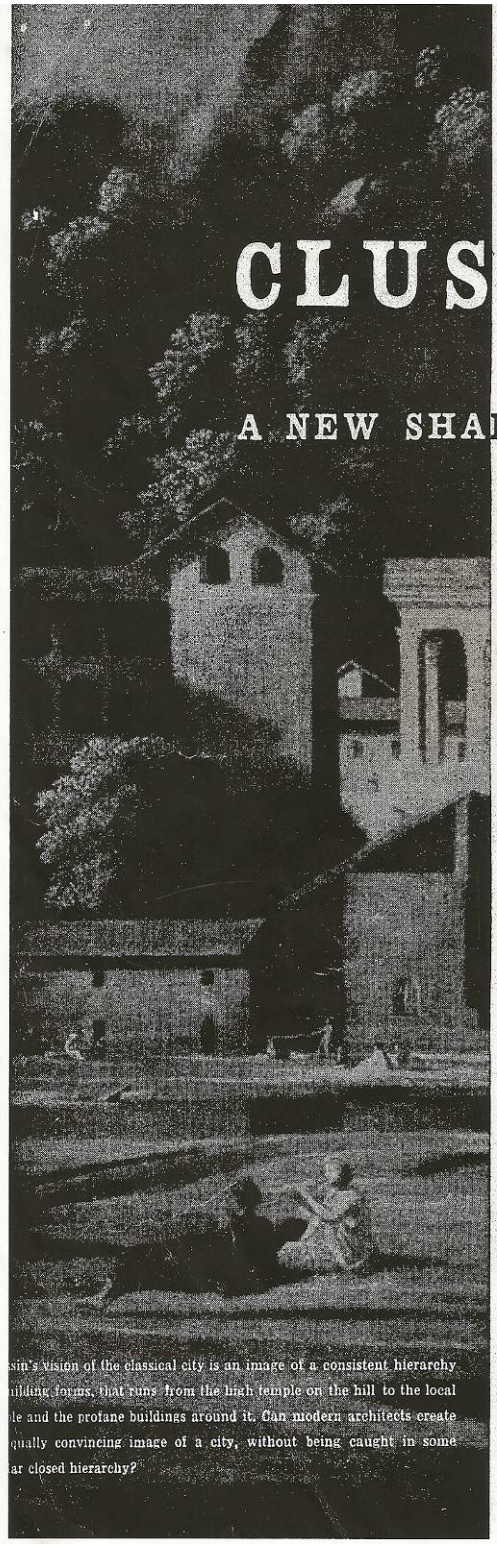
CLUSTER CITY

A NEW SHAPE FOR THE COMMUNITY



sin's vision of the classical city is an image of a consistent hierarchy ilding forms, that runs from the high temple on the hill to the local le and the profane buildings around it. Can modern architects create qually convincing image of a city, without being caught in some ar closed hierarchy?

Throughout the last quarter of the present century, from its first congress at La Sarraz in 1928 to its virtual dissolution last year, the Congrès Internationaux d'Architecture Moderne (CIAM) has brought together the masters of Functionalist Architecture—Le Corbusier, Gropius, van Eesteren and many others—in discussions on the problems of their art, and of city planning in particular. Their findings, formulated in methodically drawn up documents, the most notable being the Athens Charter of 1933, now begin to appear too diagrammatic, formalistic and legalistic, and here, Alison and Peter Smithson, who have participated in much of CIAM's post-war activity, set out a case for rephrasing CIAM's functionalist tenets on a more humane and pragmatic basis.

The modern architect is interested in the implications of his building in the community and in the culture as a whole. His first concern is with the general problem, from which the specific solution in the particular situation is evolved. The Declaration of the first Congress for Modern Architecture (CIAM) in 1928, was concerned not only with the throwing over of outmoded formulas and the Academies, but with the actual functional basis of the new architecture with economics, with the rationalization of building, and also with town planning, for the Functional City was the natural extension of a Functional Architecture.

The situation for the modern architect today is fundamentally the same, we are still functionalists and we still accept the responsibility for the community as a whole, but today the word functional does not merely mean mechanical, as it did thirty years ago. Our functionalism means accepting the realities of the situation, with all their contradictions and confusions, and trying to do something with them. In consequence we have to create an architecture and a town planning which—through built form—can make meaningful the change, the growth, the flow, the *vitality* of the community.

There must be inherent in the organization of every building the renewal of the whole community struc-

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ture. Take, for example, the problem of rebuilding three houses in an existing street; the houses on each side of the street form with the street itself a distinct urban idea; the three new houses should not just live-off this old idea, but should give an indication, a sign, of a new sort of community structure. But this cannot be done unless the architect has a more or less completely conceived general idea or ideal towards which all his work is aimed.

It is now obvious that the functional-mechanical concept of town planning and the Cartesian aesthetics of the old Modern Architecture are no longer relevant. Le Corbusier's dream of a Ville Radieuse was supported by a geometry of crushing banality. For that is how we see it now—the plans move us as little as the pattern on the table cloth at the Vieux Paris, 2, which is indeed where it may have originated. (How different are our reactions to the same image! His sparking point, excitement; ours, art-historical curiosity.)

Yet the dream was real enough and is still relevant.

'Here we have a promenade for pedestrians rising on a gentle ramp to first floor level which stretches before us as a kilometre flight of terrace. It is flanked by cafés embowered in tree tops that overlook the ground beneath. Another ramp takes us to a second promenade two storeys above the first. On one side of it is a Rue de la Paix of the smartest shops; the other commands an uninterrupted view of the city's limits. Yet a third ramp leads to the esplanade along which the clubs and restaurants are grouped. We are sheer above the expanse of parks with a tossing sea of verdure plumb beneath us. And to the right and left, over there, and further away still, those gigantic and majestic prisms of purest transparency rear their heads one upon another in a dazzling spectacle of grandeur, serenity, and gladness. . . .

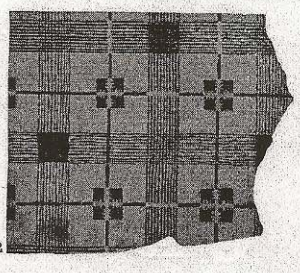
'Those hanging gardens of Semirramis, the triple tiers of terraces, are "streets of quietitude." Their delicate horizontal lines span the intervals between the huge vertical towers of glass, binding them together with an attenuated web. . . . That stupendous colonnade which disappears into the horizon as a vanishing thread is an elevated one-way *autostrada* on which cars cross Paris at lightning speed. . . . When night intervened the passage of cars along the *autostrada* traces luminous tracks that are like the trails of meteors flashing across the summer heavens.'

This quotation is from a piece called 'The Street' which originally appeared in *L'Intransigeant* in May, 929. It is a description of the Plan Voisin, a project f 1925 which applied the principles and building ypes of Le Corbusier's earlier project Une Ville Contemporaine (1922) to Paris.

We still respond to this dream but we no longer elieve in the means by which he imagined it could e achieved. His city is a colossal, axially organized, ness board.

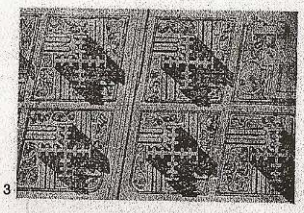
What *we* are after is something more complex, and ss geometric. We are more concerned with 'flow' an with 'measure.'

The general idea which fulfils these requirements is e concept of the Cluster. The Cluster—a close knit, mplicated, often moving aggregation, but an aggrega-



2

The geometry on which the plans of Le Corbusier's early urban visions were based, proves to have been as banal as that of the pattern of a paper tablecloth, 2, from which it may well have been derived, 3. Though this is of interest to us today as a point in art-history, to Le Corbusier it was the germ of an urban vision that created a convincing image of a city, 4.



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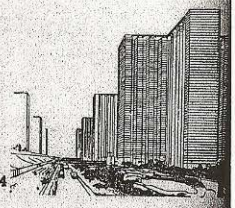

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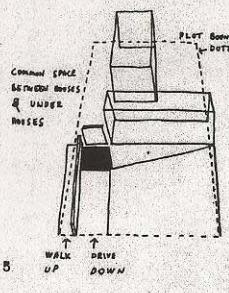

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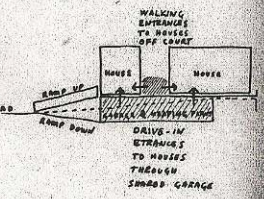
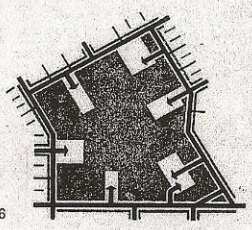


Le Corbusier's Maisons Jaoul predict the changed relations of building, site and circulation in a visibly motorized world, 5, a change that must have architectural consequences on a civic scale in a project like Victor Gruen's pedestrian core for Fort Worth, 6, or the authors' idea for a city of population clusters, 7, each working or living in types of buildings that have their own appropriate relation to motor traffic, and are described on the next two pages.



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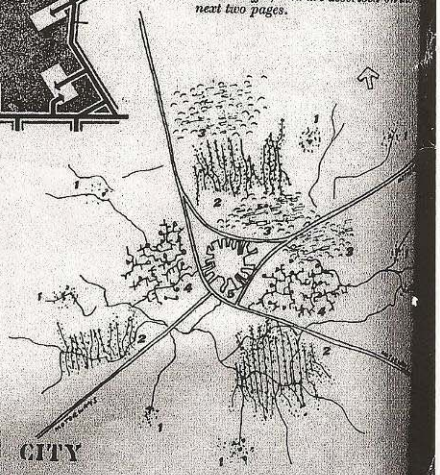

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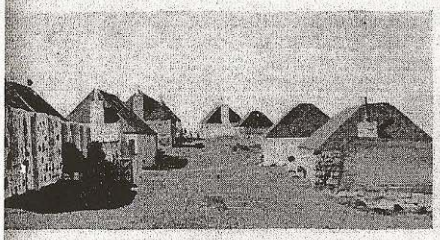
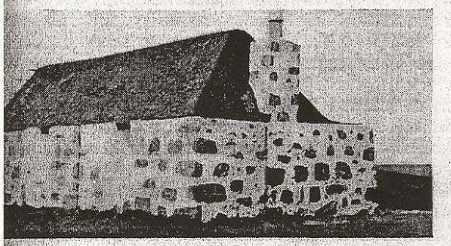
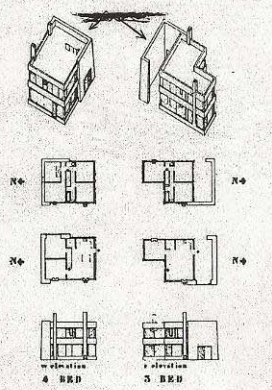
Architectural Review, November 1957

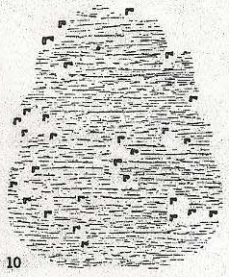






9 VILLAGE INFILL 1/8"

Fold-houses for village infill and extension, 10, *though they vary within reasonable village limits in size and accommodation, bring order into diversity by their reliance not only on standard details, but also on a standard major structural unit, the folded slab of walling,* 9, *that gives the same diffused unity as the walling of crofter houses in Tiree,* 8.



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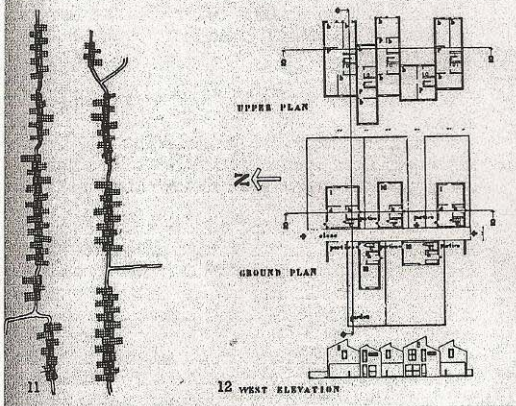

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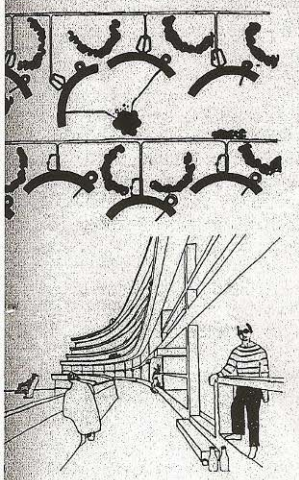
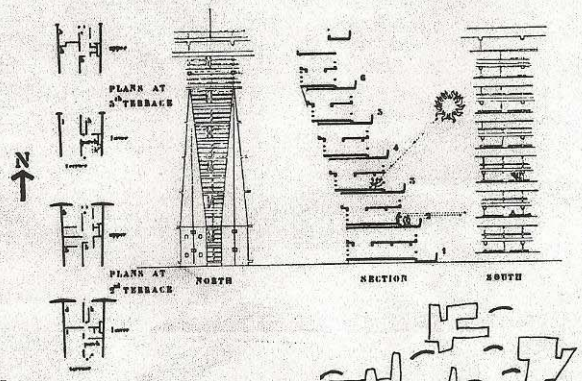
12 WEST ELEVATION

CLOSE HOUSES 1/8"

Close houses, for genuinely suburban developments, are related to the house at Watford illustrated in AR, *September,* 1957, *but are distributed along pedestrian ways that they enclose and partly cover,* 12, *giving an orderly and urban public aspect even to areas of fairly low density where the houses have large private gardens. Motor-traffic enters this vertebrate system at the interruptions in the runs of buildings,* 11, *and parks there without penetrating further. In the terraced housing below, parking is treated as one of the group of communal facilities at the base of each curved slab, the slabs being oriented for view and light and to give a varying sense of (never total) enclosure,* 13. *Pedestrian circulation is by superimposed street-decks arranged to avoid dizzying vertical views,* 14 *and* 15, *and the building type has sufficiently strong a character to make its own visual order even when distributed as high-density infill,* 16, *among industrial developments.*





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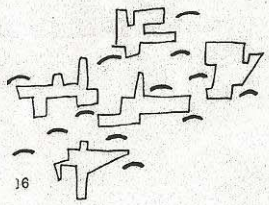
TERRACED HOUSES 1/8"
CITY



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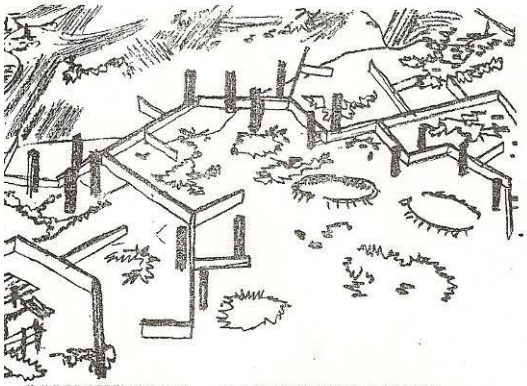
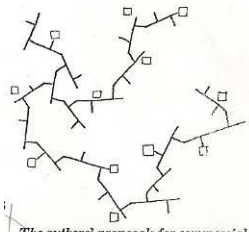
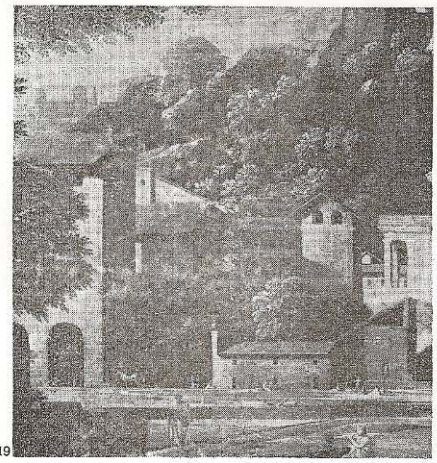




The authors' proposals for commercial and administrative areas resume the theme of their Golden Lane project (AR, *December*, 1955), *but couple it with the use of tower blocks, in an attempt to fuse and relate the many different kinds of multi-level building already in existence (offices, department stores, parking garages) but with the multi-level circulation now so sadly lacking,* 17. *This produces another type of plan pattern,* 18, *distinctive to this particular function and circulation. When it is put together with the other types suggested previously, to make a city conceived as a cluster of population pressure points, not as an abstract pyramid of density-figures, they offer the germ of an image of the city as convincingly urban in its own way as Poussin's,* 19, *but many-valued and growing, not one-valued, fixed and closed in a single hierarchy of forms.* (Note—1 *and* 19 *are details of Poussin's* Les Cendres de Phocion, *at Knowsley Hall.*)



19

tion with a distinct structure. This is perhaps as close as one can get to a description of the new ideal in architecture and town planning.

Given this description the problem of building the three houses in an existing street is one of finding a way (whilst still responding to the street idea) to chop through the old building face and build up a complex in depth, of providing a suggestion, a sign, of the new community structure.

It is traditionally the architect's job to create the signs or images which represent the functions, aspirations, and beliefs of the community and create them in such a way that they add up to a comprehensible whole. The Cluster concept provides us with a way of creating new images, using the techniques which have been developed to deal with the problem of a mass production society, the techniques for example of road and communication engineering. Many solutions have been put forward to deal with the problems of traffic—motorways joining population centres, urban motorways within communities, peripheral controlled parking round the old centre, out-of-town shopping centres, off-motorway factories, and residential dormitories; solutions which either disperse the energies of communities or integrate them in an entirely new way.

The accepted concept of the city is one of concentric rings, gradually decreasing to the edges in residential density and ground coverage, with a radial road pattern from the historic nodal point. To this pattern has lately been added concentric 'self-contained' low density satellites (isolated around London, connected at Stockholm).

In the Cluster concept there is not one 'centre' but many. Population pressure points are related to industry and to commerce and these would be the natural points for the vitality of the community to find expression—the bright lights and the moving crowds.

These commercial and industrial pressure points are connected by motorways to frankly residential dormitories and dormitory-used villages. It is useless to pretend that our lives are so simple that we can all 'live where we work'—we have to accept population mobility and be one step ahead of it controlling the form it takes. Creating new images, both for the new elements themselves and for the old elements which they have transformed.

We must think out for each place the sort of structure which can grow and yet be clear, and easily understood at each stage of development. The word Cluster gives the spirit of such a structure, and existing planning techniques such as the control of residential densities and floor space indices, comprehensive redevelopment, and compulsory purchase, give the power (at least in England). There seems no reason why more freely flowing, more varied, more useful communities cannot be constructed.

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Cluster City[3]

Cidade Aglomerada - Uma nova forma para a comunidade

Por toda a primeira parte do presente século, desde seu primeiro Congresso em La Sarraz em 1928 ate sua virtual dissolução no ano passado, o CIAM juntou os mestres da arquitetura funcionalista – Le Corbusier, Gropius, Van Eesteren e muitos outros – em discussões sobre os problemas de suas artes, e do planejamento urbano em particular. Suas conclusões, formuladas em documentos metodicamente organizados, o mais notável sendo a Carta de Atenas de 1933, agora começam a parecer muito diagramáticos, formais e legalistas e aqui, Alison e Peter Smithson, que participaram de muitas atividades do CIAM no pós-guerra levantam um argumento para rever as doutrinas funcionalistas em bases mais humanas e pragmáticas.

O arquiteto moderno está interessado nas implicações de sua construção na comunidade e na cultura com um todo. Sua primeira preocupação é com o problema geral, no qual a solução específica da situação particular está envolvida. A declaração do 1º CIAM em 1928 estava voltada não somente para o abandono de formas obsoletas e das Academias, mas com a relação do princípio de funcionalidade da nova arquitetura com a economia, com a racionalização da construção e também com o planejamento da cidade, já que a Cidade Funcional seria a extensão natural da Arquitetura Funcional.

A situação para o arquiteto moderno hoje, é fundamentalmente a mesma, nós ainda somos funcionalistas e nós ainda aceitamos a responsabilidade pela comunidade como um todo, mas hoje a palavra funcional não significa meramente mecânico, como foi há trinta anos. Nosso funcionalismo significa aceitar a realidade da situação com todas as suas contradições e confusões e tentar fazer alguma coisa com elas. Em conseqüência nós temos que criar um planejamento arquitetônico e urbano que - através da forma construída – possa tornar significativos a mudança, o crescimento, o fluxo, a *vitalidade* da comunidade.

Deve estar inerente na organização de cada edifício a renovação da estrutura comunitária como um todo. Pegue, por exemplo, o problema de reconstruir 3 casas numa rua já existente, as casas de cada lado formam com a rua em si uma idéia urbana específica, as 3 novas casas não poderiam simplesmente descartar esta velha idéia, mas deveriam dar uma indicação, um sinal, de um novo tipo de estrutura comunitária. Mas isto não pode ser feito a não ser que o arquiteto tenha mais ou menos uma idéia ou um ideal completamente concebido para o qual todo o seu trabalho esteja dirigido.

Agora é obvio que o conceito funcional-mecanicista de planejamento urbano e a estética Cartesiana da velha Arquitetura Moderna não são mais relevantes. O sonho de Le Corbusier de uma *Ville Radieuse* foi

3 SMITHSON, A., SMITHSON, P. *Cluster City*. Architectural Review: 1957.

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sustentado por uma geometria de banalidade chocante. Esta é a maneira como o vemos agora – os projetos nos "tocam" tão pouco quanto os padrões das toalhas de mesa da velha Paris, que é realmente onde eles devem ter se originado (como são diferentes nossas reações para a mesma imagem! Sob seu olhar – vibração; sob nosso olhar, curiosidade histórica).

Ainda assim seu sonho era bastante real e ele ainda é relevante.

Le Corbusier – Une Ville Contenporaine – Paris 1922:

"Aqui temos uma calçada para pedestres, subindo numa leve rampa para o primeiro andar que se estende diante de nós num terraço quilométrico. Ele é ladeado por cafés sombreados por copas de árvores que dão para o pavimento térreo abaixo. Outra rampa nos leva para uma segunda calçada – dois níveis acima da primeira – de um lado dela está a Rue de La Paix – com as melhores lojas; no outro se tem uma ampla visão da cidade até seus limites. Ainda uma terceira rampa nos conduz para uma esplanada ao longo das quais clubes e restaurantes estão agrupados. Nos encontramos acima de grandes áreas de parques com um mar verde saltando abaixo de nós. E para a direita e esquerda, lá longe, e mais longe ainda, aqueles prismas gigantes e majestosos da mais pura transparência, suas cabeças umas sobre as outras num espetáculo ofuscante de grandeza, serenidade e alegria...."

"Aqueles jardins suspensos de Semirramis, os terraços triplos entrelaçados, são "ruas de quietude". Suas linhas horizontais delicadas formam vãos nos intervalos entre as enormes torres de vidro verticais, ligando-as com uma trama atenuada... Aquela fantástica colunata que desaparece no horizonte como um filamento que vai sumindo aos poucos e uma auto-estrada elevada, de mão única, na qual os carros cortam Paris a uma velocidade estonteante."

"Quando a noite cai, a passagem dos carros pela auto-estrada traça riscos luminosos que são iguais a traços de meteoritos cruzando velozmente os céus de verão." - Este texto é retirado de um artigo chamado A Rua que apareceu pela primeira vez em L'Intransigeant em maio de 1929, que se referia aos princípios e tipos de edifícios do projeto de Le Corbusier Une Ville Contenporaine para Paris 1922.

Nós ainda somos tocados por este sonho mas nós não mais acreditamos nos meios pelos quais ele imaginou que os objetivos fossem alcançados. Sua cidade é um tabuleiro de xadrez, colossal, axialmente organizada. O que nós somos depois disto é alguma coisa mais complexa e menos geométrica. Nós estamos mais preocupados com "fluxo" do que com "medidas". A idéia geral que atende a estes requisitos é a idéia de cluster (conglomerados).

O cluster – um entrelaçado (tricot) apertado, complicado, freqüentemente uma agregação em movimento, mas uma agregação com uma estrutura peculiar. Isto é talvez o mais perto que se possa

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chegar da descrição de um novo ideal em planejamento arquitetônico e urbano.

Dado esta descrição o problema de construir as 3 casas em uma rua existente é o de achar uma maneira de (enquanto ainda atendendo a idéia da rua) intervindo na fachada do velho edifício, construir algo que possa fornecer uma sugestão, um sinal, de uma nova estrutura comunitária.

É tradicionalmente o trabalho do arquiteto criar os símbolos ou imagens que representem as funções, aspirações e crenças da comunidade e criá-las de tal maneira que possam acrescentar algo ao todo em geral. O conceito de cluster nos dá uma maneira de criar novas imagens, usando as técnicas que tenham sido desenvolvidas para lidar com o problema de uma sociedade de produção em massa, as técnicas, por exemplo de engenharia para estradas e comunicações. Muitas soluções foram apresentadas para tratar dos problemas do transito – vias expressas ligando centros populacionais, vias expressas urbanas dentro das comunidades, estacionamentos periféricos controlados ao redor dos velhos centros, shopping-centers fora das cidades, fábricas pouco distantes das vias expressas, cidades dormitório; soluções que ou dispersam as energias das comunidades ou as integra numa maneira totalmente nova.

O conceito existente para a cidade é o de anéis concêntricos, com densidade de residências e uso do solo decrescendo para as extremidades, com o padrão de ruas radiais vindo do ponto historicamente considerado central. A este esquema têm sido ultimamente agregadas cidades satélites de baixa densidade, que também são dispostas de forma concêntrica e que são auto-suficientes, (isoladas em torno de Londres e conectadas a Estocolmo).

No conceito de cluster a cidade não tem um centro, mas muitos. Os pontos de pressão populacional estão ligados à indústria e ao comércio e estes seriam os pontos naturais para que a vitalidade da comunidade ache sua expressão – as luzes cintilantes e as multidões em movimento.

Estes pontos comerciais e industriais de pressão demográfica são ligados por vias expressas com os bairros residenciais ou cidades dormitórios. É inútil tentar racionalizar dizendo que nossas vidas são tão simples que todos nós podemos "viver onde trabalhamos" – nós temos que aceitar a mobilidade populacional e estar um passo a frente deste fenômeno, controlando a forma que ele tome – criando novas imagens, tanto para os elementos novos em si, como os velhos elementos que se transformam.

Nós devemos planejar para cada lugar o tipo de estrutura que possa crescer e ainda ficar livre, e ser facilmente compreendida em cada estágio do desenvolvimento. A palavra cluster carrega em si o espírito deste tipo de estrutura. Técnicas de planejamento existentes tais como o controle de densidade residencial, índices de ocupação de espaço, redesenvolvimento amplo é o que comanda (pelo menos na Inglaterra).

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Parece não existir razão para que comunidades com um fluxo mais livre, mais variado, mais úteis não possam ser construídas.

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THE DOORN MANIFESTO

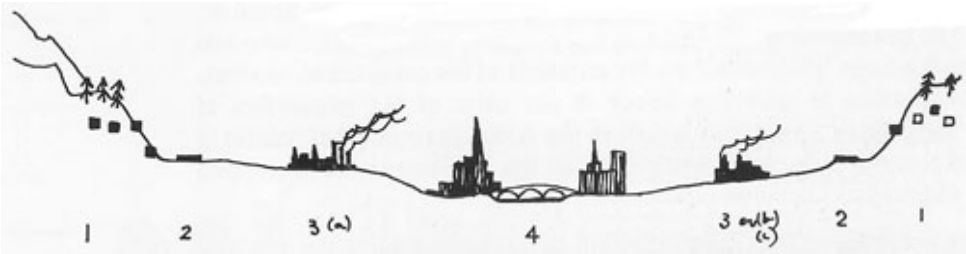
1. It is useless to consider the house except as a part of a community owing to the inter-action of these on each other.

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

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*CIAM (Les Congrès Internationaux d'Architecture Moderne) was founded in 1928 in La Sarraz by architects from many countries who felt the urgent need to create a discipline with which the forces that made cities into the things they are—unhealthy organisms in which individual and social life cannot really flourish—could be counteracted.
First principles of urban planning were formulated and have since become basic elements for realization in many countries.*

Otterlo 1959 statement:

The aim of the meeting was: the confrontation of the opinions of the invited participants about the present situation in architecture and town planning; and the reorganization of the kind of international contact as it was organized by CIAM since La Sarraz 1928.*

There were 40 participants presenting their plans in the Kröller-Müller Museum built by Henry van de Velde in 1937—1953.

Result: it was found that the work on the panels could be distinguished in two parts:
(1) The part which could be described as 'neutral' in the present situation. This is work mostly of good quality giving solutions for problems by means of architecture and urbanism as has been promoted since 1928 by CIAM activity.
(2) A part which could be described as 'aggressive' in the present situation.
The work on these panels shows an attempt to find out if architecture could be a language communicating more directly about human behaviour.
This part of the panels can be distinguished as:
(*a*) A small part showing architecture using modern and traditional means of expression.
(*b*) A big part giving attempts to touch individual and social qualities from which a new architectural language could be developed.
Many of these panels were from the group who prepared the 10th CIAM Congress at Dubrovnik 1956.
This group was called Team 10.

Organization. It was concluded that CIAM thought has been one of the essential elements since 1928 in the evolution of architecture and urbanism, but that the confrontation with new circumstances resulted in different ways of thinking.
To intensify the attempts for finding a new architectural language individuals and groups must work in their own way.

It was therefore concluded that the name of CIAM will be used no more in relation to future activities of the participants.

At the same time there proved to be some desire to meet again and compare the results of future activities either done by groups or done by individuals.

For that purpose there will stay available the secretary J. B. Bakema, Posthoornstraat 12B, Rotterdam.

CIAM TEAM 10

Guest editor: Alison Smithson

The Otterlo statement was not unexpected.

It was awaited with growing impatience by the subsequent members of Team 10 during the five years since Aix en Provence (1953).

CIAM had been progressing since Hoddesdon (1951), and even since Bridgwater (September 1947), towards its dissolution at Dubrovnik (1956). Afterwards there came the appointment of a Reorganization Committee, which met at La Sarraz (1957). This Committee had, however, to join again with Team 10 (as the only organizing force) to call the Otterlo meeting (1959).

The following extracts from CIAM documents give the mood that lead up to the final recognition that CIAM's work as an organization was done and that a phœnix organization, Team 10, had been with CIAM in its last years.

(continued overleaf)

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