

Jean-Louis Cohen

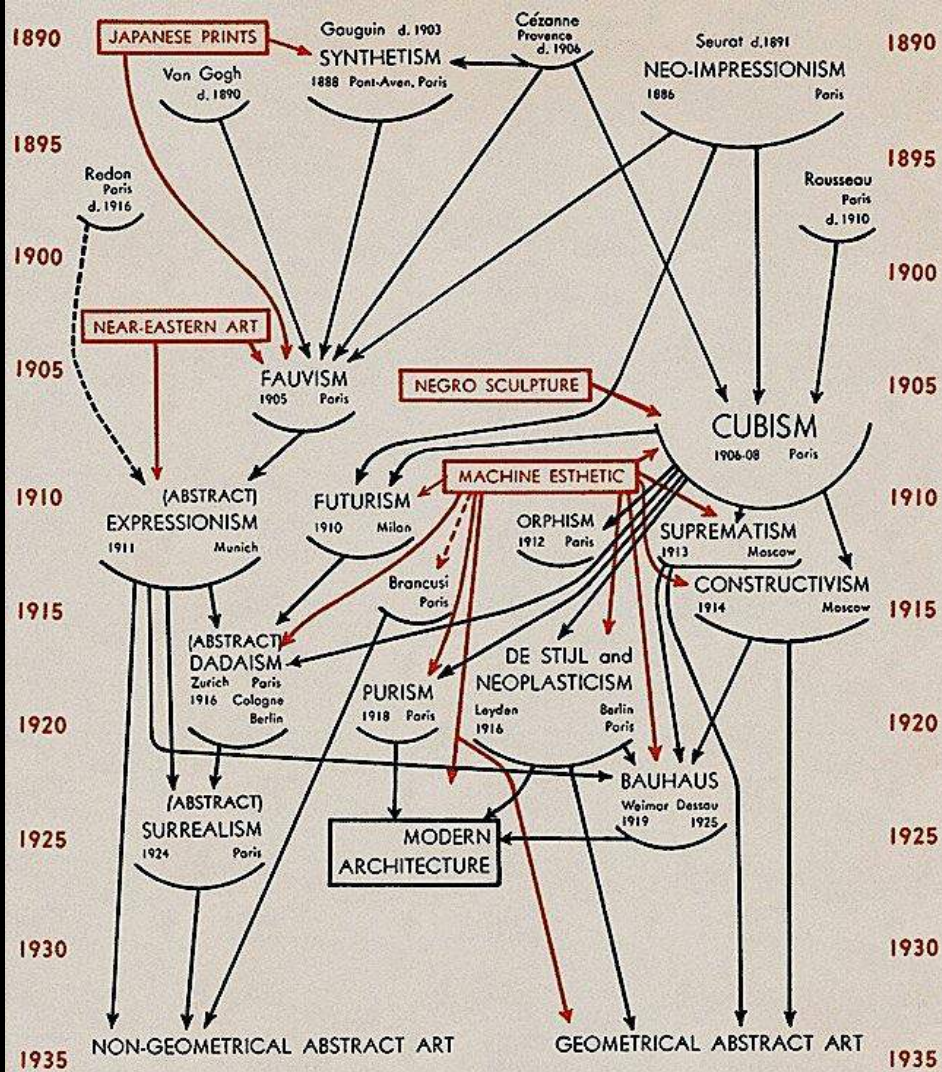
L'architecture, vecteur du politique

Le gouvernement de l'espace

8. Générations et expériences partagées

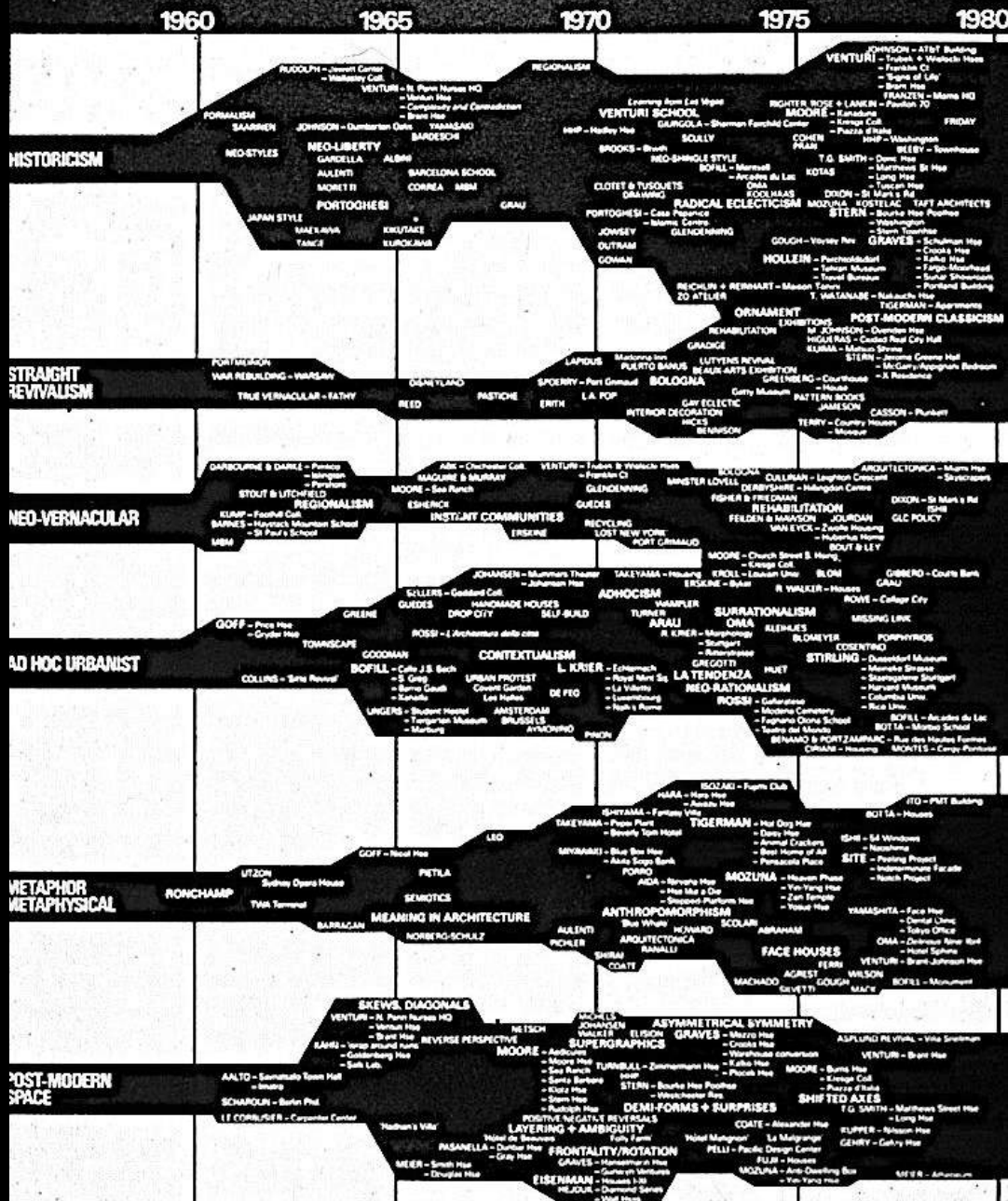


Jacques Villeglé, sans titre, juillet 1968.



CUBISM AND ABSTRACT ART

Alfred H. Barr, diagramme des mouvements artistiques du début du 20e siècle, 1936.



Charles Jencks, arbre de l'évolution des tendances architecturales 1960-80, 1977.



Karl Mannheim, *Le Problème des générations*, 1928.

II. Spezieller Teil: Archiv für Beziehungslehre.

Das Problem der Generationen.

Von
Karl Mannheim.

I. Die Problemlage.

1. Die positivistische Fragestellung.

Auch bei dieser Frage ist die erste Pflicht des Soziologen die Problemlage zu sichten. Allzu oft hat er es mit heimatlos gewordenen Fragestellungen zu tun, mit Problemen, zu denen alle Wissenschaften ihr Scherlein beigetragen haben, bei denen aber über die Kontinuität der Problematik niemand gewacht hat. Aber nicht einfach „Dogmengeschichte“ des Problems gilt es hier zu geben, sondern die „innere Lage“ der Fragestellung zu skizzieren (Teil I), um auf diese Weise den eigenen Zugang zur Lösung zu sichern (Teil II).

Zwei Wege hatte die Fragestellung bei dem Problem der Generationen eingeschlagen: einen positivistischen und einen romantisch-historistischen. Zwei Arten des Welterlebens standen sich hierbei einander gegenüber und errangen sich von zwei Seiten her den Zugang zum Thema. Der erste Weg sah sein Ideal in der Quantifizierbarkeit der Problematik; er suchte die Grenzdaten des Mensch-Seins quantitativ zu erfassen. Der andere Weg hatte einen qualitativen Zugriff, verzichtete auf das mathematische Tageslicht und verinnerlichte das Problem. Zunächst sei vom ersten Wege die Rede.

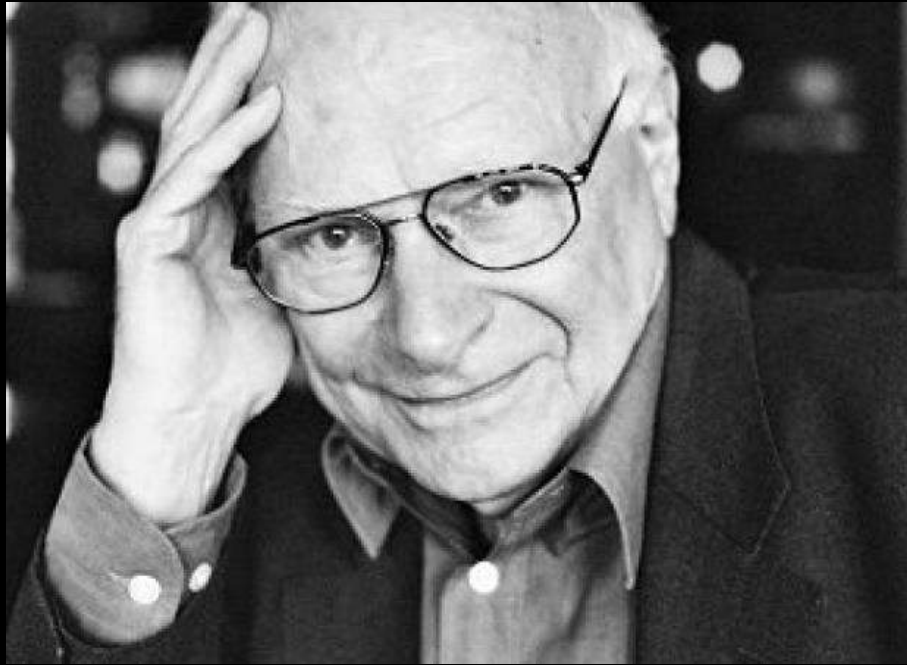
Den Positivisten fesselt das Problem, weil er hier das Gefühl hat, bis an die Grenzatsachen des Mensch-Seins überhaupt vorgedrungen zu sein. Daß es Leben und Tod und eine begrenzte, zahlenmäßig erfäßbare Lebensdauer gibt, daß sich Generationen in bestimmten Abständen ablösen, darin scheint hier dem Positivisten die Rahmenform unseres Schicksals erfäßbar und noch mehr, zahlenmäßig fixierbar zu sein. Alle sonstigen Daten sind ja im menschlichen Leben bedingt, sie drücken nur die besonderen Verhältnisse aus. Sie können verschwinden, und mit ihnen schwindet nur eine bedingte Gestalt des historischen Seins. Denkt man sich aber diese Grenzdaten verändert, so hebt sich das Mensch-Sein in dem uns bekannten



Les surréalistes à la foire de Neuilly, 1924.



La rencontre "Quale movimento moderno?", Biennale de Venise, 1er août 1976.

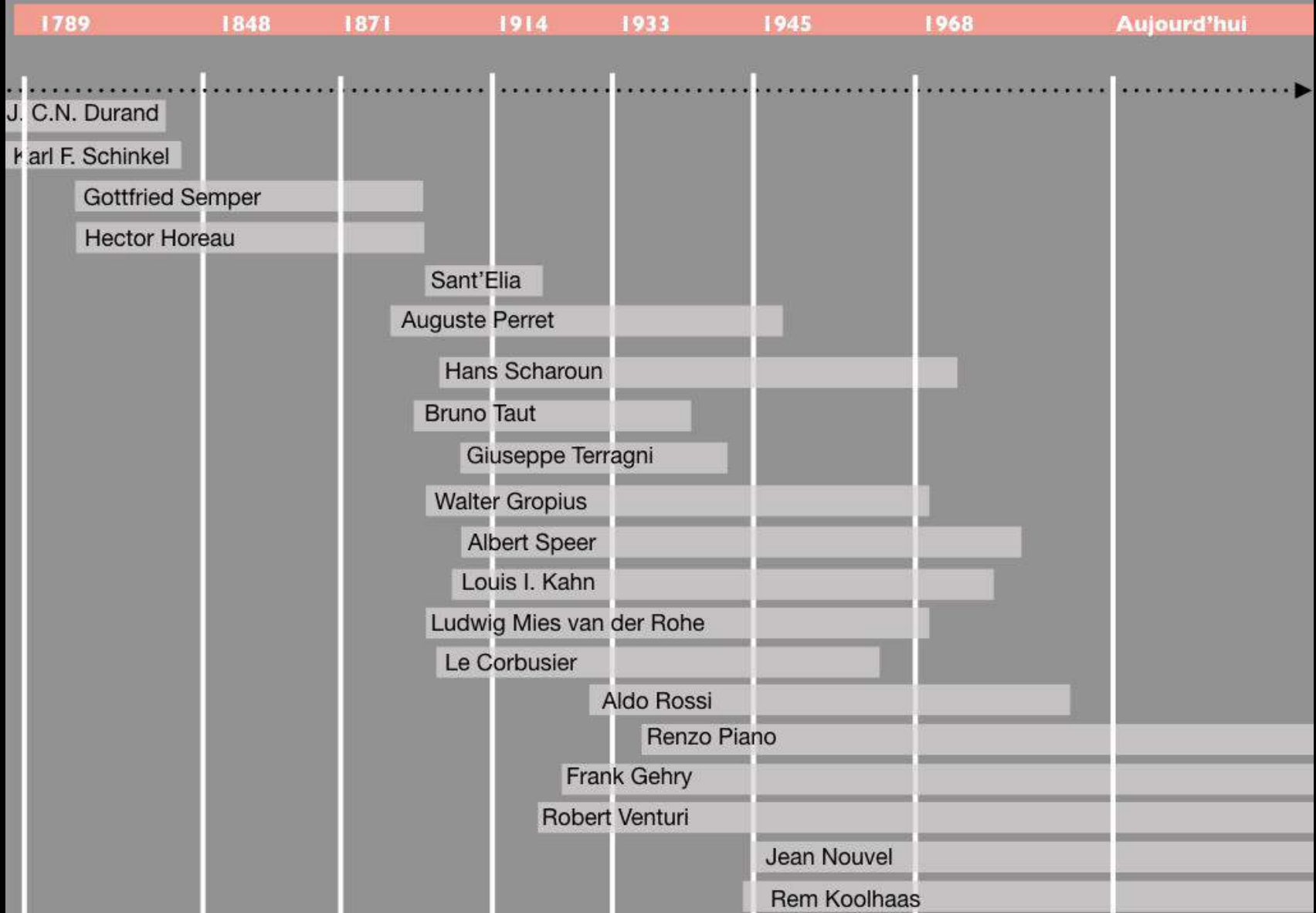


Suhrkamp Wissenschaft
Weißes Programm

Reinhart Koselleck Vergangene Zukunft

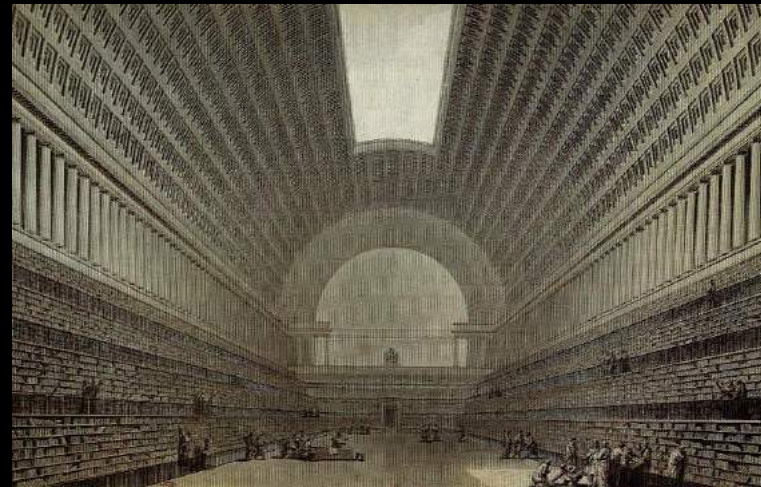
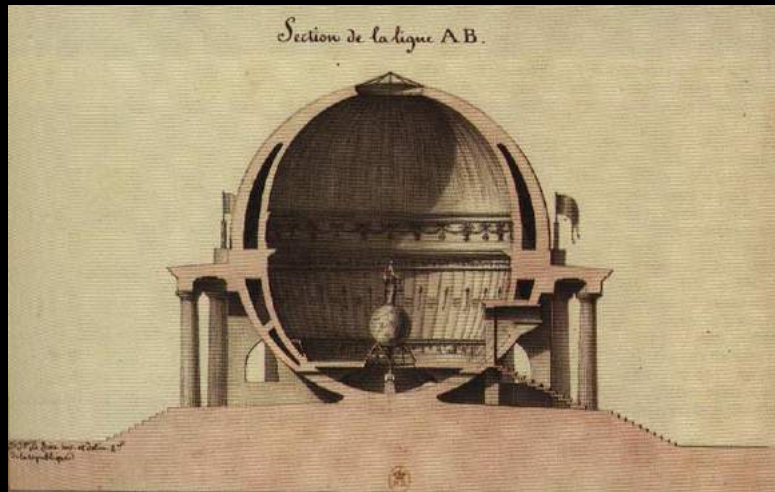
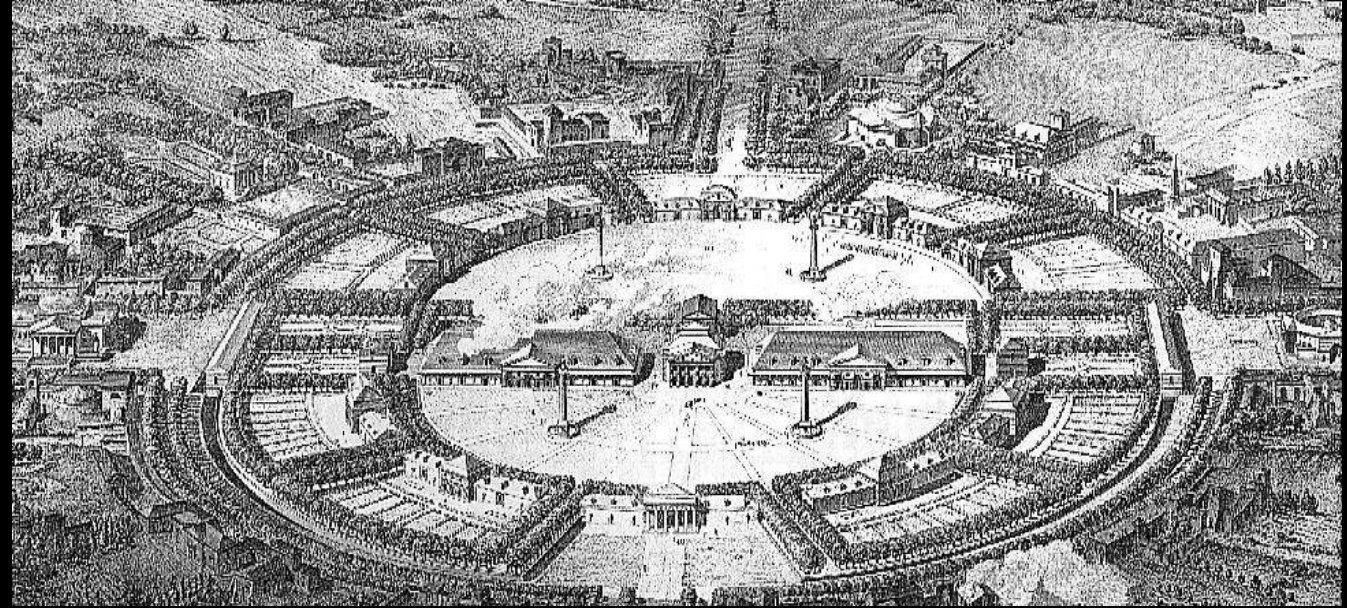
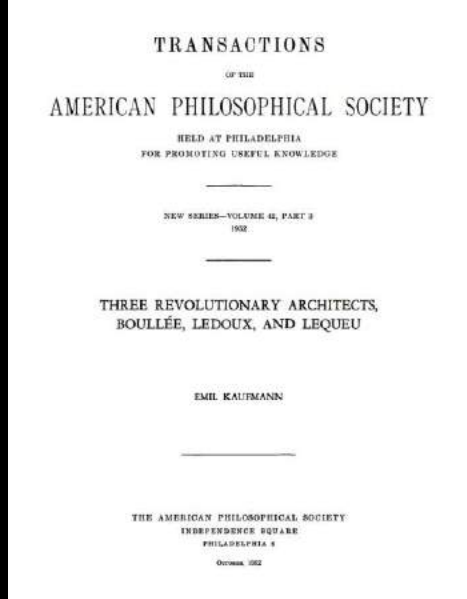
„Das, was eine Geschichte zur Geschichte macht, ist nie allein aus den Quellen ableitbar: es bedarf einer Theorie möglicher Geschichten, um Quellen überhaupt erst zum Sprechen zu bringen. Parteilichkeit und Objektivität verschränken sich dann auf neue Weise im Spannungsfeld von Theoriebildung und Quellenexegese. Das eine ohne das andere ist für die Forschung umsonst.“

Généralions

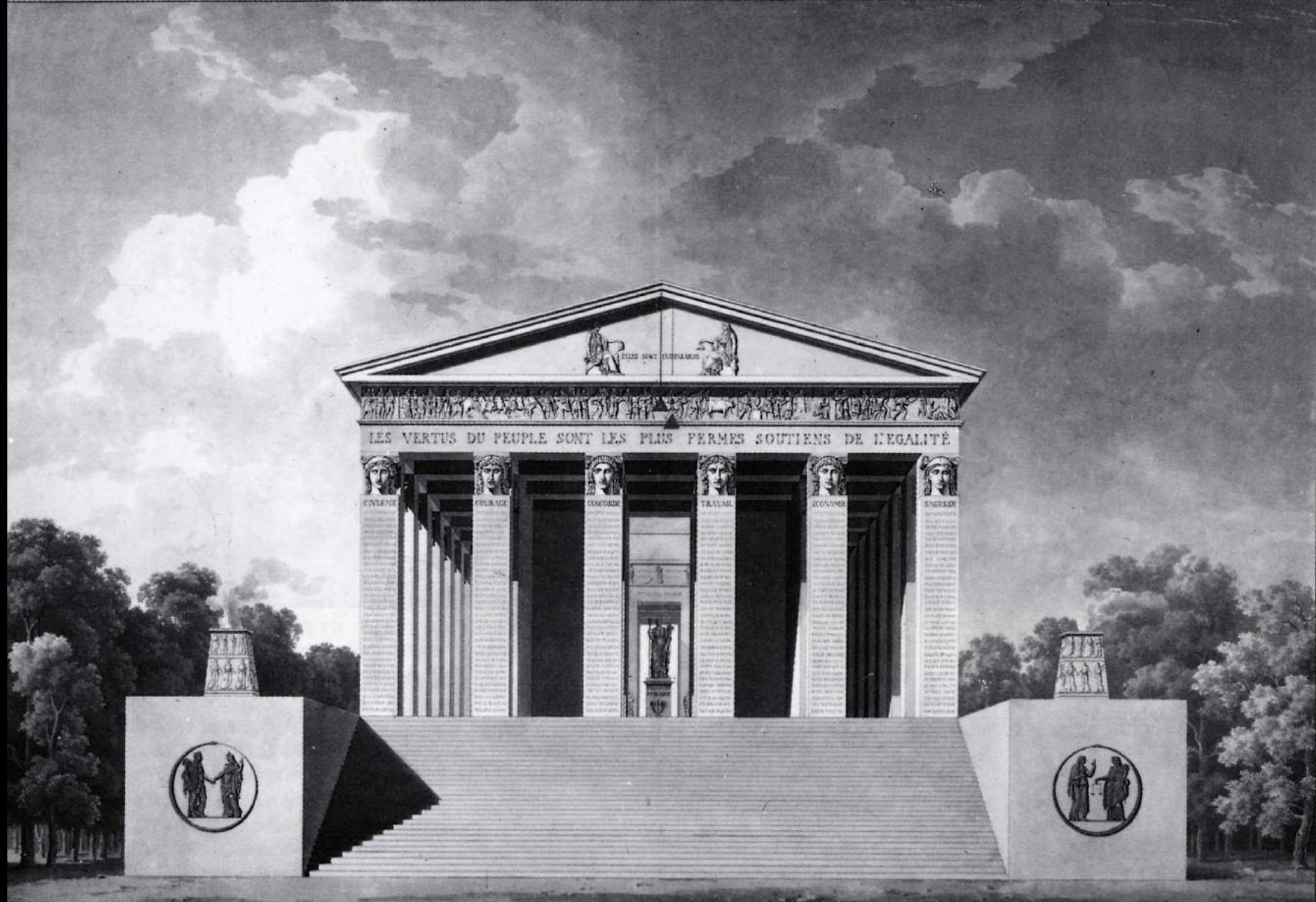




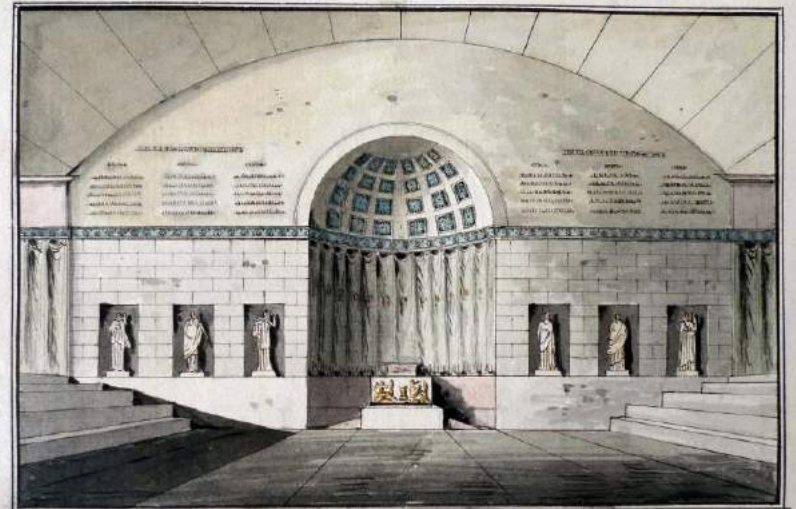
Anonyme, *Danton, Marat, Robespierre*, vers 1792.



Emil Kaufmann, *Trois architectes révolutionnaires*, 1952.
Claude-Nicolas Ledoux, *Saline d'Arc-et-Senans*, 1773-79, gravure de 1804.
Jean-Jacques Lequeu, projet de temple de l'Égalité, 1794.
Étienne-Louis Boullée, projet pour la Bibliothèque royale, 1786.



J. N. L. Durand, J. T. Thibault, projet de temple de l'Égalité, An II (1793-94), copie par Leo von Klenze.



Salon des Cinq-Cents en Paris

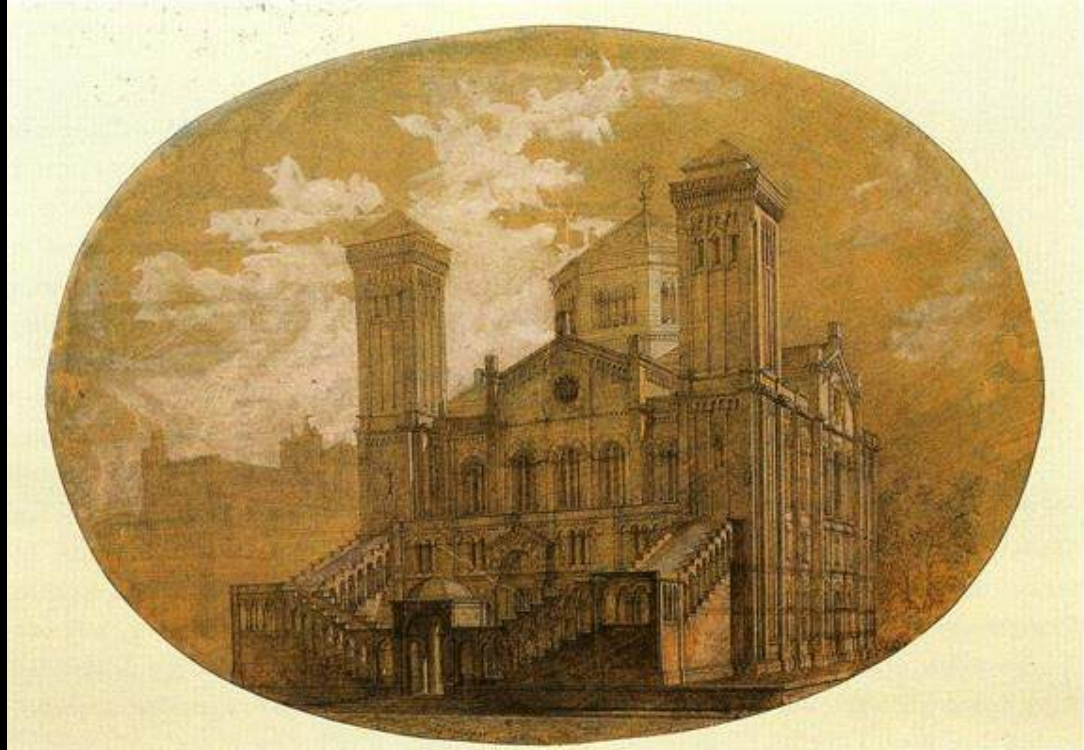
Friedrich Gilly, projet de monument à la Liberté, Paris, 1797;
Salle des Cinq-Cents, Paris, 1797.



Eugène Delacroix, *La Liberté guidant le peuple*, 1848.



Thibault, *La barricade de la rue Saint-Maur après l'assaut du 26 juin 1848.*



Dresde, l'insurrection de mai 1849.

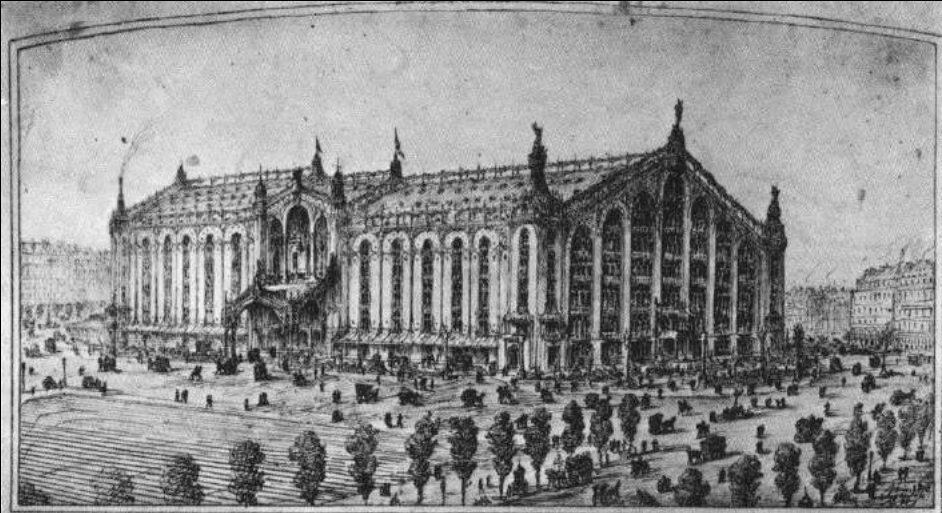
Gottfried Semper, projet de synagogue à Paris, 1850.



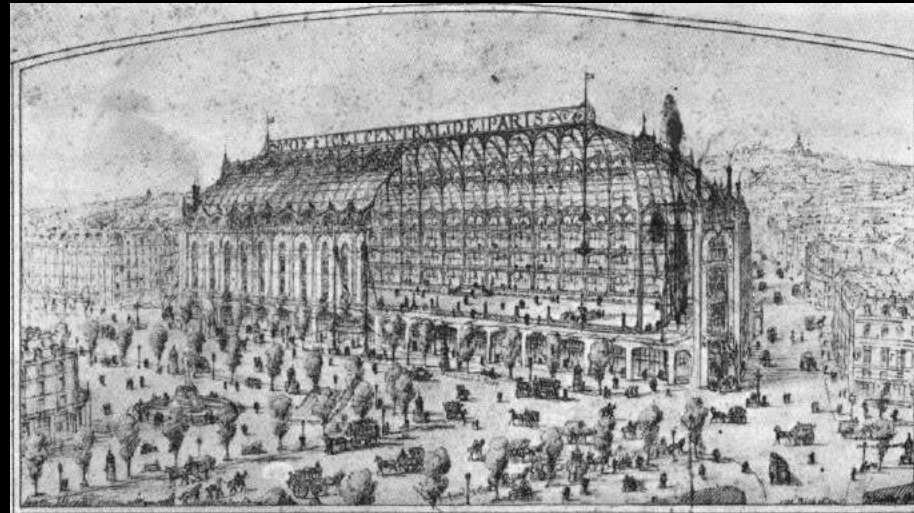
Médaille commémorant les funérailles des victimes de l'insurrection de juin 1848, avec l'installation de Henri Labrouste.



Eugène-Emmanuel Viollot-le-Duc, vue du siège de Paris, 1870.



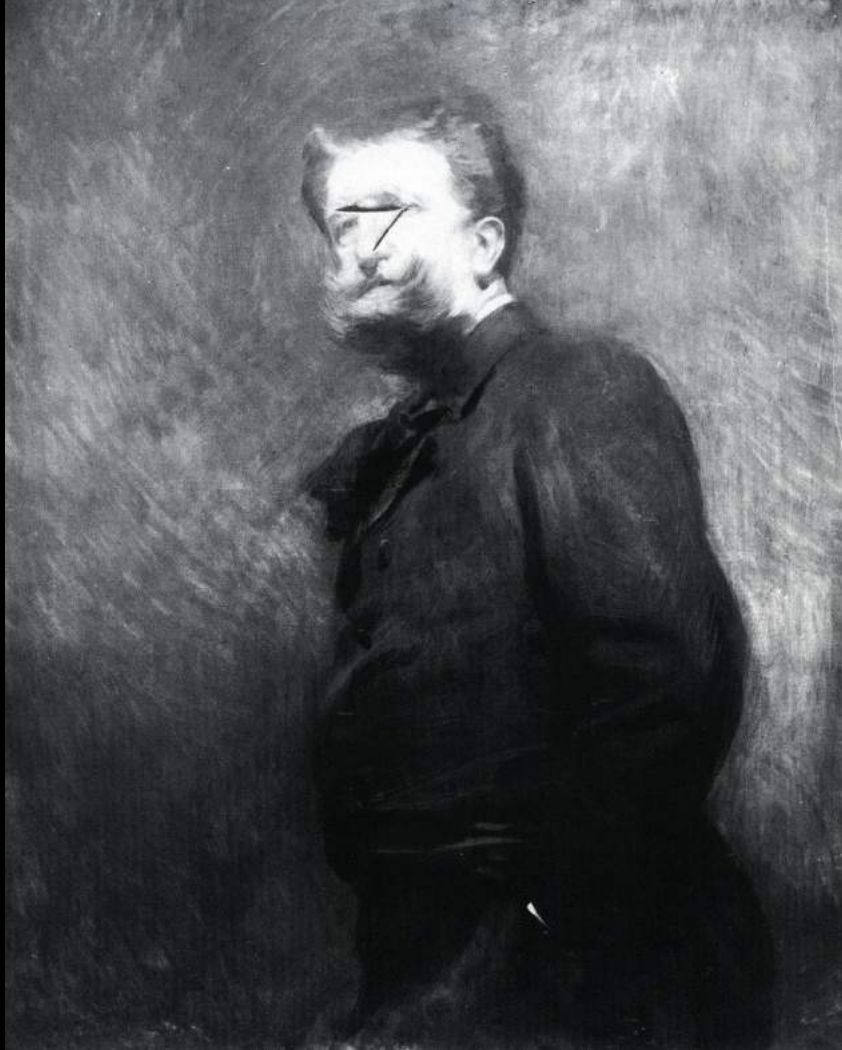
Plan de l'Opéra de Charles Garnier, 1871. Le dessin illustre l'édifice principal et son environnement immédiat, y compris les arbres et les bâtiments adjacents. Le style est caractéristique de l'architecture néo-classique française de la fin du XIXe siècle.



AVANT-PROJET D'UN OFFICE CENTRAL POUR LA VILLE DE PARIS SUR L'EMPLACEMENT DE L'ANCIEN OPÉRA

Le projet propose de reconstruire sur l'emplacement de l'ancien Opéra un grand bâtiment central pour la ville de Paris. L'édifice est conçu en structure métallique et vitrée, permettant une grande luminosité et une ventilation naturelle. Le plan prévoit également des espaces verts et des zones piétonnes autour du bâtiment.

Hector Horeau, projet pour l'habillage de l'opéra de Charles Garnier, 1871; projet d'Office central pour la ville de Paris sur l'emplacement de l'ancien Opéra, 1871.



Albert Besnard, portrait de Frantz Jourdain, vers 1890.

Frantz Jourdain, *L'Atelier Chantorel*, 1893.

LES ROUGON-MACQUART

HISTOIRE NATURELLE ET SOCIALE D'UNE FAMILLE SOUS LE SECOND EMPIRE

L'ŒUVRE

PAR

ÉMILE ZOLA

PARIS

G. CHARPENTIER ET C^o, ÉDITEURS

13, RUE DE ORNELLE, 13

—
1886

Tous droits réservés.



Émile Zola, *L'Œuvre*, 1886.

Ferdinand Dutert, Victor Contamin, galerie des Machines à l'Exposition universelle de Paris, 1889.

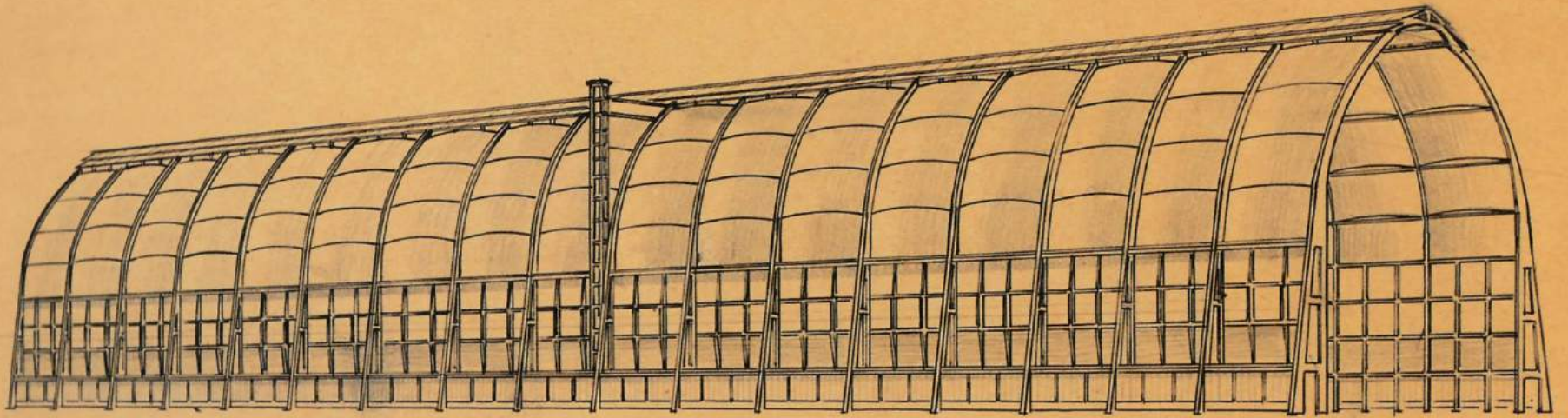


Monument aux morts de la Première Guerre mondiale, École des Beaux-Arts, Paris.



Carlo Carrà, *Manifestation interventionniste*, 1914.

Antonio Sant'Elia, Umberto Boccioni et Filippo Tommaso Marinetti, 1916.



Auguste Perret, projet de hangar à dirigeables en béton armé, 1919.

170. 110. Hillier. V. 11. 12. avec le serena
trou de position d. A. C. de 5' Corps.
1^{er} position. 4 canons de 8 pouces.

a) canon situé sous des arbres - a) pende

b) 

c) couvertures de rafia. 10x10.



d) position au milieu d'une haie
camouflés le canon et rafia
pour l'arrière. 10x5.



2^e position. Canons de 8 pouces

a et b). camouflés - de la paille et
foies.

b. et c.) sont situés hors des arbres
même chose



3^e position

canons longs se trouvant derrière
une haie de saules
camouflés de la paille et 5x5
rafia.

toile pour buearts.

200 m. pour voie ferrée -

4^e position - la pièce de 9 pouces

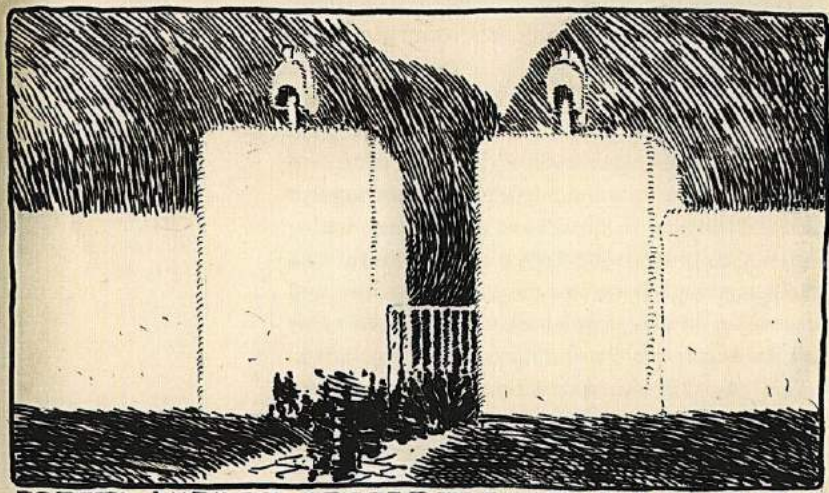
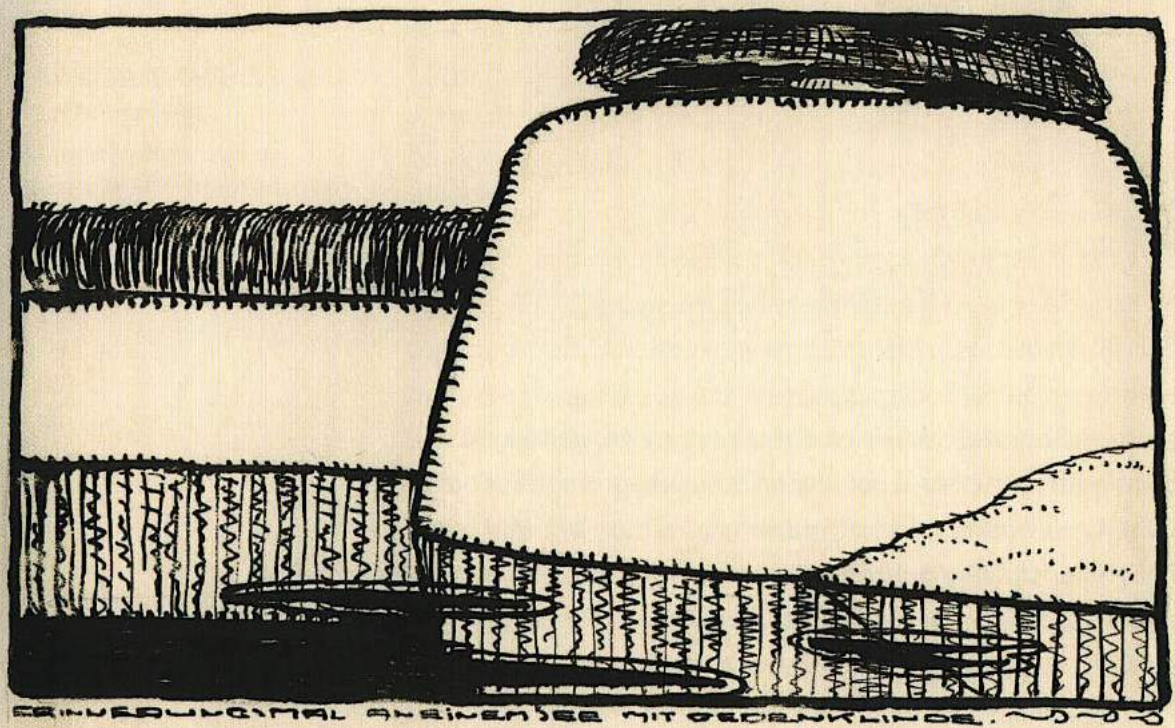
trouvée sur une haie
camouflés de paille et foies

5^e position - canons longs

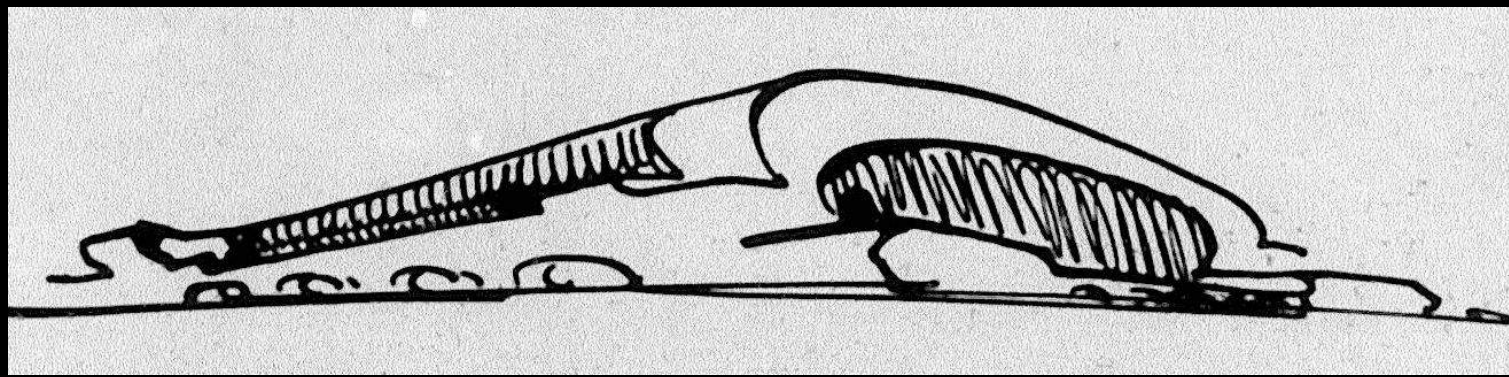
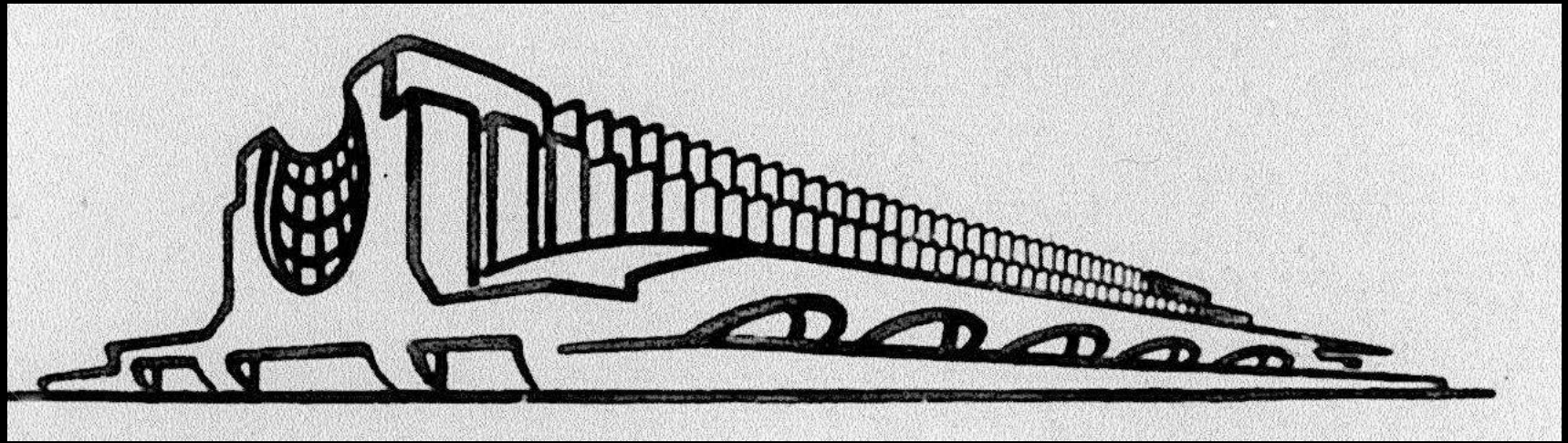
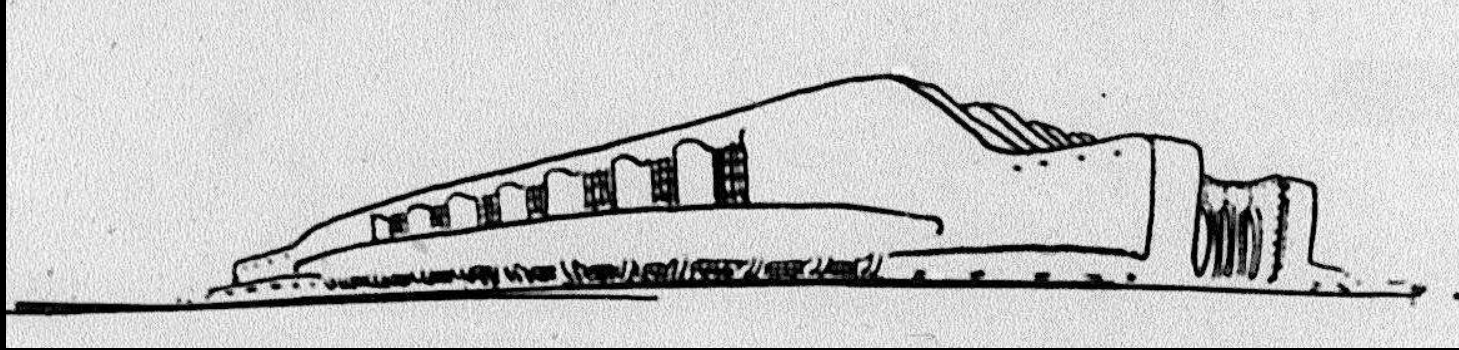
a et b). pièces derrière une
haie - même chose que
premierement



André Ventre, bunker allemand à deux étages, 1917.



Ernst May, projet de mémorial sur un lac, 1917; projet d'entrée pour un cimetière, 1919.



Erich Mendelsohn, édifices imaginaires, dessins réalisés sur le front, 1914-1917.

L'URBANISME EN PRATIQUE

Précis de l'Urbanisme dans toute son extension
Pratique comparée en Amérique et en Europe

PAR

Geo B. FORD

Architecte diplômé par le Gouvernement Français
Urbaniste-Conseil de la Ville de New-York
Directeur du Bureau de Reconstruction en France
de la Croix-Rouge Américaine

ÉDITIONS ERNEST LEROUX

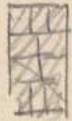
Société Anonyme

28, RUE BONAPARTE, PARIS (VI^e)

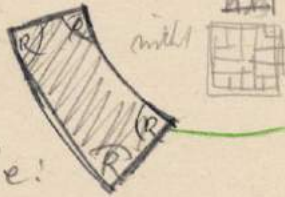
1920

7

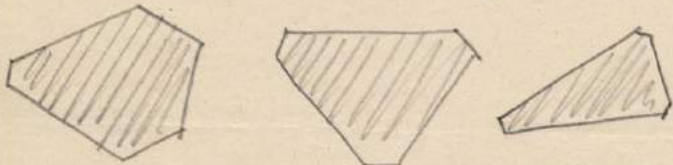
Anfertigung
normaler Rechtecke



Abweichungen:

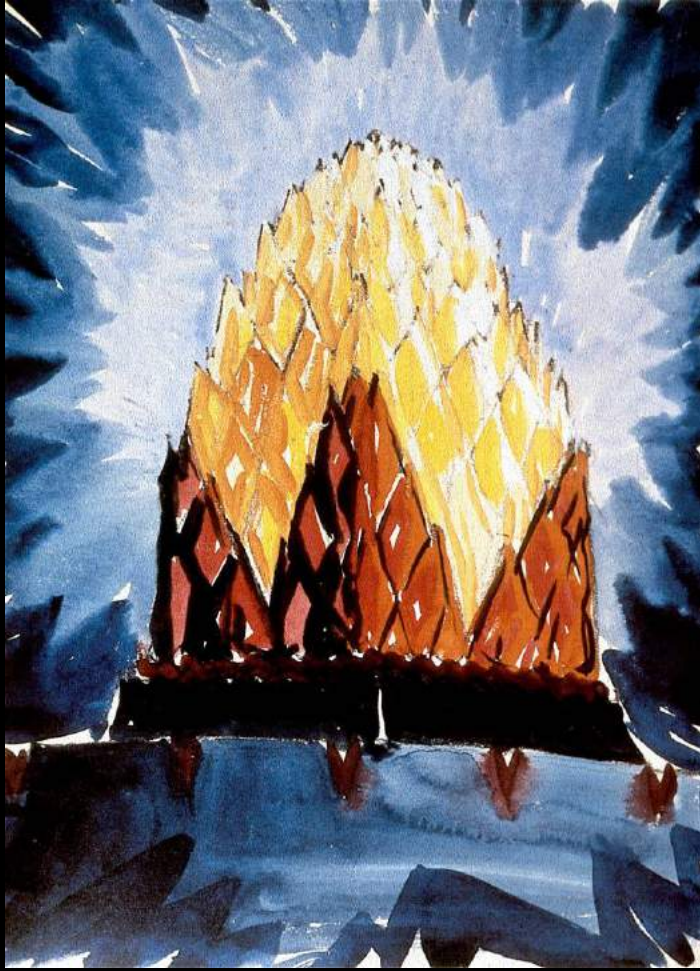


Schlechte Blöcke:



Bebauungsart Blockbau Blockbau
Um eine gewisse Bestimmtheit
zu sichern, feste Dispositionen
notig. Dichtere (geschlossene) städt.
Bebauung. Offene nur als vork.
Landschaftsbau berechtigt.

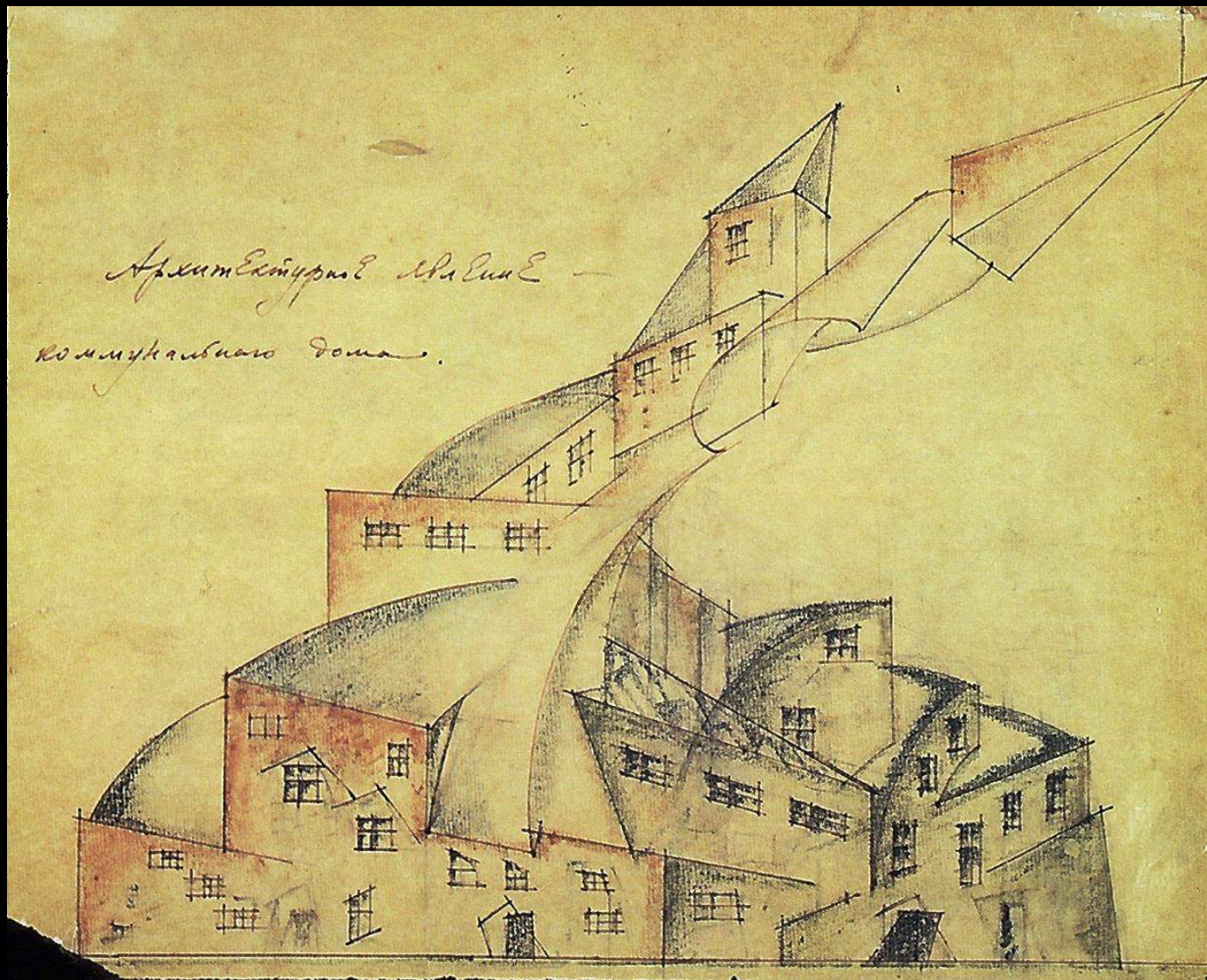
Wichtig! (Stadtgebiet) 3^m



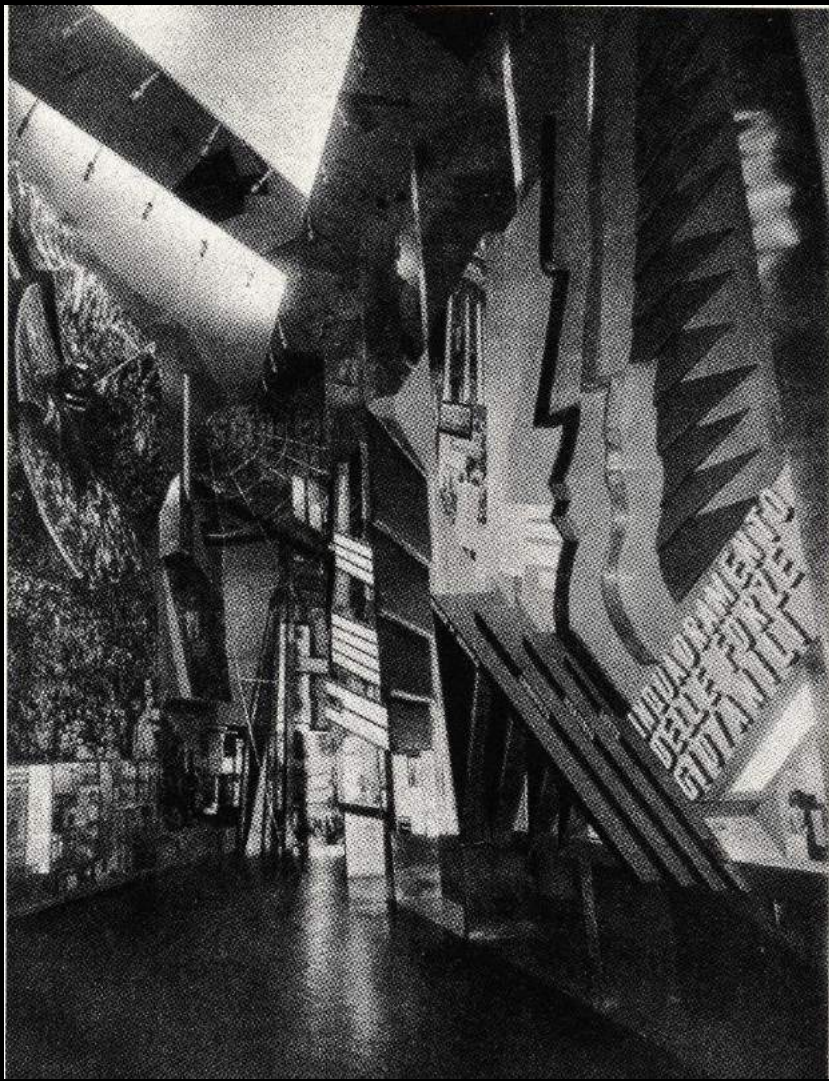
Hans Scharoun, projet de maison du Peuple, 1919;
projet d'édifice dans le centre de Gelsenkirchen, 1919.



Bruno Taut, *Alpine Architektur*, 1919.



Nikolaï Ladovski, projet de maison-commune, 1920.



Giuseppe Terragni, salle O à l'Exposition de la Révolution fasciste, Rome, 1932.
El Lissitzky, salle du pavillon de l'URSS à l'exposition Pressa, Cologne, 1928.



Étudiants membres de l'Union des architectes prolétariens, Moscou, 1929.
Moïssé Guinzbourg et la direction de l'OSA à la datcha d'Alexandre Vesnine, vers 1928.



Natja Catalan, Tibor Weiner, Philipp Tolziner, Konrad Püschel, Margarete Mengel, Lilya Polgar, Anton Urban – membres de la brigade architecturale de Hannes Meyer, Moscou, 1930.

Bruno Taut

24.
8.
34



ICH LIEBE
DIE JAPANISCHE
KULTUR



Bruno Taut, "J'aime la culture japonaise", 1934.
Maison Taut, Ortaköy, Istanbul, 1938.



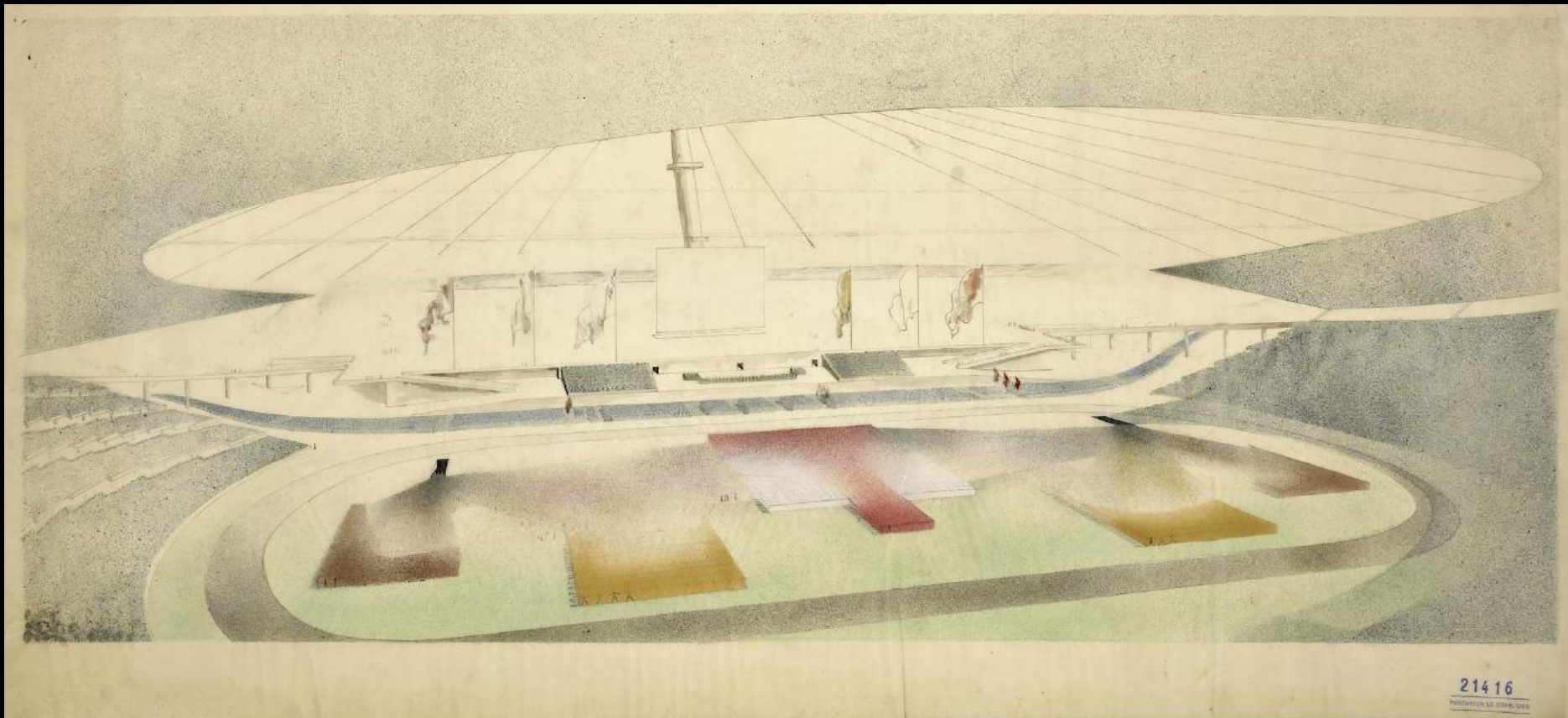
Walter Gropius et des étudiants de la Graduate School of Design,
Harvard University, vers 1940.

Ludwig Mies van der Rohe et des étudiants de l'Illinois Institute of Technology, Chicago, 1939.

LA CIUTAT DE REPOS I DE VACANCES

El problema de l'exode
de la ciutat, plantejant
per les multituds, exigeix
solucions de conjunt.

GATCPAC, projet de Cité de repos et de vacances sur la côte, au sud de Barcelone, 1931-1938.



Le Corbusier et Pierre Jeanneret, projet de Centre de manifestations populaires pour 100 000 participants, 1936.



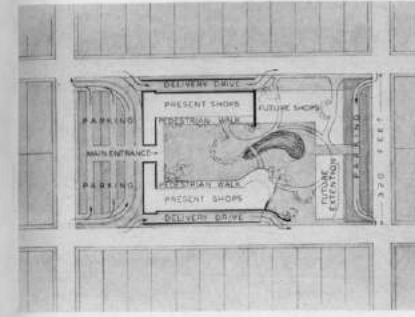
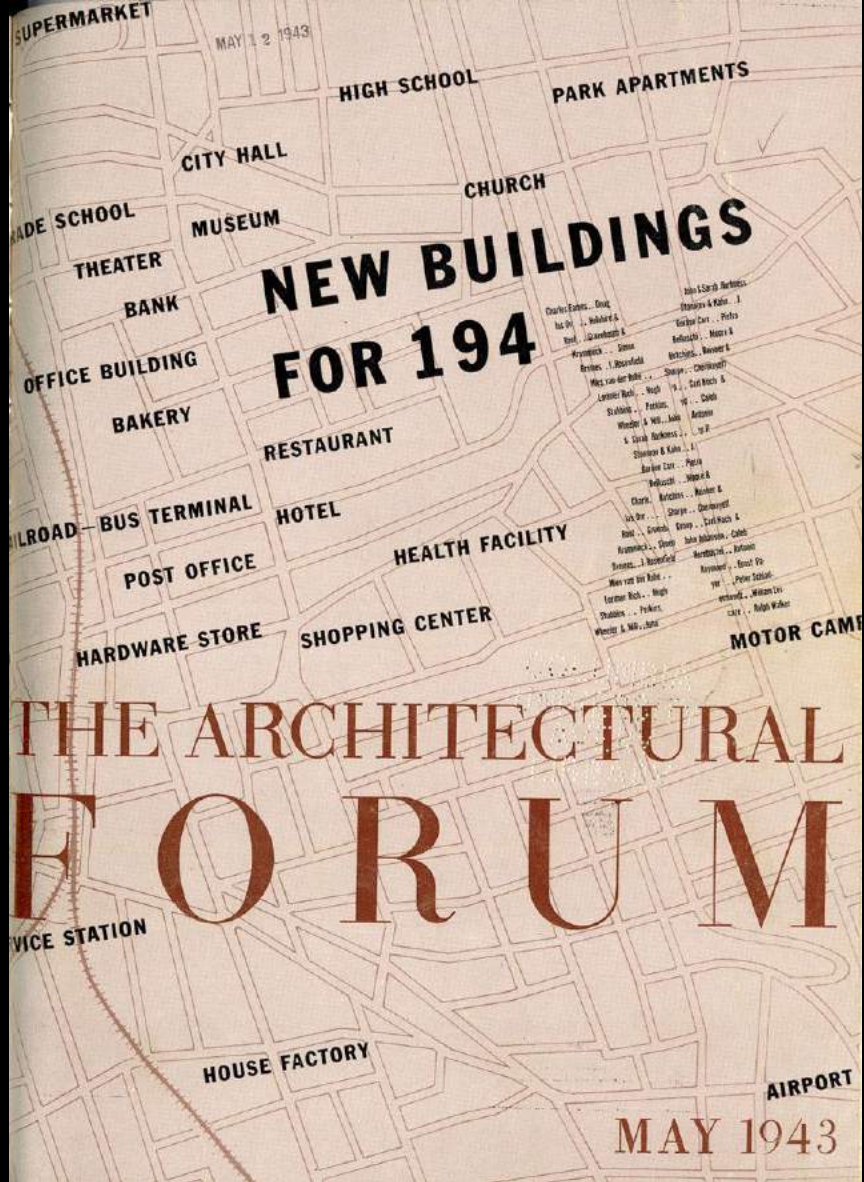
Henry Bernard, l'atelier d'architecture du camp de Stablack en Prusse orientale, 1941.



Fritz Ertl; Albert Speer; Szimon Syrkus, Konrad Wachsmann.



Le Generalplan Ost, ou les "Rechtliche, wirtschaftliche und räumliche Grundlagen des Ostaufbaus", 1940-1943.

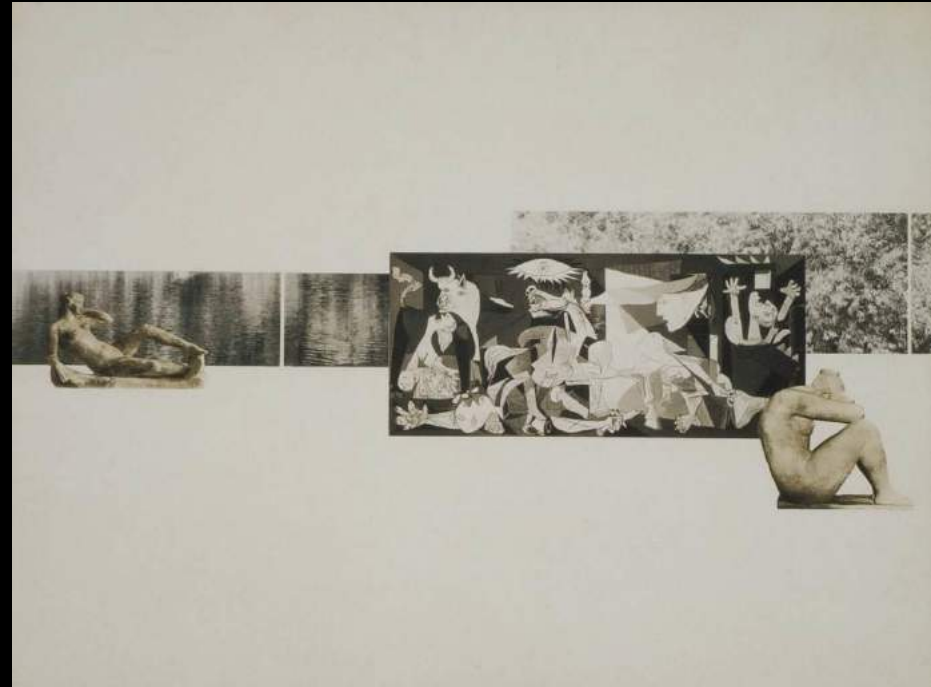


"What is wrong with the present neighborhood shopping center?
 "Stores are lined up on both sides of the street in an otherwise quiet residential section. Shoppers have to cross the street. Parking space is inadequate. There is no protection during rainy weather. Their signs are distracting.
 "How can shopping be made more inviting?
 "Shops could be grouped in one building surrounding a landscaped area, as in this scheme. With the exception of the main entrance the outside is modest in character. No advertising disturbs the appearance of the residential streets. Each end of the block has parking space and loading and unloading are carried on behind screen walls. For the shoppers there is a covered walk connecting all the stores, a restful atmosphere and protection from automobile traffic.
 "All necessities of day-to-day living can be found in the shopping center: post office, circulating library, doctors' and dentists' offices, and rooms for club activities, in addition to the usual shopping facilities. Shopping thus becomes a pleasure, recreation instead of a chore.
 "Larger centers could be built on the same principle, covering several blocks. Automobile traffic could be diverted around such centers or if necessary, under them."



MAY 1943

"New Buildings for 194X", *The Architectural Forum*, May 1943: couverture et centre commercial conçu par Victor Gruen et Gene Krummeck.



"New Buildings for 194X", *The Architectural Forum*, mai 1943:
hôtel conçu par Louis I. Kahn ; musée conçu par Ludwig Mies van der Rohe.



Roger Ginsburger.
Giuseppe Pagano.



Paul Nelson, Roger Gilbert , Charles Sébillote, hôpital franco-américain, Saint-Lô, 1946-52.
Paul Nelson, Frederick Gutheim, Louis I. Kahn, Anatole Kopp, Exposition des techniques
américaines de la construction et de l'habitation 1946-194X, Paris, 1946.

ART BY ACCIDENT

"collage" of torn and overlapping papers without being disturbed by the fact that the weather, which has reduced them to such a condition, has also rendered them illegible and therefore useless. The efficiency of a design as camouflage is the concern not of the amateur observer but of the technician. He, of course, must of all costs avoid being diverted into the dangerous delights of pattern-making. Flying experience is the only cure for this symptom from which, in the experimental days of camouflage, the majority of designers, and particularly those who had been trained as painters, not unreasonably suffered. In those early days camouflage would spend hours in following the outline of their pattern, making the line look more loose (or tighter) and the shapes more relaxed (or exhilarating). Certain designers at that time even developed as personal a pattern style that those who were familiar with it could recognize at moderate range a camouflage design as being the work of A or B. This may have been aesthetically sound but it was probably poor camouflage.

But faults such as these disappear with experience. To-day, after five years of full-scale experiment under active service conditions, our camouflage designers have almost perfected the technique of their science. The effects they seek are broader, the methods they use less elaborate. The already limited range of colours has been still further restricted, and over-ingenuity (which often means heavy maintenance costs) is discouraged. Unfortunates for the casual observer the price paid for such improvement in technical efficiency is the sacrifice of that exuberance and fantasy which for so many people constitutes the thrill of camouflage.

This visual thrill is apparent to any aesthetically experienced eye, but for the architect it is particularly sharp, for in camouflage he can perceive so poignant a combination of strangeness and familiarity.

Architects are now trained in precision and in the resolution of complex structures. Between the wars these qualities had crystallized into a sort of perfection. Complex, disappeared, form was meticulously almost automatically expressed, materials were left unmasked to explain themselves. Buildings, ever-gleaming, shapely, were draped and placed in contrast rather than merge with their surroundings. We, with its shortages, utility produced and general austerity approached this rigorous approach. Yet here, in the midst of war, is two-dimensional ornament of the most unostentatious kind, applied not to decorative structure, but to display. Solid is suggested where there is no recession hinted at where there is no projection. Beneath the rhythm of pattern, form seems to melt away. Here is strangeness indeed.

As unexpected as the patterns and the colours of camouflage, in the thirties architects had become accustomed to a serious restrictive palette—shades of white, blue and cloud grey, the pale and blood woods, the greyish and the dull glint of metal. From these the dark earthy colours of camouflage are as excitingly different as the sensitive turbulence of all things



that 18 in. squares of alternate white and black only become separately identifiable to the eye at a distance of about one mile. Therefore at bomb-aiming range—say five miles—shape of one colour would have to be at least 20 ft. across to read so different from its surroundings, and by moonlight the contrasting areas would have to be four or five times larger still if they are to be of any use.

Indeed, therefore, the designer is dealing with small isolated objects against a broken background, or is contending against close-range attack, small-scale and elaborate patterns (however pleasingly arranged) and a wide range of different but similarly toned colours (however sensitively contrasted) have more aesthetic than practical value.

These visual qualities which are so admired by the casual ground observer, can even be a danger. In fact it would be only a slight exaggeration to say that the more intense the aesthetic effect, the less successful is likely to be the camouflage. If the shapes are capriciously formed, then almost certainly the designer has been obsessed with pattern-making. If the colours are contrasted with unusually imaginative daring, then in all probability some of them have failed.

But, of course, technically bad camouflage can be very pleasant to look at, just so it is possible to admire upon a boarding the fortifications

In these days of substitute materials, camouflage patterns, which are already over-impregnated to prevent "discoloration" through the strongest instantaneous as they weather. Olive greens may advance to sulphur yellow or extend to a yellow brown as the earth with which it is compared to mix—brown creamy pink to Pimpernel, from black pipes unexpected tracks.



CAMOUFLAGE PATTERNS. Can there be any rational explanation of the striking similarity of camouflage patterns to this "painting-piece" by Jean Metzger, exhibited at the Museum of Modern Art in New York in 1941, and illustrated in the volume commemorating the exhibition? Is it possible to assume that artists of another age would have devised other camouflage shapes and colours in this way?



Hugh Casson, "Art par accident", *The Architectural Review*, septembre 1946. John Desmond Bernal.



Giancarlo de Carlo.



Georges Candilis.

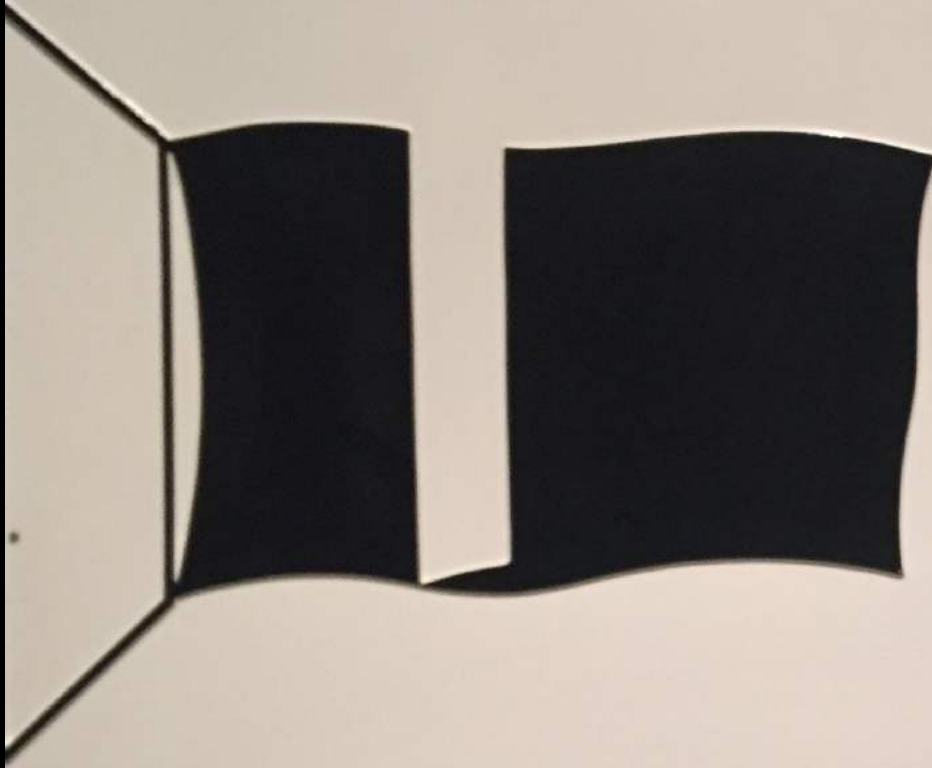


Prague : la place Venceslas en août 1968.



Ivan Stepanov, *Les Constructeurs*, 1967.

Amsterdam ..



tirage illimité

..Praha.. ..Mexico.. ..Berkeley.. 1968 ..69
..Berlin.. ..Nanterre.. ..Venise.. ..Paris.. ..Milan.. ..Bruxelles.. ..

Marcel Brodthaers, *Le Drapeau noir*, 1969.



Simone de Beauvoir, Jean-Paul Sartre et Che Guevara, La Havane, 1960.
Sartre parle devant les usines Renault, Billancourt, 1970.



Giancarlo de Carlo polémique avec les manifestants devant la Triennale de Milano, 30 mai 1968.

UTOPIA

e/o

Numero 25 del 27 Aprile 1969

RIVOLUZIONE

RICOMINCIAMO
IL STUDIO DELLA
FEDERA DI ARCO
LETTERA SU PIANO

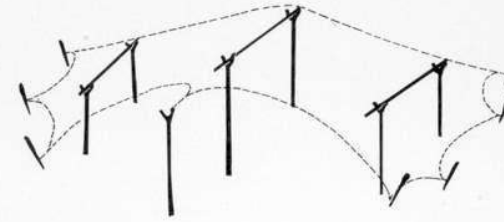
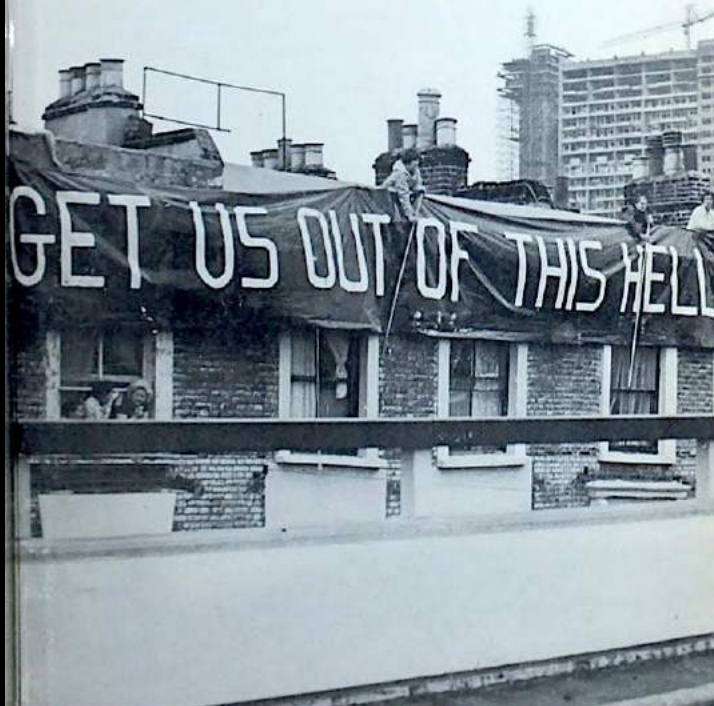
UNIONE
CONSERVARE
IL SOGNO
E IL TEMPO



a Pelican Original

After the Planners

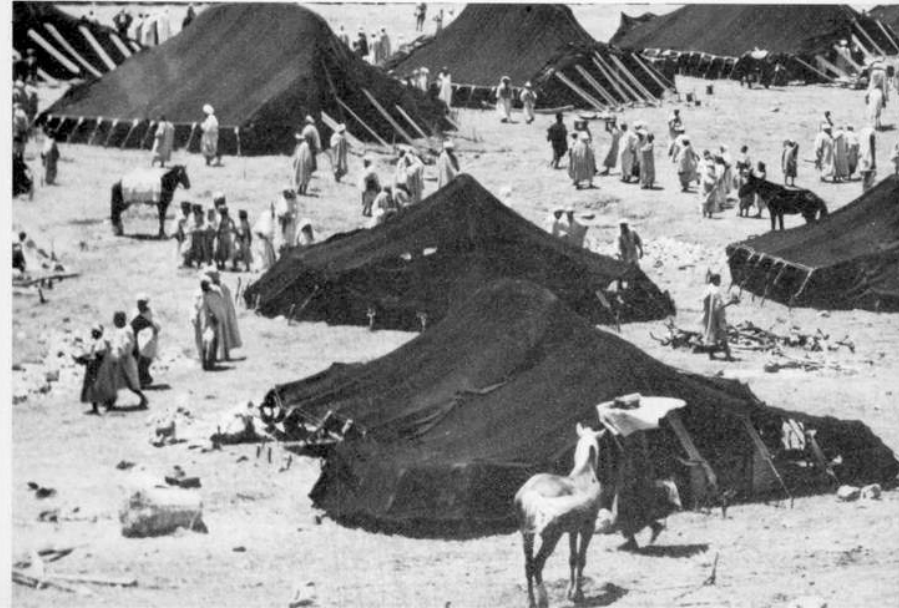
Robert Goodman



The diagram of a tent structure (right) is from J. Chapelle, *Nomades noirs du Sahara*.

46

47



Robert Goodman, *After the Planners*, 1972.

Architectures nomades dans Bernard Rudofsky, *Architecture without Architects*, 1964.



L'équipe de la 15e Triennale de Milan autour d'Aldo Rossi, 1973.



Nicolas Sarkozy invite les architectes à réfléchir sur le “Grand Paris” lors de l’inauguration de la Cité de l’architecture et du patrimoine, septembre 2007.



TYPICAL BLOCK-PLANS

All of these plans are sections of larger state-aided community developments, and are presented at the same scale for purposes of comparison. Corresponding dwelling-plans are illustrated on page 196.

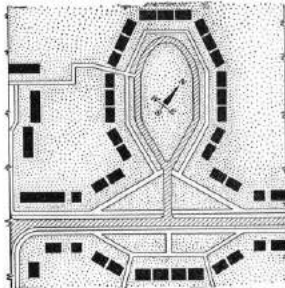
SCALE THROUGHOUT = $\frac{\text{Scale in Feet}}{1000' = 1"}$

ROW HOUSES

WELWYN, ENGLAND

A typical cul-de-sac in a development of 200 small houses, put up by the local government.

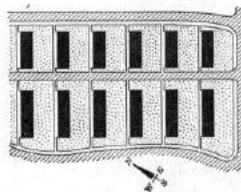
Stories: 2
Dwellings per acre: 12
See Plates 1 and 6



ZÜRICH: NEUBÜHL

Open-row houses in a super-block, part of a community of 195 dwellings put up by a co-operative society.

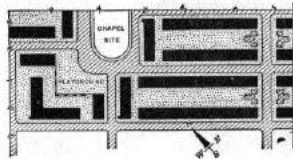
Stories: 2 (3 in other sections)
Dwellings per acre: 16
See Plate 39



ROTTERDAM: KIEFHOEK

Slum rehabilitation within the old street-plan, in a development of 300 minimum houses put up by the city.

Stories: 2
Dwellings per acre: 30
See Plate 13

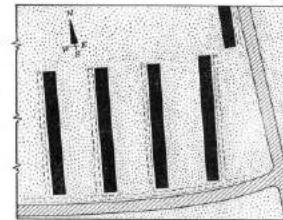


TYPICAL BLOCK-PLANS

APARTMENTS

BERLIN: SIEMENSSTADT
Oriented single-row planning in a super-block with central open space, in a development of 1800 dwellings, by a municipal housing society.

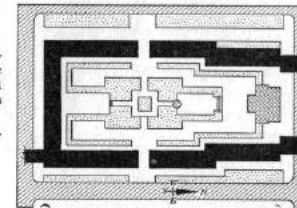
Stories: 4
Dwellings per acre: 32
See Plates 1 and 27, and p. 179



VIENNA: KARL MARX HOF

Part of a large apartment complex, which includes complete community equipment, erected by the city government. It has 1,400 dwellings.

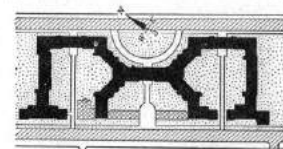
Stories: 4 (5 in some other sections)
Dwellings per acre: 29
See Plate 41



LONDON: OSSULSTON ESTATE

Part of a central slum-clearance project, erected by the County Council, and containing 480 dwellings in all.

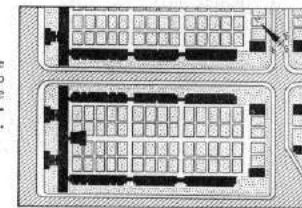
Stories: 5
Dwellings per acre: 52
See Plate 5

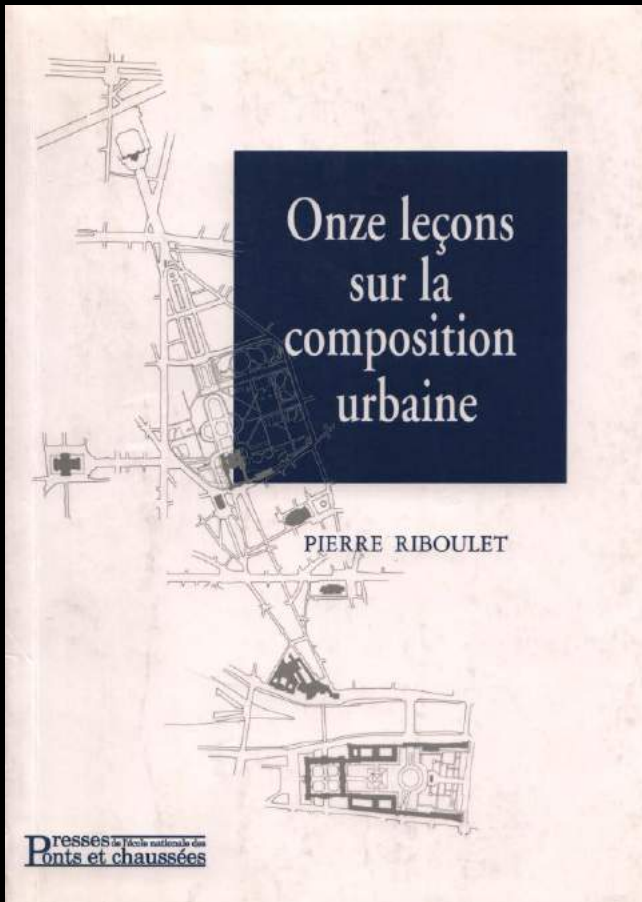


PARIS: PLESSIS-ROBINSON

Part of a complete satellite town of 2600 dwellings, put up by the Housing Office of the Seine Department. Each apartment has an allotment garden.

Stories: 4
Dwellings per acre: 29
See Plate 21





Pierre Riboulet, *Onze leçons sur la composition urbaine*, 1998.
Lucien Kroll, ensemble d'habitation conçu avec les habitants, vers 1990.

ARCHITECTURE AND MEMORY

Umberto Eco



1. Ernest Gowen, *Geography Pages*, 1974.

Umberto Eco, "Architecture and Memory", *Via*, n. 8, 1986.



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Robert A. M. Stern, Bibliothèque George W. Bush, Dallas, 2013.

Barack Obama remet à Billie Tsien et Tod Williams la médaille présidentielle pour les arts et les humanités, Washington, DC, 2013.