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

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

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

Provide that place.

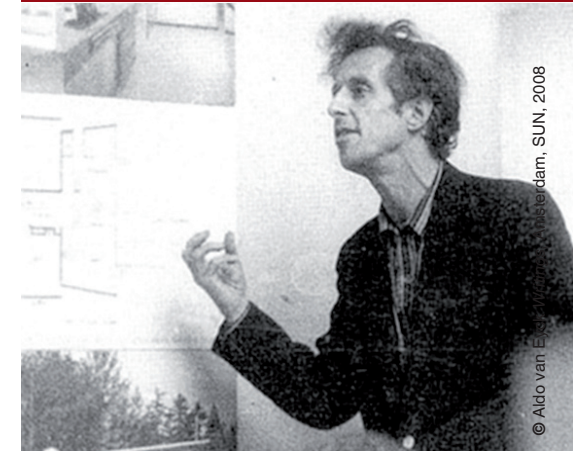
Is man able to penetrate the material he organizes into hard shape between one man and another; between what is here and what is there; between this and the following moment? Is he able to find the right place for the right occasion?

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

Make of each a place; a bunch of places of each house and each city, for a house is tiny city, a city a huge house.

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From “Place and Occasion”, in *Writings*, ALDO VAN EYCK



Regarding Aldo Van Eyck; The enigma of size. Urbino, 1979

Maria Rubert

In 1976 in the city of Urbino, Giancarlo de Carlo set up the International Laboratory of Architecture and Urban Design (ILAUD), the first workshop of its kind for architects from across Europe. For de Carlo and the other architects assembled in what was known as Team 10, the new lab represented a chance to spend the month of August pooling their energies and putting their ideas into practice by focusing on a common project. It was also a pretext for expanding upon the shared preoccupations and designs of the *Congrès internationaux d'architecture moderne* (CIAM)—to which they were all very much indebted—by contributing historical context and new layers of complexity and collaboration.

During the summer of 1979 Peter Smithson and Aldo van Eyck served as the ILAUD's Visiting Critics. Of the two, Smithson is better known today, thanks to his extraordinary intuition and organizational skills and to the authority of his collaborator and wife Alison Smithson. The Smithsons' manuscripts have, for the most part, found publishers, and a number of their designs have been widely disseminated, among them the Golden Lane Estate, The Economist building in London and their plan for Berlin.

Aldo van Eyck remains far less recognized, on the other hand, and he has a notably different profile. His writings are more complex and poetic, his architecture subtler, more subdued. Van Eyck's approach to urbanism and the historical imperatives of his time—namely the rebuilding of postwar Europe—was more functional, and in its own way, more belligerent.

I can still recall the effect his lecture, “The Enigma of Size,” had on us that summer, one of great puzzlement. His presentation seemed at the time a random collection of pointed observations, a travelogue, something wholly foreign to architecture as we then understood it, and we simply weren't prepared to assimilate what he was trying to tell us. But today, thirty-odd years on, it seems to me that his intuitions, preoccupations and designs remain as provocative as ever. Van Eyck, the humanist, the anthropologist, the artist and poet continues to astonish us with his intricate and challenging writings, to make us think and smile with his brilliant maxims. He moves us equally in the orphanages, the churches and the “playgrounds” with his singularly unrestrained and probing outlook upon the city. The city understood as an oversized household.

Translation: Philip Kay

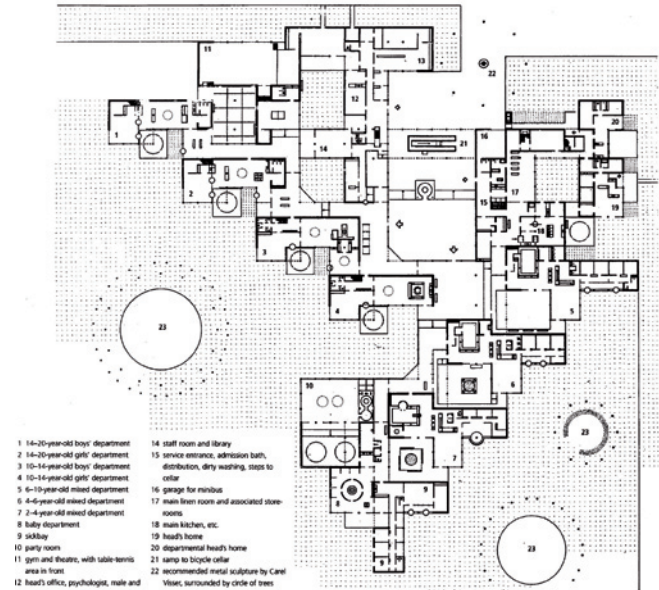
A propòsit d'Aldo Van Eyck; The enigma of size. Urbino, 1979

<https://upcommons.upc.edu/video/handle/2099.2/2053>

A la ciutat d'Urbino, Gian Carlo de Carlo va organitzar el primer workshop internacional d'arquitectes europeus: l'Illaud (International Laboratory of Architecture and Urban Design). Una ocasió per posar en comú i practicar, entorn a un projecte, els temes que preocupaven als arquitectes agrupats entorn del Team X. Una excusa per, durant un mes -agost-, seguir d'una altra manera les discussions i intencions del grup d'arquitectes que se sentien deutors del CIAM, però amb el compromís d'ampliar horitzons incorporant-hi context, història, complexitat, participació, etc.

El curs 1979, els Visiting Critics i conferencians de l'Illaud van ser Peter Smithson i Aldo Van Eyck. Smithson és més conegut, gràcies a la seva gran intuïció i a la capacitat organitzativa i l'autoritat d'Alison. Els seus manuscrits han estat publicats i té bona part del seu arxiu divulgat. Golden Lane, l'Economist a Londres o la seva proposta per Berlín formen part de la iconografia de referència. Aldo Van Eyck és més desconegut. Els seus textos són més complexos, més poètics. La seva arquitectura és més callada, més subtil. La seva actitud davant el moment històric -la reconstrucció europea- respecte a l'urbanisme, més funcional, més bel•ligerant. Sens dubte, té un altre perfil.

Recordo l'impacte que ens va causar la seva conferència "The enigma of size". No entenem què ens estava explicant. Ens semblaven, llavors, uns comentaris aguts, una passada de diapositives dels seus viatges; alguna cosa aliena a l'arquitectura. Trenta anys després, em sembla que les intuïcions, interessos i projectes de Van Eyck segueixen allà, tan interessants com llavors no vàrem saber comprendre. El Van Eyck humanista interessat per l'antropologia, per l'art, poeta, sorprèn en els seus complexos i difícils textos, fa pensar i somriure en les seves brillants màximes i aforismes. Emociona a l'orfenat, a les esglésies i en els "playgrounds". Una mirada particular, lliure i curiosa a la ciutat, entesa com una gran casa.



1.2. Burgerweeshuis (orfenat municipal) a Amsterdam (1955-60)
1.2. Burgerweeshuis (Children's Home) in Amsterdam (1955-60)

