

**ANA TOSTÕES**, PhD, architect, architecture critic and historian, chair of Docomomo International and editor of the *Docomomo Journal*. Full Professor at Técnico, University of Lisbon, where she is in charge of the Architectural PhD programme. Invited professor at universities worldwide.

She has a degree in Architecture, a Master's degree in History of Art with a thesis entitled *Os Verdes Anos na Arquitectura Portuguesa dos Anos 50* (FAUP, 1997), holds a PhD on culture and technology in Modern Architecture (*Idade Maior*, FAUP, 2015, awarded with the *X BIAU Prize 2016*).

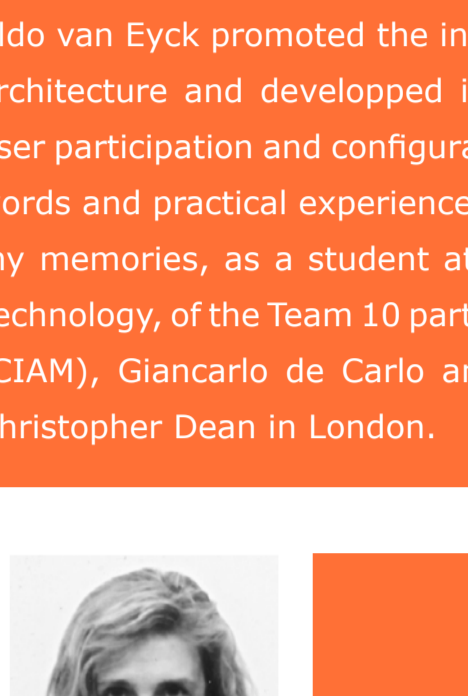
Her research field is the critical history and theory of contemporary architecture, focusing on the relationship between European, Asian, African and American cultures.

On this topic, she has published books and essays, curated exhibitions, organised scientific events, coordinated research projects, supervised theses, taken part in juries and committees, and given lectures worldwide.

She coordinated the research project *Exchanging World Visions* published and awarded the Gulbenkian Prize 2014, and currently coordinates the research project *Cure and Care\_the rehabilitation*.

#### ARCHITECTURE AS A LANGUAGE WITH EMOTIONAL IMPACT

From Aldo van Eyck (1918-1999) to Pancho Guedes' (1925-2015) works and thoughts, this lecture aims to look at an uncommonly critical attitude against the common bureaucratic functionalism in force, developing an authentically modern and human architecture. With parallel paths, sometimes crossed, they were both part of Team X and they both defined architecture as the "built meaning", recalling its multiple meanings, languages and responsibilities: "I claim for architects the rights and liberties that painters and poets have held for so long" (Guedes, 1950s). Aldo van Eyck, from the studies on the sub-Saharan Dogon region to the PREVI proposals in Peru, and Pancho Guedes, from the survey on the Mapogga doors to his surrealist approaches in Mozambique, give examples of the metamorphosis process, on how the modern project got elasticity, creativity, endurance, and finally feeding the utopia. This lecture aims to reveal how these two minds envisaged architecture as a language with an emotional impact and a social and cultural scope, as the primary visual medium with which human society expresses and reveals itself, conceiving architecture as dialogue, designing buildings as means for creating relations between people rather than as an end in itself.



**HUBERT-JAN HENKET** (1940), emeritus professor of the Delft and Eindhoven Universities of Technology in the Netherlands, is the founder (1988) and honorary president of DOCOMOMO International. In 1969 he graduated cum laude with Aldo van Eyck as his mentor in Delft and worked in Helsinki and London from 1970 till 1976. In that year he started his own practice, since 2010 known as BiermanHenket architects. His portfolio includes the restoration of sanatorium Zonnestraat (with Wessel de Jonge), the Gerrit Rietveld Art Academy in Arnhem and the supervision of the Berlage Stock Exchange in Amsterdam, the Dudok Institute Neerlandais in Paris and Amsterdam Airport Schiphol (1995-2008). Among others he designed the Dutch Embassy in Bangkok an several musea such as "de Fundatie" in Zwolle. He has written the book "Waar Nieuw en Oud Raken" (2013) and edited with Hilde Heijnen "Back from Utopia" (2002).

#### THE IN-BETWEEN REALM;

**Some memories of Aldo van Eyck and other Team 10 members in the 60's.**

Team 10, a loose bond of likeminded architects, from the 1950's till the early 80's, formed a reaction against the rationalist approach of CIAM. One of the protagonists Aldo van Eyck promoted the introduction of imagination, reciprocity and relativity in architecture and developed ideas about twin phenomena, the in-between realm, user participation and configurative design. He used his poetic gift to weave thoughts, words and practical experience into magical inspiration. In this paper I will tell about my memories, as a student at the faculty of architecture of the Delft University of Technology, of the Team 10 participants Aldo van Eyck, Jaap Bakema, Cor van Eesteren (CIAM), Giancarlo de Carlo and in the early 70's of Reima Pietila in Helsinki and Christopher Dean in London.

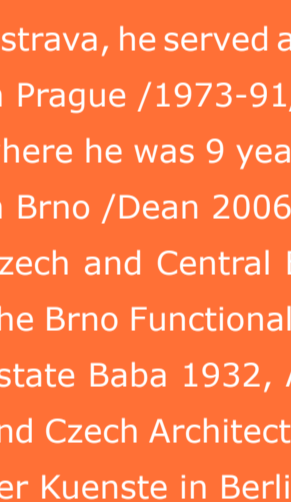


**LIANE LEFAVRE**, a Canadian and an Austrian, is o-Professor (Professor Ordinaria) of Architectural History and Theory at the University of Applied Art in Vienna Austria, now retired. She completed her undergraduate degree at McGill University and her doctorate at the University of Utrecht. Her writing and research relates to two formative modern periods: first, from the Renaissance to the end of the Enlightenment, and second from the late nineteenth century to the present. She coined, with Alexander Tzonis, her partner in work and in life since 1972, the concept of Critical Regionalism, inspired by the wide-ranging aesthetic, historical, political and environmentalist writings of Lewis Mumford and they have published widely on the topic of critical regionalism as a global phenomenon, in English, Spanish, Portuguese, French, Greek, German, Chinese and Japanese. She is a member of the board of *The Journal of Architecture* (Royal Society of Architects, London), and she has been on the boards of *Design Book Review* (Berkeley), and *Archithèse* (Zurich) and *Architecture* (New York), *Architect's Newspaper* (New York) *Cahiers de la Recherche* (French Ministry of Culture, Paris). Her latest book, published in 2017, is *Rebel Modernists*.

#### ALDO VAN EYCK AND THE POSTWAR AMSTERDAM PLAYGROUNDS.

##### An Urban Metamorphosis

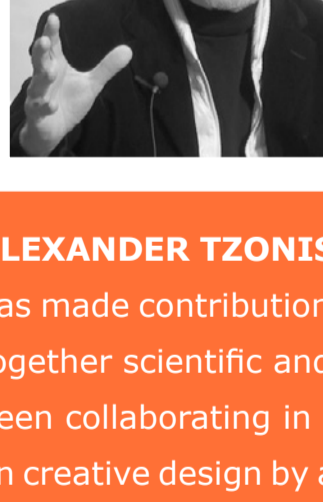
In the period immediately following World War II, Amsterdam became the site of a remarkable phenomenon. Almost one thousand playgrounds built over the next two decades and each one was conceived individually, obsessively, down to the smallest detail by Aldo van Eyck. The play furniture was of elementary concrete or metal tubing and combined and recombined *in situ*, in relation to the configuration of each plot of land, like variations on a theme. Some of the earliest sites for these playgrounds were the plots of land left gaping in the wake of the Nazi occupation of The Netherlands, especially in the 17<sup>th</sup> century Jordaan (part of Amsterdam). Although Amsterdam was not bombed during the war, the houses that had been left vacant by their occupants after being sent to the death camps, were demolished by their neighbours, reportedly for firewood. Soon the playgrounds spread all over the city, into the 19<sup>th</sup> century Amsterdam urban fabric, and eventually into the new garden cities to the West of the city. This intense involvement left an indelible mark on the young architect, fresh out of architecture school in Zurich. Through it, Van Eyck worked out the highly idiosyncratic architectural language that went on to shape his entire oeuvre. These playgrounds left as much of a mark on Amsterdam as they did on their designer. Still commonly referred to as the "Aldo van Eyck playgrounds," they shaped the city's collective memory and identity. Noteworthy as they were individually, however, these playgrounds are even more so when taken as a whole, as an example of urban planning. As such it represented an unprecedented kind of public place: not a square, not a boulevard, not a park but, rather, a polycentric public place, bottom=up and top down, rooted in the small interstices of the city as vast as the city itself. How people, ideas and politics came together to create a new kind of public space - polycentric, interstitial, participatory - is the subject of this talk.



**DAMJAN PRELOVŠEK**, born on 18 February 1945 in Ljubljana, where he finished grammar school in 1965. He studied history and history of art at the University of Ljubljana. After his graduation in 1969 he spent one year in Vienna as holder of the Herder post-graduate scholarship. He took his doctor's degree in 1977. Since 1971 he has been employed at the Slovenian Academy of Sciences and Arts - the France Stele Institute of Art History. He has often made study trips to Italy, Austria and Germany. In 1990, 1991 and 1996 he lectured as visiting professor at the University of Salzburg and in 1992 at the Middle European University in Prague. Since 1992 he has been a regular member of the European Academy of Science and Art, domiciled in Austria. From 1998 to 2002 he was posted as Ambassador of the Republic of Slovenia in the Czech Republic. 2008 he became to be honoris causa of the High School of Applied Art in Prague. His main field of research is the history of architecture from the baroque to the modern, times especially the work and life of the Slovenian architect Jože Plečnik, about whom he published some books in Slovenia and abroad.

#### JOŽE PLEČNIK – Architectura Perennis

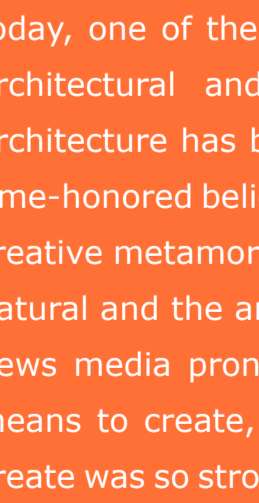
Plečnik's life story is extraordinary: from being a cabinetmaker apprentice with a less than adequate general education, he developed into a master of architecture with an extraordinary sense for material and form. He came to Vienna as a factory worker in the furniture industry and would probably have remained one, had not his younger brother Janez, a medical student, joined him in the capital of the Hapsburg Monarchy. This encouraged Plečnik to follow an academic career as well. Even though he was rejected by the School of Arts and Crafts of the Austrian Museum of Art and Industry, he was accepted by Otto Wagner at the Academy of Fine Arts, who recognised in him a talented draughtsman with a vast creative imagination. The time of celebrity architects and their extravagant "l'art pour l'art" is starting to bore us. All this contributes to increasing the significance of Plečnik's art, which drew from the healthy foundations of the European classical tradition and preserved the human element even in the most monumental tasks. Throughout his life, Plečnik dealt with fundamental architectural topics, to which he brought novel and unique solutions, which attracted great contemporary interest. He was an avid supporter of the tradition of the European humanism. His architecture is full of unusual ideas, turns and proportions; it is never dull and is always full of life.



**VLADIMÍR ŠLAPETA** was born in Olomouc /Moravia/, graduated in architecture at the Czech Technical University ČVUT in Prague. After short architectural practice in Ostrava, he served as a Head of Architecture Dpt. of the National Museum of Technology in Prague /1973-91/. After the Velvet revolution he became professor at the ČVUTm where he was 9 years Dean of Architecture, later also at the University of Technology in Brno /Deane 2006-10/. He prepared around 40 exhibitions and published books on Czech and Central European Architecture / Czech Functionalism - AA London 1987, The Brno Functionalists, Bata - architecture and urbanism 1910-1950, The Werkbund Estate Baba 1932, Adolf Loos and Czech Architecture, Neues Bauen in Breslau, FLW and Czech Architecture, Jan Kotěra, Adolf Benš etc./ He is a member of the Akademie der Kuenste in Berlin and he lectured in Europe, North and Latin America, Japan and Australia.

#### PLEČNIK AND PRAGUE

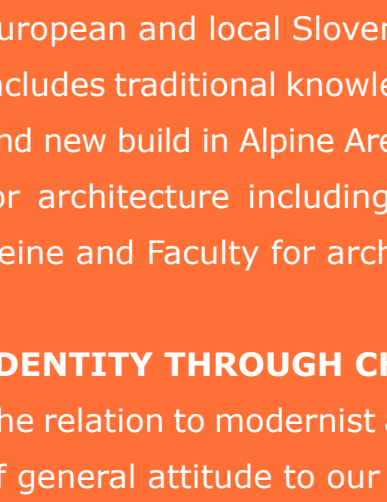
Jože Plečnik worked regularly in Prague as a professor from 1911 to 1921, later on distance from Ljubljana /and during summer on building-sides/ till 1933, when he was engaged in the reconstruction of Prague Castle for residence and office of President T.G.Masaryk. His works appeared in Bohemia, thank to his friend Jan Kotěra from 1900 onwards. He certainly went through both good and bad time here, but he was by no means a man who cared for official success, however his activities in Prague cannot be regarded only as an episode. Although Czech architecture between two world wars drunk with phenomena of the international Avant-guard, went in different directions, and only a few Plečnik's students followed in their master's footsteps, he represented for all his students the highest moral and artistic authority. His architectural heritage in Prague, however, even after 90 years is by no means history. His strong individual architectural language still has much to say to present and future generations.



**CLAES CALDENBY** is an architect and architectural historian. He is professor emeritus in Theory and history of architecture at Chalmers university of technology in Gothenburg. He has also been one of the editors of *Arkitektur*, the Swedish review of architecture, since 1977. As an architectural historian he has specialized on Swedish post-war architecture. He has edited and contributed to books like *Asplund* (1985), *Sigurd Lewerentz: Two churches* (1997), *20<sup>th</sup> century architecture: Sweden* (1998) and several others in Swedish. Altogether he has written some 80 books and 800 articles.

#### ARCHITECTURE AND SOCIETY. THE CASE OF WHITE ARCHITECTS.

The office of White architects was founded in 1951 with the outspoken ambition to work for the rapidly expanding public sector in post-war Sweden, designing housing, schools and hospitals. From the beginning it was based on team work and quite early on it was owned by the employees. Following an economic crisis in the early 1970s the profile of the office was widened to clients from the growing private sector. Today the office has over 900 employees and 12 offices in Sweden and abroad. Specializing in the social and ecological sustainability now in demand White architects claim to produce "a desirable, democratic architecture that empowers people".



**ALEXANDER TZONIS** is an architect, educator, researcher, designer, and author. He has made contributions to architectural theory, history, and design cognition, bringing together scientific and humanistic approaches in a rare synthesis. Since 1975 he has been collaborating in most projects with Liane Lefavre. Tzonis is known for his work on creative design by analogy, the classical canon, history of the emergence of modern architecture, and introducing and elaborating the idea of Critical Regionalism. In 1981 he was appointed Crown Professor of Design Methodology at Delft University of Technology, Netherlands where he founded in 1985 "Design Knowledge Systems", a multi-disciplinary research institute on Architectural Cognition. He has held visiting professorships at Technion, Israel, (1985), MIT, (1996), National University of Singapore, (2006, 2007), Collège de France (2003). In 2009, he was appointed Professor of Architectural Theory at Tsinghua University. Among his books, *The Shape of Community*, co-authored with Serge Chermayeff, (Penguin, 1972), *Towards a Non-Oppressive Environment*, (IPress, 1972), *Hermes and the Golden Thinking Machine*, a authored story, (MIT, 1990), *Le Corbusier*, (Universe, 2001) and among the books co-authored with L Lefavre, *Classical Architecture* (MIT, 1986, translated in seven languages), *Aldo van Eyck, Humanist Rebel* (010, 1999), *Emergence of Modern Architecture*, (Routledge 2004.) Their latest book on 'critical regionalism' *Architecture of Regionalism in the Age of Globalization*, (Routledge, 2011, Tzonis was General Editor of the multi-volume *Garland Architectural Archives*, one of the largest architectural publishing projects in history Among the several major international symposia that Tzonis conceived and organized: *The German Werkbund*, (1980, Harvard University), *Automated Based Creative Design*, (1992, TUDelft, Lustrum), *The Mediterranean Landscape*, and *The Mediterranean City*, Mishkenot Sha'ananim, Jerusalem, *Value Learning in a Changing World*, 1993, and *The Spiritual in Architecture*, 2000, both hosted by Her Majesty Queen Beatrix at the Royal Palace, Amsterdam. The latest book by Tzonis with Lefavre is *Times of Creative Destruction*, Routledge, 2017.

#### IN TIMES OF CREATIVE DESTRUCTION, THE STRUGGLE TOWARDS A NON-OPPRESSIVE ENVIRONMENT

*Looks like this place could use*

*A bit of misbehavior*

*We take what we want ...*

*We got all the ways to be*

*So many ways to be wicked*

(Dove Cameron, Sofia Carson, Booboo Stewart and Cameron Boyce, 2017)

*In Times of Creative Destruction, the Struggle Towards a Non-Oppressive Environment,* a concise reflective view over the years that followed the end of World War II till today, one of the most seminal and dramatic epochs of wicked 'metamorphosis' in architectural and environmental history. Of all human products, traditionally architecture has been referred to as the most serene and stable. In contrast to this time-honored belief, in our epoch, architecture appears as driven by an unprecedented creative metamorphosis, supporting by new ways of living, confusing inseparably the natural and the artificial, bringing about the possibility of a 'third ecology'. Thus, the news media pronounced: Never had architects at their disposal such profusion of means to create, financial, technological, and legal. Never, the desire of clients to create was so strong, never was such a desire for daring first-time 'star' constructions, (prize-winning master-pieces,), a cornucopia of 'star' buildings by 'star' architects attained by 'star' developers. Yet, at the same moment, as if we lived in two separate universes, equally credible news media announced that for all this creativity, this architectural affluence led to environmental poverty, to unanticipated, intractable, and very often irreversible destruction not only of ageing buildings but also of community and diversity of cultural, social and ecological. Why this inequality? How did it happen, and in such a brief time? It all started when ...



**ŠPELA VIDEČNIK** and **ROK OMAN**, both graduates from the Ljubljana School of Architecture and London's Architectural Association, established OFIS arhitekti in 1996. Its international team is based in Ljubljana and Paris. Since its creation, the practice has been investigating space relations in different scales and context. Their build work is represented by various programs from public, sport, cultural and religious buildings to single and multiple housing. Most of their work is result of winning competitions, including their internationally completed construction of a student residence on Route des Petits Ponts in Paris and Football Stadium Bate Arena in Belarus. Their academic research combines different interests and curiosities. They investigate European and local Slovenian identity in contemporary architectural language, which includes traditional knowledge of their vernacular buildings into revitalisations, conversions and new build in Alpine Area. They teach, run studios and workshops in various Schools for architecture including Harvard Graduate School of Design, ENSA Paris Val de Seine and Faculty for architecture in Ljubljana.

#### IDENTITY THROUGH CHANGE

The relation to modernist architecture in Slovenia should be understood in the context of general attitude to our half past history. In the rapid transition from our socialist system towards something better, the public denied the values connected with the regime, culture and ideology between the Second World War and our independence. Therefore evaluation of modernist architecture is mostly due to the fact, that private and public sector has no awareness of its quality. Bringing the discourse of modernism and pointing the values towards general public will be specially important in the next few years, when architecture from that period reached the age and point that renovation or regeneration is needed.

Through our practice in OFIS we touched several extensions, renovations, refurbishments and conservation connected with modernist architecture. With both clients from private and public sector we tried to face their new needs, limited budget and to create contemporary architecture in a dialogue with the existing. We could mention several interventions, ranging from public such as the Maribor Football Stadium, and refurbishment of the primary school ground-floor that was built by the architect Emil Navinšek, to small scale residential projects. Hopefully we managed to open the eyes also to general public and users and prove that existing modernist qualities can be appreciated and kept together with creating spaces of tomorrow.