# INTRODUCTION

*Introduction*
*Different architectural positions, process as a common ground*
*by Susanne Komossa*

*Winy Maas; interview by Susanne Komossa*
*Profession architect: insight into the spatial consequences of building and the capacity to dream the future with a technical understanding.*

***Introduction***

*The Faculty of Architecture, Delft University of Technology is renowned around the world for its open and innovative approach to architecture in general and architectural design especially. Considerable numbers of Erasmus and International students join every year the master's programme*

*Due to student revolts of the early 1970s (and the faculty's engineering background) studio teaching focuses foremost on the design process within the so-called 'project education', which the student and later on, the practising architect, subsequently and decisively follows. Within this process the consistent argument is considered more important than the actual architectural form. Or in other words, 'style' of whatever master architect is not the central issue, but instead the question how the student of architecture is able to develop a coherent position based on a working method of relentless enquiry and investigation, elaborating this into attractive and challenging design proposals and ultimately how to find ways in which s/he is able to link this to developments in society and the actual practice of architecture* [1]*. The focus on process also enhances the idea of continuous change, innovation and transformation. Starting with this assumption architectural models and design are not fixed or static entities but subjected to an ongoing process of questioning and change. In the words of Jane Jacobs 'Truth is made up of many bits and pieces of reality. The flux and change in itself is of the essence. Change is so major a truth that we understand process to be the essence of things.'* [2]

***A process oriented approach as a common ground***

This open, process-oriented approach could be regarded as leading to a 'architecture without qualities' [3]. It carries a double-faced nature. On one hand it made it very easy to relate teaching architectural research and design to practise heading for several aims. For example, during the 1980s, findings developed within the Architecture faculty were directly implemented into the planning and design practise of urban renewal in Amsterdam and Rotterdam. Districts (or neighbourhoods) like the Oude Westen in Rotterdam were considered as 'laboratories', where a variety of methods and approaches could be tested in terms of typo-morphological research in particular and based on the rediscovery of the historical city as the actual body of architectural knowledge and instruments. Later on, during the 1990s municipalities working on the restructuring of former harbour and industrial areas, but also in the case of the development of suburban Vinex sites [4], also carried out this tradition of experiment and renewal, as represented by the work of Dick van Gameren for the Vinex site of Ypenburg for instance. Moreover, within this framework, other commissioners, like school boards and professional real estate developers acted likewise having an eye for experiment and innovation.

Additionally, this whole development during the 1980s and 1990s was accompanied by broad discussions in public and



DELFT LECTURE SERIES ON

*Susanna Komossa*

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# DIFFERENT ARCHITECTURAL POSITIONS, PROCESS AS A COMMON GROUND

architectural magazines, architectural and urban design competitions organized for example by the Rotterdamse Kunststichting resulting in the Architecture International Rotterdam, AIR competition for De Kop van Zuid and the Müller Pier in Rotterdam, and the Oostelijke Havengebieden in Amsterdam.
The results of these discussions, competitions, experiments and voluptuous program of extending the existing housing stock rendered the Netherlands, i.e. Dutch architecture and specifically its architects once again [5] important, if we think of the architectural practises and designs of OMA/Rem Koolhaas, Neutelings Riedijk, KCAP, MVRDV, Mecanoo and their colleagues.
On the other hand, being so practical, operative and applied, methods of architectural research and design were never extensively theoretically underpinned and assessed in a comprehensive and critical way during the last two decennia.
One might state that this consistent and free and open-ended approach to architectural design seems to be challenging. However, in order to keep up the Delft and Dutch architectural design reputation in an *international*, even global academic environment, practising architects, researchers and educators at the Delft Faculty or Architecture need to write *theory* [6], in order to underpin and make their approach in a theoretical and methodological sense more explicit.

**Architectural Positions;**
***Current Delft approaches***
This short historical overview forms the background of the current *architectural design positions* to be distinguished at the Delft Faculty of Architecture. In fact, the architectural approaches outlined within this introduction have highly influenced architectural theory, history and design at the faculty not only during the past, but also as we can register them today. If we look at and study the architectural positions presented in 'Delft Lecture Series on Architectural Design' it becomes evident that the Faculty of Architecture has panoply of approaches with regard to its research and education in the design studios of the Bachelor and Master program.

***The Modernists***
To begin with, we can distinguish the group of researchers and designers who intend to critically investigate the *Project of Modernity*. The Twentieth century avant-garde has gained a central role in the faculty's history of teaching architecture. This tradition started with the appointment of Jo van den Broek, representing pre- and as well post-war Modernism, as a professor from 1947 to 1964. Combining this initially functionalist/modernist approach with the Architecture faculty's engineering tradition matched well. Subsequently, Jacob Bakema in 1964 and in 1966, Aldo van Eyck, Herman Hertzberger et-al. followed him. They were members of Forum and TEAM X who had entered from the 50's onward into a critical evaluation of CIAM principles. Van Eyck and Hertzberger developed during these years the *Structuralist* approach to architecture.

**Notes:**
01 - ' See also: Henk Engel, Susanne Komossa, Erik Terlouw, Architectuurfragmenten 2; De vraag naar stijl, Publikatieburo Bouwkunde, Delft, TUD 1995

02 - Jacobs, Jane; Systems of survival; A Dialogue on the Moral Foundations of Commerce and Politics; , New York Vintage/Random House 1994

03 - The term refers to Ulrich, the main figure in Robert Musil's famous novel 'Der Mann ohne Eigenschaften' (1930), who because of too many possibilities is not able to dedicate himself to a single one.

04 - Vinex' is the abbreviation of 'Vierde Nota Ruimtelijke Ordening Extra', a document dating from 1993 in which the Dutch Government decided to allow provinces and municipalities to define extension areas for new building within the vicinity of the existing cities. Basically the Nota's focus is on the planning of dwellings and new neighborhoods. The ambition was to build in total between 1993 and 2015 up to 635.000 new dwellings, preferably low rise housing in high density.

05 - After the local rationalism of Berlage, the Modern Movement during 1920ties and the 1950/60ties of van Eyck, Bakema and van Tijen

06 - 'Faced with this huge tsunami of unknown urban substance, the most important thing architects can do is to write new theory.' Rem Koolhaas, 'In search of authenticity' in: Burdett, Ricky, Deyan Sudjic, The Endless City, The Urban Age Project by the London School of Economics and Deutsche Bank's Afred Herrhausen Society, London / New York, Phaidon 2007, p.320

Additionally, during the 1970' and 1980's Max Risselada (and Bernhard Leupen) re-evaluated these legacies for example with studies like 'Raumplan versus Plan Libre ' [7], books on Hans Scharoun, the Smithons & Team X, the famous 'Plannenmappen' and exhibitions on the work of architects, which were considered to represent central positions in modernist architecture and its revision. Risselada developed plan analysis as a technique for selecting, documenting, describing, analysing and interpreting architectural designs. [8] Plan analysis as a method of documentation and analysis allows designs to be compared. Usually it focuses on *prototypical* designs or oeuvres of specific architects. *Plan analysis* as developed in Delft usually centers on those aspects of the architectural design that also arise during the actual design process as relatively independent 'layers of design' because they can be developed as separate layers within that process. These coordinated 'layers' together are assumed to form the architectural design. Aspects that form part of the design are: the nature and ordering of the *functional* program; the *material ordering* of the design in relation to *systems of measurement*, strength and tactile *properties of materials, routing* and *spatial* sequences. Additionally situation analysis seeks to determine how the design is embedded in a specific location, as well as how interaction between the specific location and the design is shaped. [9]

As said, this distinct line of thought in the Delft tradition of plan analysis represented by Max Risselada and Bernard Leupen [10] mainly focuses on the constituent 'layers' in architectural designs. In the 1970s and 1980s this group devised a variety of techniques for unraveling designs and making them readable – not only drawing techniques, [11] but also construction of scale models, exhibition concepts and layout techniques. In architecture practise Erik van Egeraat (EEA), Francine Houben (Meccano) and Dick van Gameren are off-springs of this 'school'. In the academic setting Christoph Grafe, Tom Avermaete [12] and Dirk Van den Heuvel subsequently continue Risselada's work within the architecture research program 'Revisions: Changing Ideals and Shifting Realities, *The European Welfare state Project* ' [13].

***The (neo)rationalists***

Two other distinct lines of thought fuelled the second Delft position. On one hand, there is the group that establishes a *(neo)rationalist* position under influence of Italian thinking of Manfredo Tafuri, Aldo Rossi and Georgio Grassi focussing on the relative autonomy of architecture by applying typological research of basic building and typo-morphological studies for urban analysis. Instead of proto-typical designs and oeuvres it addresses the *paradigmatic* architectural and urban models. In Delft this line centres in the research and teaching of Carel Weeber, Leen van Duin, Umberto Barbieri [14] and Henk Engel [15]. At the end of the 1970's Leen van Duin, formerly related to the sector 'design methods and functional analysis', introduced the notion of 'typology' and 'typological research' into studio teaching. This approach [16] also focuses on the various layers of the architec-





**Notes:**

07 - Max Risselada, Raumplan versus Plan Libre, Delft, DUP 1987

08 - Max Risselada, Voorwoord in: Frits Palmboom, Doel en Vermaak in het Konstruktivisme, 8 Projekten voor Woningen Stedebouw OSA-Sovjet Unie 1926-1930, Nijmegen, Sunschrift 142, SUN, 1979, p. 8. In his 'Voorwoord' Risselada lists Henk Engel, Jan de Heer, Frits Palmboom and Anna Vos as students (student assistants) that collaborated with him in the Werkgroep (seminar), which developed the initial Delft approach to plan analysis.

09 - The idea of division into various 'design layers' was further developed at Delft University of Technology's Faculty of Architecture by Leen van Duin, Henk Engel and others, and applied during the 1980s and 1990s in a series of lectures and publications entitled Architekturfragmenten (Architectural Fragments) and Architectonische Studies (Architectural Studies).

10 - For example, B. Leupen, later C. Gräfe et al., Ontwerp en analyse, 1993 and see also: Heuvel, Dirk van den, Madeleine Steigenga, Jaap van Triest; Lessons: Tupker/Risselada; a double portrait of Dutch architectural education 1953/2003 – lessen: Tupker/Risselada, dubbel portet van het Nederlands architectuuronderwijs 1953/2003;SUN, Amsterdam 2003

11 - See the various files of plans and Raumplan versus Plan Libre (1987), compiled and published by Max Risselada, often in collaboration with students or student assistants.

12 - Though not educated at DUT, but at KU Leuven, Tom Avermaete's work fits this program well, for example his PhD thesis Another Modern, the post-war architecture and Urbanism of Candilis-Josic-Woods, Rotterdam, NAI 2005.

13 - 'Revisions: Changing Ideals and Shifting realities in: TUD Research Portfolio Architecture 2005 – 2011, p. 44 -51 and 62-64 and 71-73.

14 - Currently all emeriti professors of the res. Chair of 'Design Methods', 'Typology' and 'Architectural Composition'.

15 - In 1984 Henk Engel initiated and wrote the postscript for the Dutch translation of Jean Castex, Jean Charles Depaule, Philip Panerai, Formes Urbaine: de l'îlot à la barre, Paris, Bordas 1977 under the Dutch title 'De Rationele Stad, Van Bouwblok tot Wooneenheid', Nijmegen, SUN 1984. As a member of the Vakgroep Woningbouw en Stedenbouwkundige Vormgeving and the Sectie Architectuurtheorie of the Projectraad, Faculty of Architecture in Delft he worked together with Henk Hoeks and Jan Hoffmans (editors/translation). The study was initially conducted at by the authors within the framework of Association de Recherche

tural design in the sense of *analysis and design(ing)*, but follows Tafuri [17] by including *typology* (the way in which the design is linked to similar plans and predecessors and, for example, large and small spaces are ordered, the architectural knowledge carried by types and the like), the architectural *composition* of the parts of the building and spaces, the *tectonics*, i.e. the 'image' projected by the building into the situation and urban *analysis*, in fact the morphological research [18] on the form of cities, buildings and blocks.
Context in the broad sense of the term was never part of classic plan analysis. However, in order to devise architectural theories and concepts, as well as to develop 'operational criticism' the rationalist school takes also into account the socio-economical and political context in which theory and design arise and are put into practice. By doing so, *Operational criticism* has given university research a new socio-political and critical dimension and platform for acting.

On the other hand, the second line of architectural thinking within this group is influenced by a very special approach to architecture. Within this line, especially Vincent Ligtelijn and Rein Saariste have to be mentioned. As former assistants of Jacob Bakema and Aldo van Eyck they took the *Revision of Modernism* into a different direction than Max Risselada et al. by not re-evaluating the historical avant-garde of the 1920ties and its after-war heirs, but by turning back to the early modern of the nineteenth century and begin of the twentieth. In a way they can be depicted as the Dutch followers of Colin Rowe as a former student of Rudolph Wittkower. Within this approach, which dates back to the *speculative* [19] tradition of the Warburg Institute, the past is critically questioned with regard to its relevance today. Unlike Rowe's approach as presented in Collage City [20], architectural composition, as such and the *material qualities* of architecture were especially stressed in publications, excursions and weekly studio lectures and the like. These activities, which centred on the work of early modern architects like Gaudi, Jujol and Plecnik, Greene & Greene, Goff addressed foremost the specific, a-typical, sometimes idiosyncratic of the project. Looking back one could say that Ligtelijn and Saariste used the *phenomenological a*pproach of van Van Eyck to move out of structuralism in order to enter into a broader and more international approach. Additionally they paved a way to a *postmodern* position, which founds itself on regional material cultures and political identities developed within the Arts and Craft Movement / Jugendstil at the beginning of the 20th century.

This unorthodox *postmodern position* of Saariste's and Ligtelijn's [21] was for Delft 'avant-la-lettre'. It was their group of students that invited Rem Koolhaas in the early 1980ties via the history department, Jan van Geest, to lecture on his book 'Delirious New York' and operate as their graduation tutor. With his lectures, Koolhaas additionally introduced Dali's Paranoid-critical method to the Architecture faculty. 'Created in the early 1930's by Dali himself, the "Paranoid-Critical" method is a Surrealist

de l'Ecole d'Architecture en d'Urbanisme de Versailles (ADROS-UP3) that focused on 'the relation between spatial organisation and societal practises (ruimtelijke organisatie / maatschappelijke praktijk)' p. 8. Including this relationship was new at the time and was later further developed in Susanne Komossa, Han Meyer, Max Risselada, Sabien Thomaes, Nynke Jutten, Atlas van het Hollandse Bouwblok (English edition: Atlas of the Dutch Urban Block,) Bussum, Thoth (2003/2005) and Susanne Komossa, Hollands Bouwblok and Publiek Domein, Model, regel en ideal (English edition: The Dutch Urban Block and the Public Realm; Models, Rules, Ideals', Nijmegen, Vantilt, 2010.
16 - See Barbieri and Boekraad, Kritiek en ontwerp, 1982, Van Duin and Barbieri, A hundred years of Dutch architecture 1901-2000, 2003 (originally published in Dutch as Honderd jaar Nederlandse architectuur 1901-2000, 1999), and the journal OverHolland, edited by Henk Engel and published by SUN Publishers in Amsterdam (since 2000 this has appeared in cahier form).
17 - The development of the plan analysis technique at Delft University of Technology's Faculty of Architecture coincided with the reception and Dutch translation (in 1978) of Tafuri's Progetto e utopia, 1973 (translated into English as Architecture and utopia in 1976). The intended purpose was 'operative criticism': a form of architectural or urban research that was an 'attempt to actualise history, to turn it into a supple instrument for action (i.e. design)' (from Tafuri's Theories and history of architecture, 1980, originally published in Italian as Teorie e storia dell'architettura, 1968, and quoted in Claessens, De stad als architectonische constructie, 2005, p. 42)
18 - For morphological analysis techniques in the fields of landscape and urban planning, see Reh, Arcadia en Metropolis, 1996, and Hooimeijer, Meyer et al, Atlas of Dutch water cities, 2005.
19 - In Latin the Nome 'speculator' enhances the guardian, messenger, look out, spy, but also the investigator and explorer. The verb 'to speculate' in English means to see, to meditate on a subject and to engage in a course of reasoning based on inconclusive evidence, Concise Oxford English Dictionary, 2006.

method used to help an artist tap into their subconscious through systematic irrational thought and a self-induced paranoid state. By inducing this paranoid state one can forego one's previous notions, concepts, and understanding of the world and reality in order to view the world in new, different and more unique ways.' [22] And so they did.

Usually students that were subject to Saariste and Ligtelijn's design education would end their Architecture Master's before actually graduating in the studios of Leen van Duin and later Umberto Barbieri, which acquainted them with the *neo-rationalist position*. This amalgam of *speculative* and *rationalistic* is still informs part of the architectural design education in Delft. In a certain sense Michiel Riedijk and Winy Maas can be considered a followers of this 'school'. In architectural practise this amalgam informed the education of currently well known architects like Kees Christiaanse (KCAP), Frits van Dongen (ArchitectenCie.), Paul de Vroom/Herman de Kovel (DKV), Joris Molenaar (Molenaar & Co), Lars Spuybroek and others.

In both positions within the faculty [23] the development of plan analysis and the latter typo and typo-morphological research coincided with the period in which re-examination of the 'relative autonomy of the discipline' of architecture was a key part of the fundamental criticism of functionalism. There was a wish to emphasise the independence of architecture as a profession with rules all of its own. Moreover, in the university setting the development of architectural theories, concepts and plan analysis were both very much in line with efforts to treat architecture as an 'objective science'.
The studio and design teaching during that period was paralleled by architecture history and theory courses of Kees Vollemans who introduced French critical thinking, for example Michel Foucault, Gilles Deleuze and Luce Irigaray to the Faculty of Architecture in Delft. In fact, this enhanced the approach the *rationalistic* and *speculative* approach, which could also be labelled '*deconstructive*' and '*phenomenological*' at the same time .

***Architectural Precedents & Models, Design and History***
The word 'precedent' is generally understood to mean a prior ('preceding') example of best practice. Architectural precedents are usually *architectural models*, from a recent or distant past. Castex et al [24]., define the architectural model as the actual architectural project, based on specific rules, concepts and techniques. Various projects may share the same rules and techniques resulting in distinguishable architectural or urban planning models. One could say, in each plan and design, forms and operations are expressed that structure their composition, which refer to a set of concepts, references and specific techniques that serve as the basis for the design. Subsequently with regard to the relation between social and societal aims, the architectural model and history Castex et al. state: 'The term 'architectural model' makes clear that the development of form is not directly related to the translation of a social aim, but that during the development of the

design form mediations are used that are specific to architecture and whose history has yet to be written. In the distance between this specific history of mediation and the more general history of society lays the potential input of the discipline of architecture, but also its limits.' [25] This implicates that studies of architectural or urban models are not architectural *history* studies, for they do not set out to construct (or reconstruct) history in the sense of establishing causal links on the basis of written sources and archive material. Nor are they architectural *theory* studies of the coherence and development of various design theories and ideas. Basically, they form the 'collective memory' of the discipline of architecture, which contains its body of knowledge and experiences. It forms 'the stuff' to work with.

However, the reason to study architectural precedents and architectural models, let say the *prototypes* and *paradigms*, is the assumption that we cannot look at the future without looking back, without knowing about the architectural models and their qualities of the past. Or to put in other words, architects cannot produce satisfactory designs for the future without knowing their precedents. This also implies that architectural models, together with the various associated typologies, are understood as the vehicles and the core of architectural knowledge. Additionally, by carrying *knowledge* and the *history of mediation*, they are not value-free.

At the end of this introduction to the reader of the *Delft Lecture Series on Architectural Design*; *Different architectural positions, common approach* it does not come as a surprise that when addressing the question how the history of the precedent is linked to the present, or even future, once again different positions can be distinguished.

Zeitgeist

Kees Kaan and Henri van Bennekom are following Ludwig Mies van der Rohe's use the idea of Zeitgeist, which assumes that every period in history carries a specific idea(l) that has to be incorporated and expressed by works of art and architecture. According to the Encyclopedia Brittannica this notion derives from Hegel's philosophical reflections on aesthetics 'The stages of art were identified by Hegel with various stages of historical development. In each art form a particular Zeitgeist (i.e. 'Spirit of the time') finds expression, and the necessary transition from one art form to its successor is part of a larger historical transformation ...' [26]. In the work and position of Kaan and van Bennekom the notion of 'Zeitgeist' is linked to the notion of context. According to them, each epoch has own ways of producing architectural designs and building technologies of constructing edifices. It is the architect's role to 'express' this context through his/her work.

Working History

The typological and morphological approaches, of Henk Engel et al. use the idea of la storia operante – literally 'working his-



**Notes:**

20 - Rowe, Colin, Fred Koetter, Collage City, Cambridge Mass., MIT Press 1978. Initially Collage City was published as a special issue of The Architectural Review in 1975.

21 - See for example: Ligtelijn, Vincent, Rein Saariste:. Josep M. Jujol; 010, Rotterdam 1996

22 - (http://www.tufts.edu/programs/mma/fah188/clifford/Subsections/Paranoid%20Critical/paranoidcriticalmethod.html)

23 - Which's developments can be traced in the thematically shifts and focuses of OASE, Tijdschrift voor Architectuur / Journal for Architecture from 1980 till today.

24 - Jean Castex, Jean Charles Depaule, Philip Panerai, Formes Urbaine: de l'îlot à la barre, Paris, Bordas 1977. Translated into Dutch under the title 'De Rationele Stad, Van Bouwblok tot Wooneenheid', Nijmegen, SUN 1984. The English edition: Urban Forms: The death and life of the Urban block, was published under the title London, Architectural Press 2004

25 - ibid. Dutch edition p. 222

26 - http://www.britannica.com/EBchecked/topic/656301/Zeitgeist

tory', which assumes that the past realises itself in the present. To cite again Castex reflecting on the designs and morphological research of Saverio Muratori [27]: 'The concept of *la storia operante* was borrowed from the ideas of Benedetto Croce, no longer proclaiming the strength of contrasts but the need to allow distinctions. In contrast to the excesses of abstraction, this called for a 'transfigured intuition', a way of thinking that linked up the distinct elements. Perhaps la storia operante could be rendered as 'history at work in the present', the analysis ('reading') and the design being identical. Muratori was an absolute historicist; like Croce, he thought of history 'as thought and as action. [28]' Though recognising the complex thought underlying this argument, it becomes clear within the typo-morphological approach that the notion of historical continuity and constant transformation holds a central position. Basically it assumes, there is only history and therefore architectural models transform continuously, differ and are distinct but are always carrying elements from the past. Consequently, within this approach to history and design the 'tabula rasa', here called 'contrast' or the completely new referred to as 'abstractions', is not an option.

Phenomenology

Last but not least, with reference to the *phenomenological* and more speculative approaches to architectural design Walter Benjamin's notion of past and present comes to mind. His notion especially appeals to architect's fascinations as gatherers and hunters of ideas and inspirations, as *collectionneurs* and *bricoleurs* at work with the '*divinatory gaze of the collector*'. 'The "afterlife of works" .... is Benjamin's central term... for the historical object of interpretation: that which, under the divinatory gaze of the collector, is taken up into the collectors own particular time and place, thereby throwing pointed light on what has been. Welcomed into a present moment that seems to be waiting just for it – "actualized," ... the moment from the past comes alive as never before. In this way the "now" is itself experienced and preformed in the "then"... The historical object is reborn as such into the present day. This is the famous "now of recongnizability" (*Jetzt der Erkennbarheit*), which has the character of a lightening flash. ... Here ... is the ur-historical, collective redemption of lost time, of the times embedded in the spaces of things. [29]' Basically Benjamin uses mimesis [30], not the notion of analogy like Aldo Rossi, in order to mirror past and present, and vice versa. Benjamin's notion potentially describes the way in which architects pick up things and objects, ideas from all kinds of fields including art, but also architectural precedents and models. By doing so, they select, document and interpret the objects of the past and shed new light upon them. In that sense, architectural design means that at every time something new is recognised, collected, experienced and accordingly to the collector's fascination, reworked and reshaped and therefore - 'rescued from the redemptory of lost time' - never disappearing from history, but mirroring it again and again. Today, for this approach the architectural position of Mark Pimlott and Klakse Havik serve as an example. Additionally we can recognise the phenomenological tradition





notes:

27 - Jean Castex, Saverio Muratori (1910-1973), The City as the only model. A critical study a century after Muratori's birth. Muratori Centennial / EAAE-ISUF New Urban Configurations Conference, Delft, October 2012. R. Cavallo, S.Komoss et al., New Urban Configurations, AMsterdam, IOS 2014, pp.19 -41

28 - Ibidem: From Pigafetta, G., Saverio Muratori architetto: teoria e progetti.

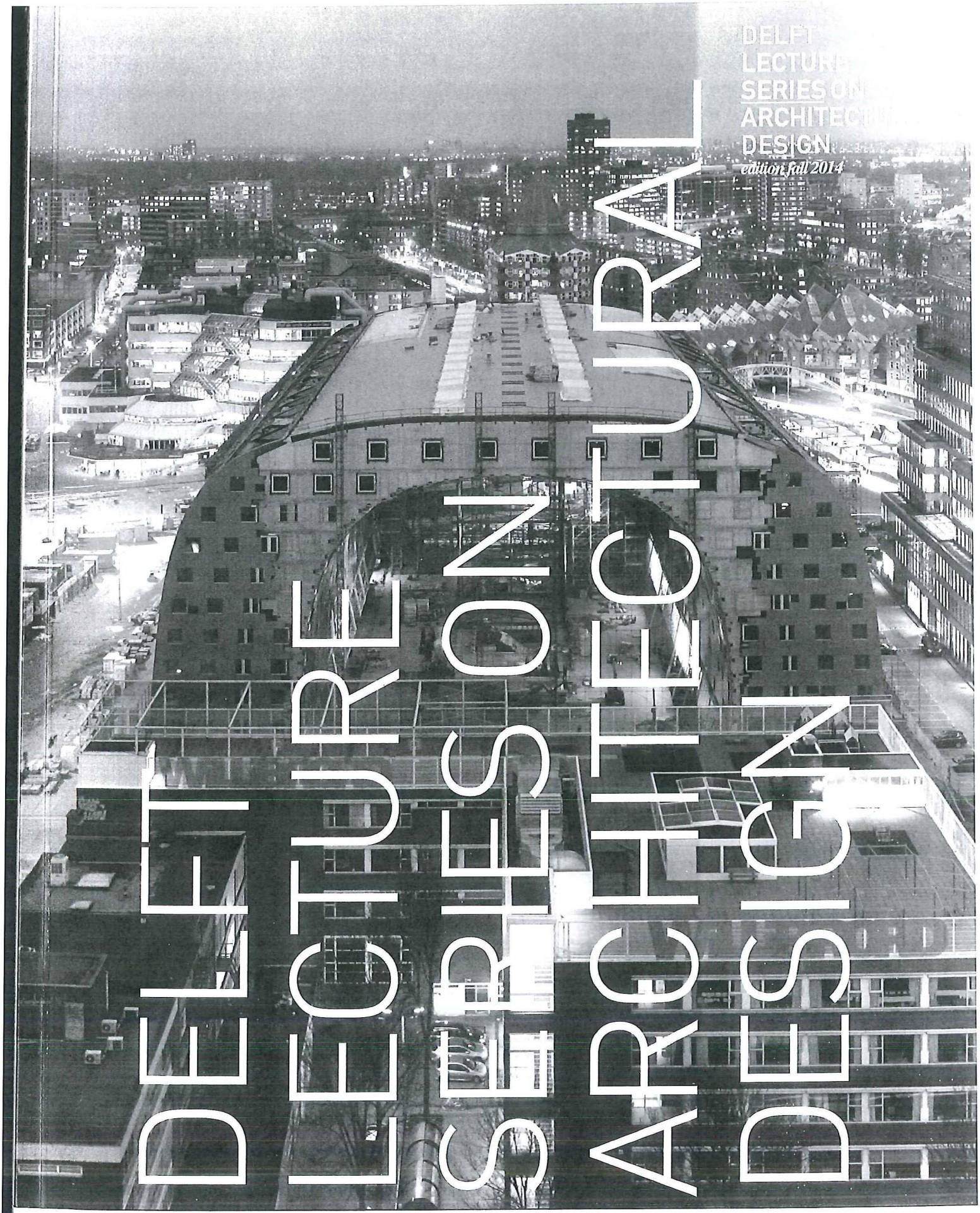
29 - Translators' Foreword in: Benjamin, Walter, (Howard Eiland, Kevin McLaughlin transl.): The Arcades project; Cambridge, Harvard University Press 2002, p.XII

30 - 'Die Ähnlichkeit (ist) das Organon der Erfahrung' (Resemblance (is) the Organon of Experience 'Walter Benjamin, The Arcades project; Cambridge, Harvard University Press 2002, German edition: Das Passagenwerk, Frankfurt a. M. 1982. See also 'Mimesis, imitatie, spel: esthetische denkfiguren in de architectuurtheorie' in: Hilde Heynen, André Loeckx, Lieven de Cauter, Karina van Herk (eds.), Dat is architectuur, sleutelteksten uit de twintigste eeuw, Rotterdam, 010 2004

in the work of the Saariste/Ligtelijn/Koolhaas descendants, who focus in their designs on the material character of buildings, for example on colour and ornament.

***In conclusion***

To end, the purpose of this overview is as already noted, to acquaint the 'outside world', our guests and Masters students of Architecture with the different Architectural Positions held at Delft Faculty of Architecture and the Built Environment. Moreover, it attempts to encourage students as future architects to be critical of the ideals implicit in particular positions, approaches, precedents & models, prototypes and paradigms. In essence, architectural models, precedents and history do not automatically provide starting points for new designs. The architectural position must be reformulated and researched afresh for each new design within the context of the specific project and the associated questions and formulation of new ideals, in order generate knowledge and information for the design process leading to 'adequate' designs.



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