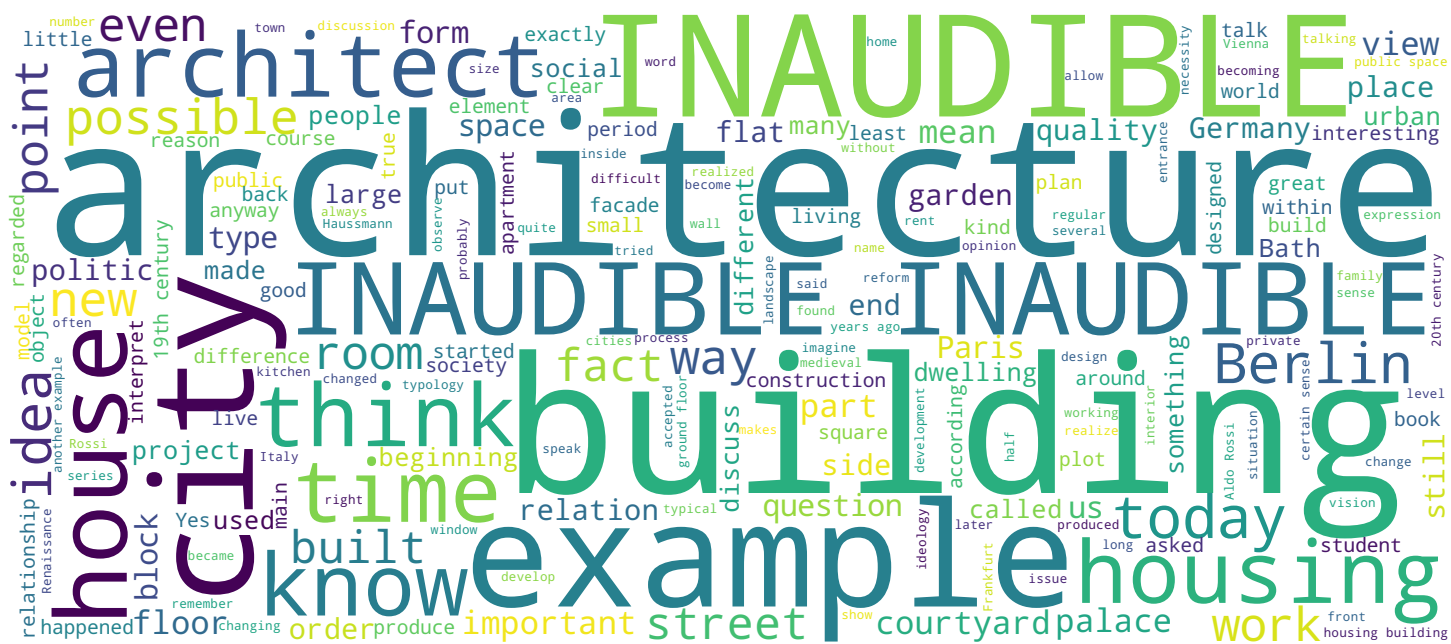


an interview by Luca Ortelli with Marco De Michelis and Hartmut Frank

architect and emeritus professor at the IUAV

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The first question is about the relationships between architecture and politics. And it is in my opinion a fundamental point because usually, students in architecture don't take care of these basic point. So, in your lectures today, you have articulated different points of view and perspectives about these relationships. So please, could tell us something about, I a conscious about the fact that is an enormous theme, but just give us a feedback about this point, if possible. So I think to approach this as the easiest way, as we tell you, when we started to think about architecture and politics and this has to do something with sixty eight and the period afterwards especially, I was in Berlin and it was a very strong debate. And I remember that we started, we both started to collaborate in a project which was called Architecture and social democracy, and it was a collaboration also with other, Paris and other schools. And the main idea was to find a link, because for many art historians, it was clear that the architecture is a reflection of the time, and also the ideology of the architecture, during for example the 20s which we talk or other, in other cases in the 19th century with the national state, it was always regarded as a direct reflection of the power and the system of the state of a certain period, and also for some reform architects who wanted to change something.

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Summary

0m 20s





They regarded their work as a reflection of their ideology. And then step by step, When we entered our research and we are still not finished, I myself, we are still continuing on this subject. I found out that the idea that architecture would reflect directly, it is a strong hindrance in understanding the more differences created, constraints produced by politics on an artistic work, on the work of an architect as well as on the work of an engineer, but in the case of the engineers, nobody would look for the impact of politics in the engineering work. But in the work of architects everybody is full of ideas; how fascism was reflected in Italian architecture, or democracy in the American architecture, or Stalinism in the Russian, or Nazism in the German case. But when we look into the details, it becomes much more complicated always more complicated. We started from a first affirmation we stopped speaking out about the fascist architecture, socialist architecture and so on and we started very coherently speaking about architecture in the age of fascism, architecture in the age of socialism and so on.

Notes

Summary



2m 24s



That was a quite important starting point, necessary also because I still think that there was during the second half of 19th century and during the first decade of 20th century a very peculiar relation between politics and architecture. Because politics is an abstract notion, but let's say politic, I would say social reform was asking for a true material transformation of everyday life of the people. It was asking for a true invention, a special form of life inside of a new phenomenon, that means the Metropolis. INAUDIBLE And the reality was that the architecture was asked to give form to this necessity. And in a certain sense, we should say it happened. Let's say social reform and architecture and urban planning, of course together, they did produce a real transformation of everyday form, of everyday space. They invented the idea of dwelling before there was nothing similar, there was not necessity, not desire, Not How do you say INAUDIBLE? There was no relationship between everyday life and his..... That is a very interesting..... when I speak about this demand, this demand cannot be interpreted in a traditional way, a political demand, it was not a demand coming from one party.

Notes

Summary

4m 09s





Today I was speaking, I was introducing the figure of Hueber, but it could be several, Hueber was not a socialist at all, for example, it was not true that reform was an expression of a particular political power. His father was the most famous Jacobine in Germany. The father of who? Hueber himself were the famous reactionary conservative. But the question was, the modern civilization were really asking for reform for getting a form, and architecture tried to do that, tried to find a technical partial solution to economic feasible solution. And after 50 years, the world, at least in the western society was changed. Let's try to get closer to the topic if the book, let's come back to housing and let's discuss about the way ideology can modify our present day reception of some experience of the Twenties and 30s. I'll give you an example because we are day by day in relationship with students asking crucial questions. When Le Corbusier visited Bombay, he was a very young enthusiastic architect, he was impressed by the beauty of ruined rooms and in his INAUDIBLE, he writes, INAUDIBLE I don't want to know what is the function of this book, I just appreciate the geometry, the place of light and darkness of the proportions and so on.

Notes

Summary





Is it possible, according to you, to consider the example that you have shown today. So the Uncle Toms does it longer and the fish prefers INAUDIBLE, without any kind of ideological perspective? I want to say is it possible to compare on a very straight and basic architecture a formal level this example? In other words, is it possible for a younger architect to understand the very architectural principles without any ideological or political dimensions? It is correct or not? I hope yes. I think what we are trying to do in this historical approach means that we don't take the equal recreations, a certain product had at this time, and we are living in another time and we are seeing these objects with another eye. And there were several phases of different ideological interpretations of these works of architecture with or especially of these two. There was at least the debate of the time and it was built, then was the Nazi period when it was codified differently and then it was the post-war period and then it was after the 80s was the so-called postmodernism when the quality of the criteria changed again.

Notes

Summary





And when I see that there is the possibility to interpret the same object in so many different ways, then I can maybe reduce it to an essence which would be the object itself. And this is what we as architects should be able to do. But I see there's an ambiguity in this. This can lead to an conception of architecture which is totally apoliticized, when people think I'm an architect and what I do is as artwork, it's and it has nothing to do with society and with the actual politics or the other. The opposite could be, that I tried to interpret and to qualify what I see, according to the political positions of today or ideological positions. This is exactly the risk because personally, I think that our historical existence, in relationship to the trends allows for a free comprehension of the number of the risk INAUDIBLE no ideological comprehension of the phenomenon. INAUDIBLE; Another example come back your presentation. INAUDIBLE which is the very icon of speculation was in a certain way admired by Aldo Rossi because... And it was an exception. There's only one INAUDIBLE. But it was not Bombay. INAUDIBLE remain INAUDIBLE INAUDIBLE and probably stupid interpretation a very bureaucratic and speculative interpretation of rules and system.

Notes

Summary



10m 17s



It was not an architectural invention. No. I give you my example it's clear that spere architecture was a very bad one, but it was a very bad one, not because it was Nazi. In the same way, we know that INAUDIBLE architecture is a very good one, and we don't need to try to interpret Tirany as a wrong fascist, he was a true fascist. At the same time he was able to interpret as social request and his form, giving capacities coherent with any idea leaving, an idea of architecture was bare, was not able to do. INAUDIBLE remains for me a bad example of of architecture because there is no elaboration of the material condition of the work. I was just using this example because you have spoken about this in your lecture today, just to show you that INAUDIBLE is anyway an example of speculation. And so it is perceived as a very negative phenomenon. But in the eyes of Aldo Rossi, he was very good because of the geometrics fracture of the courtyards and so on. So it's quite the same of our perception today concerning INAUDIBLE. When I walk through this part I consider INAUDIBLE and INAUDIBLE like a unity. Yes! A unity adopts different....

Notes

Summary

12m 21s





But the contradiction was more INAUDIBLE even if said, for example, the polemic, La guerre de INAUDIBLE, it was an invention by the press. It was INAUDIBLE I'm not against INAUDIBLE It was not a war between different architectural orientation not at all. There were differences, yes, there were differences that INAUDIBLE INAUDIBLE INAUDIBLE INAUDIBLE was quite good. But anyway, it was a propaganda, it was an instrumental invention. It is true. if we visit today INAUDIBLE, we can see a variation, I would say, of similar richness I think that it is also possible to demonstrate that INAUDIBLE analyzes the existing buildings of Uncle Toms in order to place the blocks. Because, from the perspectives of the first, as if it's possible, to see the front of a house, I don't probably, they played together. INAUDIBLE another theme, another in problem. Architecture can be manipulated by journalists, absolutely, yes, critics, politics in general. Absolutely I think by architects themselves. Yeah! Could you give us some examples of ideological manipulations of architecture, even referring to the present situation? INAUDIBLE INAUDIBLE INAUDIBLE INAUDIBLE INAUDIBLE and he was totally involved and he continued after the war.

Notes

Summary

14m 12s





He was always head architect of the INAUDIBLE throughout. Not to be rude in the postwar period and he was very much honoured by the Christian Democratic Party in the post-war period and he died in the sixties. And his Siedlung for the SS is exactly what he had in mind for the fishtail grown and it's a mix because INAUDIBLE the idea of "Verwaltungsiedlung", forest with a common green and no private gardens and the House is embedded into a forest. And the people feeling at home in this park like landscape. And he realize this for the SS some years later. And the SS published it in the review INAUDIBLE INAUDIBLE made graphics for famous modernist INAUDIBLE and it was presented as a true Nazi architecture for the avant-garde of the Nazi movement. So it received a label and then later the same architecture was regarded as Nazi architecture. But the problem was, there was a certain use value in this and it remained popular. So they just renamed it and now it's called "Weitsiedlung" And the people sold these houses and its very fashionable housing area. Here is another example, quite desperate, even dramatic and it was the attempt by Grobius INAUDIBLE, to affirm at least a national character of the neues Bauen of the new architecture at the beginning 19th.

Notes

Summary

16m 29s





It's interesting because Grobuis is for example, when he had accepted that, when he participated to the competition for the House of Arbeit, the main building of the German front of work for the new Nazi organization, he did not accept any architectural compromise. His project is exactly like child of INAUDIBLE building, and the prototype of the future Black Mountain College he designed with INAUDIBLE. The only compromise was an iconic one. He put INAUDIBLE INAUDIBLE But there was no symmetry, no..... that mean he used his architecture for establishing a dialogue, if you want, with a new..... The same was made by INAUDIBLE, when we participate to the competition for the German pavilion. The German pavilion looks, we don't know the project well, but it looks like the Barcelona Pavilion. The only difference is that INAUDIBLE was no architectural compromised. They tried to affirm the idea that their architecture INAUDIBLE and it's interesting to observe that Nazi refused, and the same happened to Schmitten. The same happened with Schmitten of course, not the Third Reich had a quite precise culture politics, good and bad sense, more pluralist than we can see, because as Siedlungen belong to the Heimat, to a certain idea of tradition and the official building belong to a different idea of tradition, the classical and monumental ones and so on.

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Summary

18m 40s





But anyway it was a very precise point of view, and we must say Rosenberg and Hitler were not ready for compromise. From this point of view we can discuss about more general relationship between architecture and society because you have mentioned INAUDIBLE INAUDIBLE. And you know that now, building is recognized as a masterpiece but, it is, buy the inscription INAUDIBLE is Palazzolo INAUDIBLE. No more, no more. The new one, it is was a fight made me, INAUDIBLE for tourist and palaces like it look completely stupid. Now you are talking about the opportunity of architects to work independently, it is possible, from a political organization. So it is an art, if we put the logo of Nazi or the fact that the very interest of an architect is to produce his own architecture. Don't you think that this kind of attitude could produce misunderstanding? INAUDIBLE INAUDIBLE INAUDIBLE It is a dramatic one, because it not only a question of changing the name the INAUDIBLE INAUDIBLE by every element suggesting any relation with fascism. INAUDIBLE was not what we were speaking about white architects INAUDIBLE was not white at all in the interior. There were a lot of decorative abstract elements painting and so on.

Notes

Summary

20m 49s





Everything canceled because it was difficult to to avoid any association between political messages and so on and this decoration. The main white facade on the right side of INAUDIBLE was conceived as a projection screen. You remember the product made in Italy with a photograph of the future and then there were some years ago a very important contemporary artist Alfredo Jaurès, who wanted to underscore this element and he produced that projection of, Alfredo Jaurès is a leftist art. It was a projection with a very left oriented political message. But it was suggesting that you cannot strip naked. INAUDIBLE have to use it; if you don't want to destroy. What we have in Germany is a totally different approach to the general attitude in Italy to deal with architectures of the fascist period. In Germany we had in the beginning, after the war, there were some orders by the allied forces to destroy some buildings, and then later it was so fixed, the definition of what is regarded Nazi and not, it was regarded that the building itself, is containing the Nazi ideology. It went so far and it would be a nice day. They destroyed the lamps at the east west axis in Berlin because it was sending the message of the Nazis and had to be changed.

Notes

Summary

22m 54s





This is, you cannot imagine the degree of identification. And then we had the same with the buildings of the German Democratic Republic after unification and some buildings had to be physically erased, because they were sending a message. And this idea of identification of ideology and building is really a dangerous one and I'm fighting against since many years. We had the politics that these buildings either had to be blown up but you have to blow up the whole, every building of Germany, because Nazism was everywhere during the twelve years of the Third Reich. And then the second strategy is at least to change the physical appearance that we have. These examples were sort of an arrow destroying the..... for example Nürenberg, the athletes that died and so they were, there was a sort of anti architecture produced to destroy this. And this anti architecture regarded itself as democratic and really progressive answer to what was there. And in the case of the end of the Pallister republic this is another example. Is it another example of manipulation? Is it possible see nowadays these things, housing buildings sending messages or condemned by the so-called INAUDIBLE Yes you are.

Notes

Summary



25m 00s



The housing building that we are building today are absolutely non speaking? You are addressing one of the most crucial and dangerous issue of our discussion. For example, the issue about, in Germany, that happened to be extremely dramatic. The relation between human and not human architecture. Glass architecture seemed to be human. When we tried to explain for example, that Mussolini used to speak about architecture as INAUDIBLE, glasshouse everybody was suprised, because glass architecture was on one side, this demonstration of a human socialist architecture. But at the same time with a demonstration of the human character of capitalist society, because there is no more glass in architecture than in the capitalist modern societies. What is the Democratic architecture? INAUDIBLE Going back to the beginning of our discussion, I think, the true point was, our generation has to be useful, when we started, we stopped speaking about fascist architecture, socialist architecture. And We spoke about architecture in the socialist age, architecture in a fascist society. This relation is very important because it's enormous important that we try to interpret the relation between political strategist and architectural solution.

Notes

Summary

27m 01s





Notes

We cannot leave in a peaceful world of INAUDIBLE and this relation exists and INAUDIBLE explain in his most beautiful book. Predator and utopia ones How important is ideological fonction of architecture. But ideological function of architecture is not to confirm the ideology, its much more infinite thing is to interpret the political processes. INAUDIBLE explain the ideological nature of architecture through the incapacity by architecture to lead the social transformation processes and to the necessity for architecture to go back to reinterpreting something that just happened. That is the crucial novelty of architecture in a modern time. Its fonction as something as moving for bringing again form, to bringing again order where capitalist development had produced chaos. Modern city was chaotic, horrible, asphalted and inhuman, and that were asked to give form to a better city. that is genealogical fonction of..... Maybe I can use another personal experience. When I was a student, for us it was difficult to get housing in new built houses because it was a controlled market accessfull only for young families. And so on and we students had to live in Mietkasern. And then we had a strange changing of reception.

Summary

28m 49s





The Mietkasern for us was not anything ugly and terrible anymore. We lived in this bourgeois flats of the building about 1900, and we lived in communities and we created new forms of use for the same space. And also in some Mietkasern it was quite space. And then when all these buildings had to be destroyed to give place for new rehabilitation programs, then the squatter movement started, and the squatter movement also had this qualitative aspect. And these communities entering and squatting houses and renovating them by them themselves, did this also because they found it as a quality which had not been seen throughout 50 years. Throughout 50 years when I read INAUDIBLE it's incredible how he makes the architectures responsible, the buildings responsible for social use. So when the social use is changing, this quality also is changing. And therefore, when Rossi started to to discuss the re-use of... And then this was fast very important and for a certain period we did not make projects of new houses. We also made, only made transformations or infields in an existing housing structure. A propos, we need to better interpret the passion by Aldo Rossi for the major INAUDIBLE.

Notes

Summary





Because it was not the Meyerhofer itself It was, INAUDIBLE corresponded to two fundamental idea for Rossi: first the uniformity of modern city. That was something that already Otto Wagner had theoritised in his ideal project for the extension of Vienna. The modern city for de Rossi was a unitarian on and you remember a mixture between between a typological homogeneity and the emergency of a monument. So for Rossi it was important, that Meyerhofer was anonymous, was nothing. And for him it was important because the metropolis made by no architecture was also the place where true architecture you could become more of more visible, where the monument, no exception could be. That was, but it was not passion itself for a person that has no... In Rossi's, there is also a certain amount, a certain kind of provocation. Absolutely. When he declared: "I really love stalinism" it was a provocation with a good result because finally, we began to discuss what's the quality of INAUDIBLE INAUDIBLE much better than INAUDIBLE INAUDIBLE were designed by some of good architects well-educated in Bauhaus and so on and able to... Now there is another point. The refurbishment function which is fundamental today.

Notes

Summary

32m 39s





We have to learn to change, to modify refurbish existing buildings. It is a problem of contemporary and INAUDIBLE mentioned another fundamental problem, the so-called non human architecture, boring architecture. Because, what Rossi found as a fantastic example of homogeneity is nowadays consider like non human and extremely boring. So, in my opinion this is once again an example of manipulation. You know that today in Switzerland about INAUDIBLE, If you want to win a competition about housing, the first of thing is not to propose a regular INAUDIBLE destiny is to lose every competition. Yes, yes it is. self killing. I always used to think of famous declaration by Hans Schmidt, who used to say: "monotony is not an architectural topic, it is social problem." What's your feeling about this. Because you know today we are living a second the emergency of these housing problems all over the world. First of all you are describing a situation where housing becomes increasingly a secondary issue. Fields of activity of architecture are becoming dramatically shrunked, and architects today INAUDIBLE architecture about, you are evoking museums, theaters, corporate centers, skyscrapers.

Notes

Summary



34m 29s



But housing is, Do you know any housing program, housing project by INAUDIBLE INAUDIBLE Look at those INAUDIBLE INAUDIBLE INAUDIBLE the destruction of a whole part of Istanbul. No it is, in my opinion a dramatic situation which would INAUDIBLE The star architects are not working on housing, they are parachutists. But we need to think about this, because we read everyday to about 50 percent of INAUDIBLE So we have to imagine. And even if the star architects don't take part in these operations, we build housing and I can INAUDIBLE that if you work in a rational way using prefab elements and so on, so exposing the expression of the building according to rational ways because finally, a housing building contains repeated amount of dwellings; if you do that, you will never win the competition Absolutely! Accrobatic architecture is becoming very old, but you need to make a skyscraper with trees, INAUDIBLE I think we have a problem with the star architecture. As long as architecture is only regarded as a star architecture which has to be new unseen and without any relation to the surrounding buildings, then that's the death of architecture, then we don't need to talk about architecture anymore.

Notes

Summary

36m 30s





So we need some artists who make extraordinary spectacular three dimensional installations that can be used anyway. No architecture is becoming interesting also. When we talk about the everyday architecture, the... how did Rossi call it? The secondary elements of the city not the primary but those secondary elements of the city. And this was for this generation we were talking about today. From the start of the beginning of last century to let's say up to the 50s, it was the main idea how to create coherent treatment of the building INAUDIBLE, to find also for the most simple and most unspectacular which is the housing of the poor form that has a quality. How to introduce quality into this debate? And this was something that 20th century architecture, it was a central central issue for architects and the different dispute they had was mainly about this. It was not about the representative architecture. I perfectly read, you are demonstrating, both of you today, that to build efficient comfortable and economic buildings, for giving housing to crowds of people was the point. And I think that today we are feeling, we are dealing with exactly the same problem.

Notes

Summary

38m 26s





But if we consider the problem from a very basic level, I see that there is a variety of expressions. There is differences between INAUDIBLE, between Berlin and Vienna, between Amsterdam. But you know what is the common rule unifying all these experiences from a very architecture point of view all of them works with their building. Yes. Between 10 and 7 meters. They can guarantee the human scale. But today, when we talk about this problem with our students, the first reaction is that, yes, we want to do something different. Absolutely! So working a narrow building which is a quality is consider like our past and démodé attitude. And you know that today, in the Netherlands, to build a building, I don't want to tell you the name of the architect proposing 18 meters depth without cross ventilation. What do you think about this? Because I have to give my students those lines INAUDIBLE I have to give them solid points of references. And so beyond ideology this book is design oriented. So, our public is future architect. So what is the message that you could address them at the end of this discussion? Some years ago I was a member, I was teaching in Columbia, I was asked to be a member of a final jury of a design studio, I don't say who was the professor.

Notes

Summary

40m 30s





And after the presentation, I asked where was the entrance and the staircase. And the student really said that's a boring question. He had no idea where... That's the question. There was no entrance. And he forgot that it is terrible. Marco, if it is your last word, it is really tragic. No, what want to say is not in a sentimental way, but we are, I think we should seriously get confronted with this problem. Architecture is entering in a very critical age. It's a deep crisis, because, let's say their territory of architecture has been taken away. We gave it away. This is so much more for architects. We were always looking for other disciplines, if they can give us the right answers. We asked on a certain time it was sociology, than it was economy, and then it was psychology and so on. And we did not develop a method to reflect what we are doing and what is the central task of our contribution to society. And I think we have to redevelop a disciplinary and an understanding and to see what the craftsmanship often of an architect. What do we know that the others don't know, and we have to develop this. That does not mean what is the tendency in many architectural schools.

Notes

Summary

42m 47s





Now that you only have project the teachers projectss project projects, I mean that is also to look at the context of our work also in history in time and we have to develop the questions we posed to other disciplines first, and then to us to see what they can answer us. And we cannot expect that they give us the answers before we put the question. In other words, who does write the agenda for the architecture? I have the impression that today, we have to lear, to become actors to this movement of society. Let's INAUDIBLE in the early 20th century, the housing reform was becoming the urban reform, and in that sense INAUDIBLE INAUDIBLE OK. Let's speak about Berlin. When we go to Berlin, in Berlin is still visible or are still visible some different but coherent ideas of urban growth of periphery, for example, totally different from the spontaneous abandoned peripheries of Paris, for example. But Paris has a peculiar form in the form of the Grands ensemble, of the 50s. But in Berlin, you have a more historical stratification because the Siedlungen in Berlin and there, they are physically there.

Notes

Summary

44m 51s





You can see them if you INAUDIBLE INAUDIBLE that they are there and they realize an idea of metropolitan periphery, very different from the one realized that by INAUDIBLE plan realized a few decades before, but even during the 50s INAUDIBLE, a very interesting, let's say a picturesque variation about the issue of mixed Bauweise, of the mixed construction form, high and low and with a very important presence of not, the mixture between residential buildings and gardens and INAUDIBLE. But you have INAUDIBLE and all of these example need a critical approach. I cannot forget that 30 years ago INAUDIBLE consider INAUDIBLE INAUDIBLE horrible today he is the favorite. But we always need to act in a critical way, to interpret in a critical way. But anyway in Berlin, I can recognize at least three different forms for conceiving and realizing that urban extension, and even more because although the residential, the cottage residential suburb is a INAUDIBLE form and. So what would you say, quite the same about Hamburg and the Schumacher? Hamburg is exactly the same INAUDIBLE INAUDIBLE I mean, today architects INAUDIBLE housing buildings, they produce objects. And looking.....

Notes

Summary

47m 05s





They try to produce Subjects. When we look Berlin, Hamburg and many other examples, there is an integration which allows to say that this reform is part it is a fundamental part of urban reform. I forgot one more paradigm, it is the German paradigm, that means, the socialist extension during the 50s, 60s and 70s are totally different from the one..... So you can clearly recognize and that means give a name, interpret in a different way. It's not anonymous. It's not meaning. It is not simply stupid or spontaneous. It's INAUDIBLE different ideas of urbanity and that is, I think, something is happening also today because if you go to Amsterdam some Dutch architects, INAUDIBLE and so on, they did try to invent something like to realize the urban landscape can be defined this way. We can discuss it, we can discuss it any way, we can discuss it please. By the way there's a reason why the last appointment with our book will be about INAUDIBLE Have you been and you have reaction INAUDIBLE It is not beautiful but it's interesting. and East Berlin. They are parallel and completely different. So today we are discussing about relations between politics and architecture.

Notes

Summary

49m 17s





The first the first example of high rise housing in Germany in postwar period is INAUDIBLE built for the British military administration. In the beginning planned for them not built for them. INAUDIBLE INAUDIBLE And that it's a very central position in the city and in other cities like St. Louis, buildings like this had been blown up and it was very very much praised in the literature. And we know it also from INAUDIBLE INAUDIBLE how this architecture was regarded as being ugly. But now this is one of the, becoming one of the most fashionable quarters in a city Hamburg. My youngest daughter's living there now. So for a while and they are absolutely fascinated. There is a real appreciation. And so the appreciation of architecture and the identification with it is changing by time it's also depending on which situation you are when you are you are living the same. What happened with us in the Mietkasern 50 years ago. That is the reason why everybody would like to live in a dwelling, in a haussmannian building in Paris. If we follow some examples of your presentation today and we consider the critical distance, our point of view it's possible to observe a again this important socializing experience?

Notes

Summary

51m 14s





According to this new point of view, Siedlungen and courtyard and the block as to alternative but complimentary among the urban model. We have this problem with the migrants at the moment. And housing is becoming a very very central issue in German planning debates and in many big cities especially in the east. Some were very sad that they accept that the destruction program of prefabricated housing after the unification because now they think that it will be good. It could be very useful just to rehabilitate these buildings and to use them. And they are even discussing, I heard it recently in the re-establishment of the social housing economy of the 20s, which had been destroyed willingly under the pressure of private capital institutions in the 60s, 70s and 80s until the totally final destruction of neue Heimat and now they are thinking how they could redevelop a method of this closed funds for housing so that housing is produced by specific sites, specified companies and all the profits have to be reinvested into housing. So this is a fantastic method. If it's accepted and accepted by communities and the finance institutions to reduce the cost of housing.

Notes

Summary



53m 23s



So this process of speculation and rising housing costs could be effectively interrupted by this construction. Nobody of the critics especially the left critics of the institutions have accepted this. But now we can see that it is possible to establish an isolated market segments which are not communicating with the rest of the market for social political reasons. But we have to make a political decision to do this. And then I totally agree with you. But then we also to be very crucial and very urgent, we need to extend, to reconsider the limit of our critical confrontation far beyond the opposition urban block and Siedlungen or Garden city. The reality is, we have two new existing processes, enormous processes. First the construction of a new density. Go to the school or to China for example. There are millions of dwellings concentrated in 12, 16, INAUDIBLE is with a density all known to our urban city. And secondly you have these homogeneous urban landscapes and I must say, probably am sentimental old fashion, but if you think Seoul is ugliest city if ever thought in my life. Homogenous is like Meyerhofer in 22 floors.

Notes

Summary

55m 31s





But on the other side you also have a process of fragmentation and isolation of urban fragment, gated community had the normality. From Middle East to far East asia, INAUDIBLE with the US and South America. So you have, you remember the idea of going to the city, that is the tragic reality. You have island close really with armed guards at the entrance. Transforming Public Space in super private space. So these are the two elements that we need to confront. In a certain sense, I don't know if you know the peculiar situation in Italy and for example in Milan. In Milan. there are two new developments invented by strictly conservative liberal politics and realized by strongly speculative forces finished when the government had changed, and nobody perceived this few development in Vieira and..... INAUDIBLE. And in a certain sense the realization of a gate. They are not street crossing the development. You can only driver along the border. Then you can enter, there are not yet armed guard. But it would be easy very easy to send them, because you cannot anyway, You can enter a garage but you cannot cross by car. But it does not make sense, because crossing means you go from one point to another.

Notes

Summary

57m 42s





But if you don't have any the beginning and any end of of the way, there is not crossing. So we are in a certain sense reinventing and reinterpreting the model of the gated community inside of one of the most traditional european city INAUDIBLE INAUDIBLE

Notes

Summary



59m 33s