

## FAQ's

Who were Alison and Smithson? Explain any one work in detail?

Alison and Smithson were among the most influential at the same time, the most controversial architects of the mid-20<sup>th</sup> century. Thanks to such landmarks as the Economist Building and the Robin Hood Gardens housing complex, they also played an important part in the fledgling British pop art movement.

Alison and Smithson's competition entry for the reconstruction of post war ruins in the city of London was a bold, brash vision of new-urban form.

The plan intended to bring together high densities people in a way that created "an infinitely richer and more satisfactory way of living in cities"

To achieve this, they proposed a series of "streets in the air", which connected clusters of flats accessible above and below each mid-air street.

They believed that concentrating pedestrian circulation would create community and bring a kind of humanity back to some of the more bombastic and monumental CIAM modernist housing projects.

Separating the pedestrian streets from the ground was also their response to the growing ubiquity of the automobile.

Although the slab housing forms of the Golden Lane Project owed much to Le Corbusier's Unite d'Habitation and its internal street, the more radical part of the project was the de-emphasis of the building as a discreet unit of urbanization, and instead the creation of a network of continuous buildings arranged in a kind of cellular or synaptic pattern.

Such a network would respond to local needs and topography, and would exist as another layer of urbanism upon the existing city fabric.

This clustered and networked approach, a flexible system was a rejection of the imposition of the prior high modernist grid. The project was presented at CIAM IX. The Smithsons would, of course, become founders and influential members of Team X in the upcoming years.

### Give an example of public architecture of Van Eyck.

A Temporary Pavilion was designed by Aldo Van Eyck and built in the summer of 1966 to host in sculptures by nearly thirty artists in the Sons Beek Park in Arnhem. It was destroyed a few months later, it was again rebuilt 2006 in the garden of Netherlands. The unspectacular construction is a careful exercise in plan drawing: six parallel walls almost 4m high are placed with a distance of 2.5m from each other.

The way the walls bend forming semicircular spaces and the sudden cuts transform this simple pattern in a complex spatial device. Until its reconstruction, this work stood as a model of "Paper Architecture", with a life of its own.

"Known and discussed on account of the theoretical concept it embodies, but no longer experienced as a real spatial structure".

"A building is a city, a city a building", Aldo Van Eyck. His pavilion in Arnhem's Sonsbeek Park reproduces and contains the concept of the city: the parallel walls form five 'streets' which are interrupted here and there or curved to form a system of 'city squares'.

The environment is linear on the outside but filled with motion on inside. The final design came about after an intensive design process in which several concepts succeeded each other.

The walls were built from simple concrete blocks. The construction was covered by a transparent, free floating plane.

In the sense the walls formed five streets. Because each wall was either interrupted or bent outwards by using a half circle form, the interior of the pavilion was transformed into a complex spatial system which expressly enticed wandering.

The sculptures were as 'people' placed in the streets and in the squares sometimes groups, sometimes alone, sometimes on a low pedestal and in a few instances there was a glass show case installed in one of the walls.