Supervisors: Prof. Federico Bilò, Prof. Dirk van den Heuvel

Alessandra Gabriele

# LEARNING SPACE
## PLAYGROUNDS VS *CHILDREN'S GAMES*

## ATLAS



Università degli Studi "G. d'Annunzio", Chieti-Pescara
Dottorato Culture del Progetto: Creatività, Patrimonio, Ambiente

Università degli Studi "G. d'Annunzio", Chieti - Pescara - Scuola Superiore "G. d'Annunzio"
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Claudio Varagnoli

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# Introduzione

Il presente atlante presenta immagini, disegni, fotografie e materiali video raccolti nel corso della ricerca. Esso rappresenta solo una parte — necessariamente selezionata — del vasto materiale rinvenuto e analizzato durante il lavoro.

Come in un atlante di matrice warburghiana, questa raccolta si configura come un racconto per immagini: un dispositivo di conoscenza parallelo e complementare al testo. Le immagini non spiegano né traducono il contenuto scritto, ma lo affiancano, lo ampliano, rendendo visibili relazioni, analogie e continuità che sfuggono alla sola dimensione discorsiva.

L'atlante è pensato per essere utilizzato in stretta relazione con la parte testuale, all'interno della quale sono presenti rimandi puntuali alle pagine. La sua struttura segue l'organizzazione dei capitoli della ricerca, restituendone i nuclei tematici attraverso una sequenza visiva.

Questo lavoro è il risultato di una ricerca archivistica articolata, svolta prevalentemente nei Paesi Bassi nel corso del 2025, e affiancata da indagini sul campo finalizzate a documentare, attraverso fotografie e video, l'uso contemporaneo delle architetture analizzate e le modalità con le quali esse vengono vissute dai cittadini, per registrare anche pratiche, comportamenti e forme di appropriazione dello spazio.

La costruzione dell'atlante si inserisce all'interno di un metodo di ricerca sviluppato anche grazie alla permanenza presso il gruppo di ricerca *Architecture Archives of the Future*, diretto da Dirk van den Heuvel presso il Dipartimento di Architettura della TU Delft. Tale contesto ha permesso di intrecciare la ricerca bibliografica con quella archivistica e con la raccolta di testimonianze orali, attraverso interviste e incontri, contribuendo alla costruzione di una narrazione situata, personale e in parte inedita.

Gli archivi consultati comprendono sia istituzioni pubbliche sia fondi privati. Di particolare rilevanza è stata la consultazione dell'archivio della *Aldo + Hannie van Eyck Foundation*, avvenuta prima della sua acquisizione da parte dell'Het Nieuwe Instituut. La possibilità di accedere direttamente ai materiali — disegni, fotografie, documenti progettuali — e di visitare la casa di Aldo van Eyck, sede della fondazione, ha permesso di entrare in contatto non solo con il lavoro dell'architetto, ma anche con la sua dimensione biografica e personale. La

consultazione degli album fotografici di famiglia ha inoltre consentito di ricostruire aspetti inediti del contesto umano entro cui la sua ricerca si è sviluppata.

Presso l'Het Nieuwe Instituut di Rotterdam sono stati consultati archivi fondamentali per la ricerca sull'architettura olandese del secondo dopoguerra, tra i quali quelli di Cornelius van Eesteren, Herman Hertzberger e Jaap Bakema. In particolare, l'archivio Bakema ha permesso di accedere al manoscritto della trascrizione del programma televisivo *Van Stoel tot Stad*, alla sua traduzione inglese mai pubblicata, e a materiali audiovisivi di grande rilevanza, tra cui documentazioni del Team 10 e un racconto per immagini dei playgrounds di Amsterdam.

Allo Stedelijk Museum di Amsterdam è stato possibile studiare i materiali relativi alla mostra *Dylaby* (1962), così come le esposizioni *Kinderspel* (1965) e *Design for Children. Playgrounds by Aldo van Eyck and Presentation of Furniture and Toys* (2002), fondamentali non solo per comprendere il rapporto tra arte, gioco e spazio, ma anche per ricostruire le modalità attraverso le quali, nel 2002, è stato elaborato e restituito il racconto dei playgrounds della capitale olandese a cura di Liliane Lefebvre e Ingeborg de Roode.

Le fotografie storiche dei playgrounds e molte delle planimetrie provengono dall'archivio della municipalità di Amsterdam, The Amsterdam City Archives, mentre presso il Netherlands Institute for Sound & Vision sono conservate le registrazioni delle trasmissioni di Jaap Bakema, insieme a materiali fotografici e documentari correlati.

Parallelamente, nelle Teche Rai sono state rinvenute, grazie alle indicazioni di Luca Guido, diverse puntate del programma *Habitat*, condotto da Giulio Macchi, nelle quali Bruno Zevi compare nel ruolo di docente, offrendo un contributo significativo alla riflessione sulla comunicazione dell'architettura attraverso i media.

Ulteriori materiali sono stati consultati presso il Getty Research Institute di Los Angeles, in particolare per quanto riguarda i manuali di Yona Friedman, integrati anche grazie al contributo dello storico assistente dell'architetto, Jean-Baptiste Decavelle.

Un ruolo importante è stato inoltre svolto dalla consultazione dell'International Institute of Social History di Amsterdam, dove è stato possibile studiare e reperire materiali di e su Colin Ward. Questi si affiancano alle copie del *Bulletin of Environmental Education (BEE)* — del quale Ward fu direttore negli anni Settanta — rese disponibili grazie alla generosa concessione di Jere Kuzmanić.

Per quanto riguarda il lavoro di Francis Alÿs, il sito dell'artista ha rappresentato una risorsa fondamentale: concepito come un archivio aperto e accessibile, esso rende disponibili i video relativi ai *Children's Games* che l'artista ha deliberatamente scelto di mettere all'interno del dominio *Creative Commons*, perché rappresentano un patrimonio collettivo. Allo studio delle sue monografie, si è aggiunta la consultazione

della tesi di laurea magistrale di Francis Alÿs: *Progetto Palmanova. Il ritorno degli animali* di Francis De Smedt, conservata presso l'archivio IUAV, è allegata al presente atlante.

Accanto agli archivi istituzionali, la consultazione di archivi privati si è rivelata decisiva. Tra questi, oltre ai materiali messi a disposizione da Tess van Eyck, un ruolo fondamentale è stato svolto dall'archivio di Francis Strauven, principale biografo e studioso di Aldo van Eyck, che dagli anni Ottanta studia, raccoglie e documenta in modo sistematico i luoghi, il lavoro, le vicende biografiche dell'architetto olandese.

Infine, lo studio delle riviste storiche — in particolare *Forum*, consultata presso la biblioteca della Facoltà di Architettura della TU Delft — ha contribuito a ricostruire il dibattito teorico e culturale nel quale si inseriscono i temi affrontati.

L'atlante restituisce, dunque, un percorso di ricerca che è anche un'esperienza diretta: un attraversamento di luoghi, archivi e storie, costruito attraverso immagini, appunti, conversazioni e incontri. Un viaggio personale, nel quale la dimensione visiva diventa strumento di conoscenza e memoria, e attraverso la quale continua a risuonare l'eco dei luoghi e delle persone incontrate.

# Introduction

The present atlas brings together images, drawings, photographs, and video materials that emerged throughout the research. It represents only a portion—necessarily selected—of the extensive material collected and analyzed during the course of the work.

In line with a Warburgian understanding of the atlas, this collection takes the form of a narrative through images: a device of knowledge that runs parallel to and complements the written text. The images do not explain or translate the written content; rather, they accompany and expand it, making visible relationships, analogies, and continuities that escape purely discursive language.

The atlas is conceived to be used in close relation to the textual part of the dissertation, within which precise references to its pages are provided. Its structure follows the organization of the research chapters, returning their thematic cores through a visual sequence.

This work is the result of an extensive archival investigation, carried out primarily in the Netherlands during 2025, and complemented by fieldwork aimed at documenting—through photographs and video recordings—the contemporary use of the architectural works under analysis, as well as the ways in which they are experienced by their users, in order to record practices, behaviors, and forms of spatial appropriation.

The construction of the atlas is embedded within a research method developed also through my affiliation with the research group *Architecture Archives of the Future*, directed by Dirk van den Heuvel at the Department of Architecture of TU Delft. This context made it possible to intertwine bibliographic research with archival work and the collection of oral testimonies through interviews and encounters, contributing to the development of a situated, personal, and partly inédit narrative.

The archives consulted include both public institutions and private collections. Of particular relevance was the consultation of the archive of the *Aldo and Hannie van Eyck Foundation*, undertaken before its acquisition by the Het Nieuwe Instituut. The possibility of directly accessing drawings, photographs, and project documents, as well as visiting Aldo van Eyck's house—where the foundation was based—allowed

for an encounter not only with the architect's work but also with his biographical and personal dimension. The consultation of the family photo albums made it possible to reconstruct previously unexplored aspects of the human context in which his research developed.

At Het Nieuwe Instituut in Rotterdam, key archives for the study of postwar Dutch architecture were consulted, including those of Cornelius van Eesteren, Herman Hertzberger, and Jaap Bakema. In particular, the Bakema archive provided access to the manuscript transcription of the television programme *Van Stoel tot Stad*, its unpublished English translation, and a substantial body of audiovisual materials, including documentation of Team 10 and a visual narrative of the Amsterdam playgrounds.

At the Stedelijk Museum in Amsterdam, it was possible to study materials related to the exhibition *Dylaby* (1962), as well as *Kinderspel* (1965) and *Design for Children. Playgrounds by Aldo van Eyck and Presentation of Furniture and Toys* (2002), which proved fundamental not only for understanding the relationship between art, play, and space, but also for reconstructing the ways in which, in 2002, the narrative of Amsterdam's playgrounds was developed and presented by Liliane Lefebvre and Ingeborg de Roode.

Historical photographs of the playgrounds and many of the plans derive from the municipal archive of Amsterdam (Amsterdam City Archives), while the Netherlands Institute for Sound & Vision preserves recordings of Jaap Bakema's television programmes, together with related photographic and documentary materials.

In parallel, several episodes of the programme *Habitat*, hosted by Giulio Macchi, were identified within the RAI archives (Teche Rai), thanks to the indications of Luca Guido. In these broadcasts, Bruno Zevi appears in the role of lecturer, offering a significant contribution to the reflection on the communication of architecture through mass media.

Further materials were consulted at the Getty Research Institute in Los Angeles, particularly with regard to Yona Friedman's manuals, complemented by materials made available by the architect's long-time assistant, Jean-Baptiste Decavelle.

An important role was also played by the consultation of the International Institute of Social History in Amsterdam, where it was possible to study and retrieve materials by and on Colin Ward. These are complemented by copies of the *Bulletin of Environmental Education (BEE)*—of which Ward was editor in the 1970s—made available thanks to the generous contribution of Jere Kuzmanić.

With regard to the work of Francis Alÿs, the artist's website proved to be a fundamental resource: conceived as an open and accessible archive, it makes available the videos related to the *Children's Games*, which the artist has deliberately chosen to place within the Creati-

ve Commons domain, thus constituting a shared collective resource. Alongside the study of his monographs, the consultation of the master's thesis of Francis Alÿs—*Progetto Palmanova. Il ritorno degli animali* by Francis De Smedt, held at the IUAV archive—is included in the present atlas.

Alongside institutional archives, the consultation of private collections proved to be essential. Among these, in addition to the materials made available by Tess van Eyck, a key role was played by the archive of Francis Strauven, the principal biographer and scholar of Aldo van Eyck, who since the 1980s has systematically studied, collected, and documented the architect's work, life, and contexts.

Finally, the study of historical journals—particularly *Forum*, consulted at the Faculty of Architecture library of TU Delft—contributed to reconstructing the theoretical and cultural debate within which the themes addressed in this research are situated.

The atlas thus returns a research path that is also a direct experience: a traversal of places, archives, and stories, constructed through images, notes, conversations, and encounters. A personal journey in which the visual dimension becomes a tool for knowledge and memory, through which the echo of the places and people encountered continues to resonate.

# PART 1. LEARNING SPACE
## Play and Incidental Spatial Experience. Two Case Studies

Unless otherwise specified, all photographs are by the author.

# 1. Preliminary considerations

Central Square, Castelvittorio,
Ph. Herman Hertzberger,
Herman Hertzberger Fonds,
Het Nieuwe Instituut, Rotterdam
HERT ph 22.

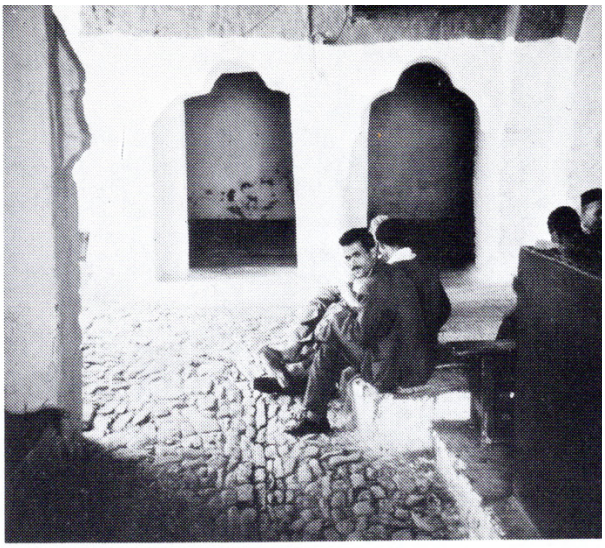


Apollo Schools
Montessori Schools, Amsterdam
Herman Hertzberger
Ph. Frits Dijkhof
Herman Hertzberger Fonds,
Het Nieuwe Instituut, Rotterdam
HERT f 356_6





101



102



103

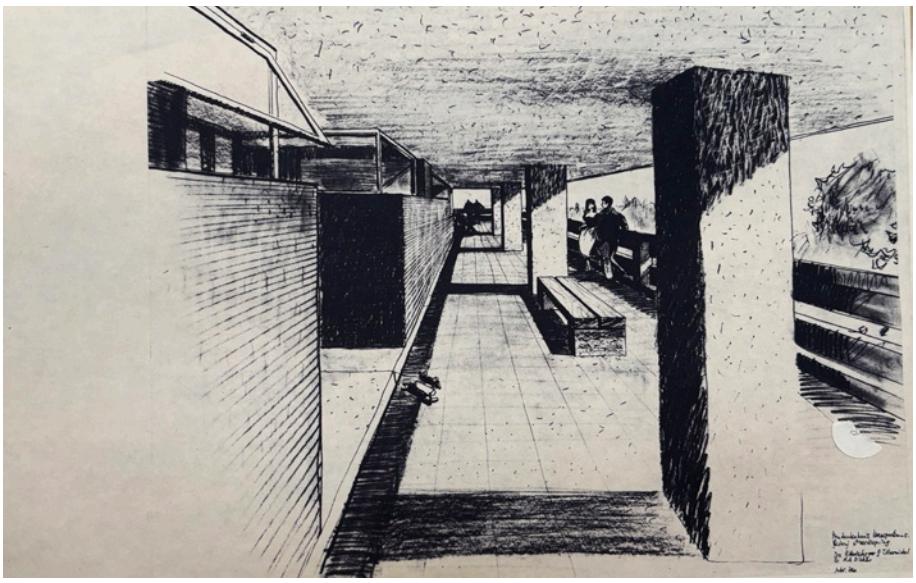


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Amsterdam Student Housing
Herman Hertzberger Fonds,
Het Nieuwe Instituut, Rotterdam
HERT 1.1.



Amsterdam Student Housing
Herman Hertzberger Fonds,
Het Nieuwe Instituut, Rotterdam
HERT f 79_9.



Amsterdam Student Housing
Herman Hertzberger Fonds,
Het Nieuwe Instituut, Rotterdam
HERT f 84_9.



"The school is a small city and the city is a large school"
Herman Hertzberger
"Forum 3", 1973, p. 105
opposite page.





Children's Games Tiles
Stadstimmerwerf, Leiden
27 September 2025.





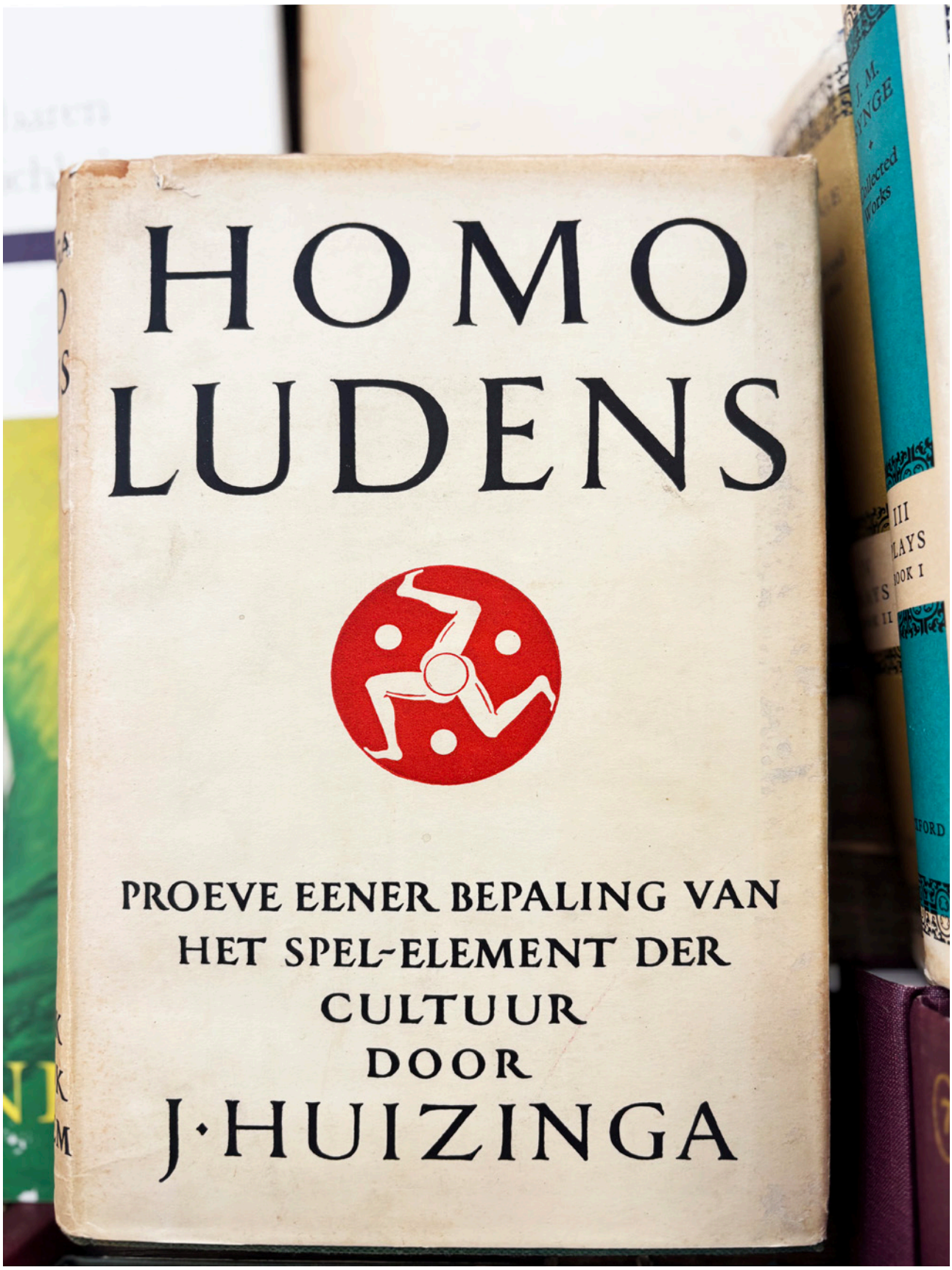
Pieter Bruegel
*Children's Games*, 1560,
oil on panel, 118 x 161 cm,
Kunsthistorisches Museum, Vienna
opposite page.

Pieter de Hooch
*Woman with a Child in a Pantry*, 1658
Rijksmuseum, Amsterdam (detail)
opposite page.





Children's Games Tiles
souvenir stalls
Delft, October 2025.




Johan Huizinga, *Homo Ludens*
first Dutch edition, 1938
Antiquarian bookshop, Leiden, 25 September 2025.

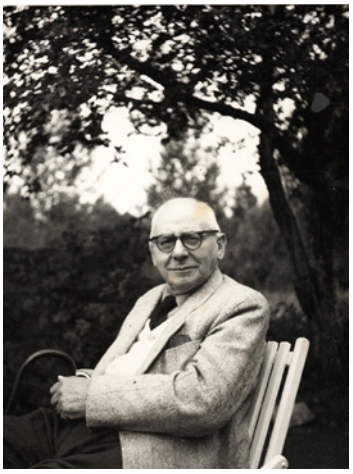
# 2. Induced spatial experience: Aldo van Eyck's playgrounds in Amsterdam

Family archive of Tess van Eyck:
Nelly van Eyck-Benjamins with her two sons, Aldo and Robert, April 1919;
Aldo with his grandfather, H. D. Benjamins, April 1923;
P. N. van Eyck (Aldo's father);
Aldo van Eyck, 22 April 1925;
Aldo on his way to King Alfred School.











Group photograph with teachers and students of King Alfred School.
At the centre, the headmaster and Joseph Wicksteed; second row, top left, Aldo.
Francis Strauven archive.







'Squirrel Hall' (1920), built by J. Wicksteed and his pupils.
Family archive of Tess van Eyck.



King Alfred School, open-air class,
Family archive of Tess van Eyck.



King Alfred School, open-air theatre built by Mr Webb and pupils, including Aldo.
Francis Strauven archive.

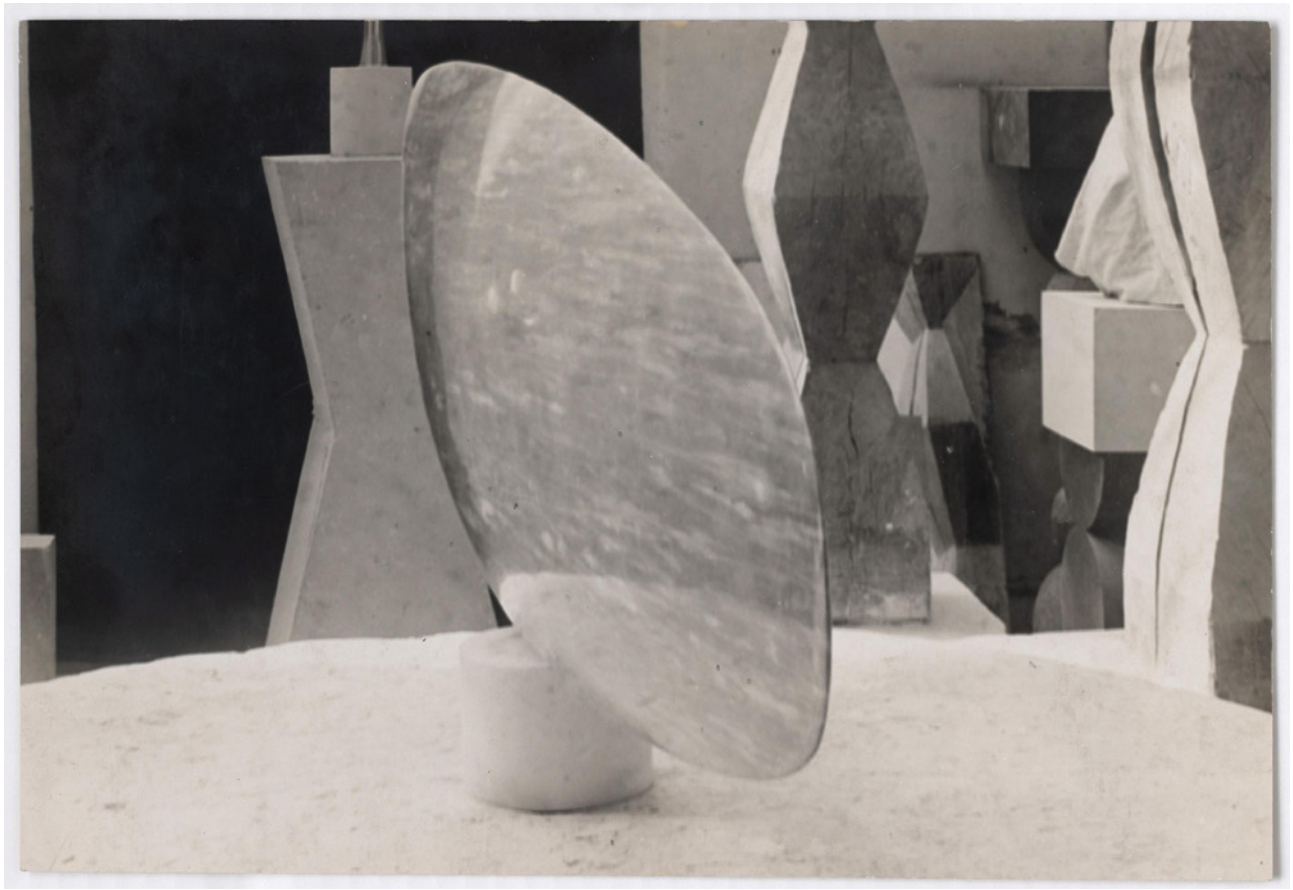
Opposite page
Constantin Brâncusi, Vue d'atelier, a gift from Albert Skira to Aldo van Eyck, Zurich, 1945.
Aldo and Hannie van Eyck art collection.

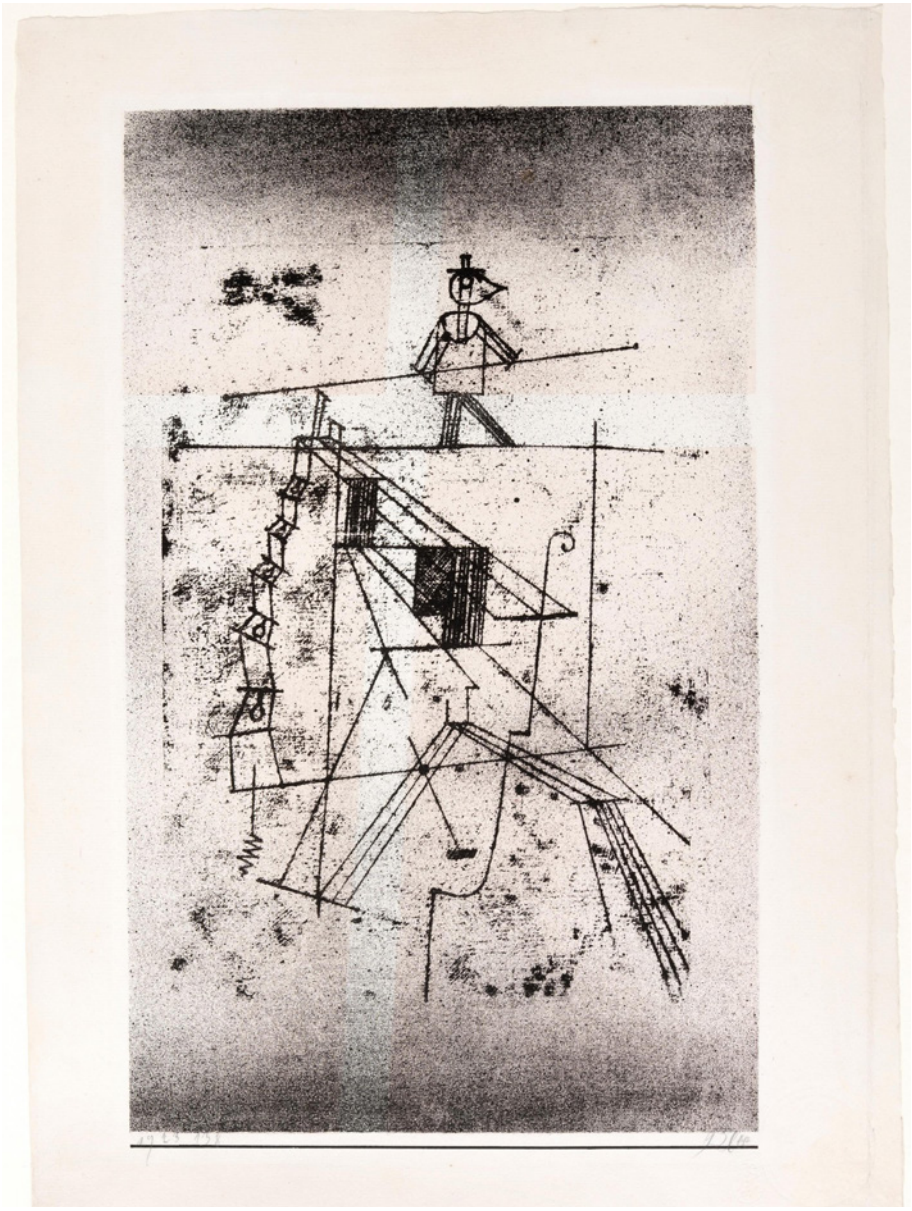


Brassaï, *Atelier de Giacometti* (1932),
with the annotation by Aldo van Eyck 'Original print by Brassaï given to me in Zürich by Albert Skira in 1945'
Aldo and Hannie van Eyck art collection.

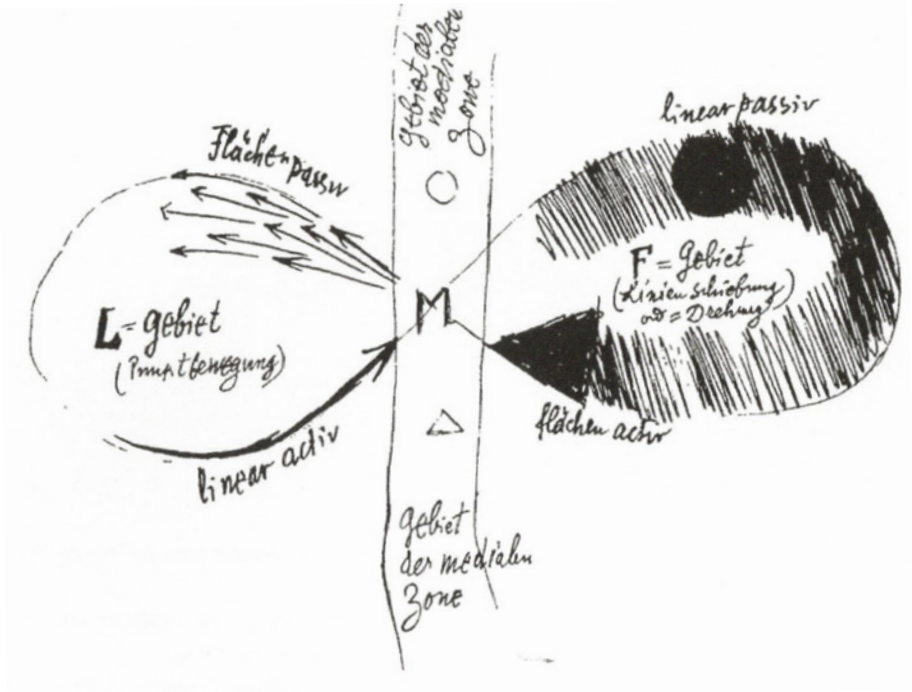


Aldo van Eyck and Hannie van Roojen in Zurich, 4 August 1953.
Family archive of Tess van Eyck.

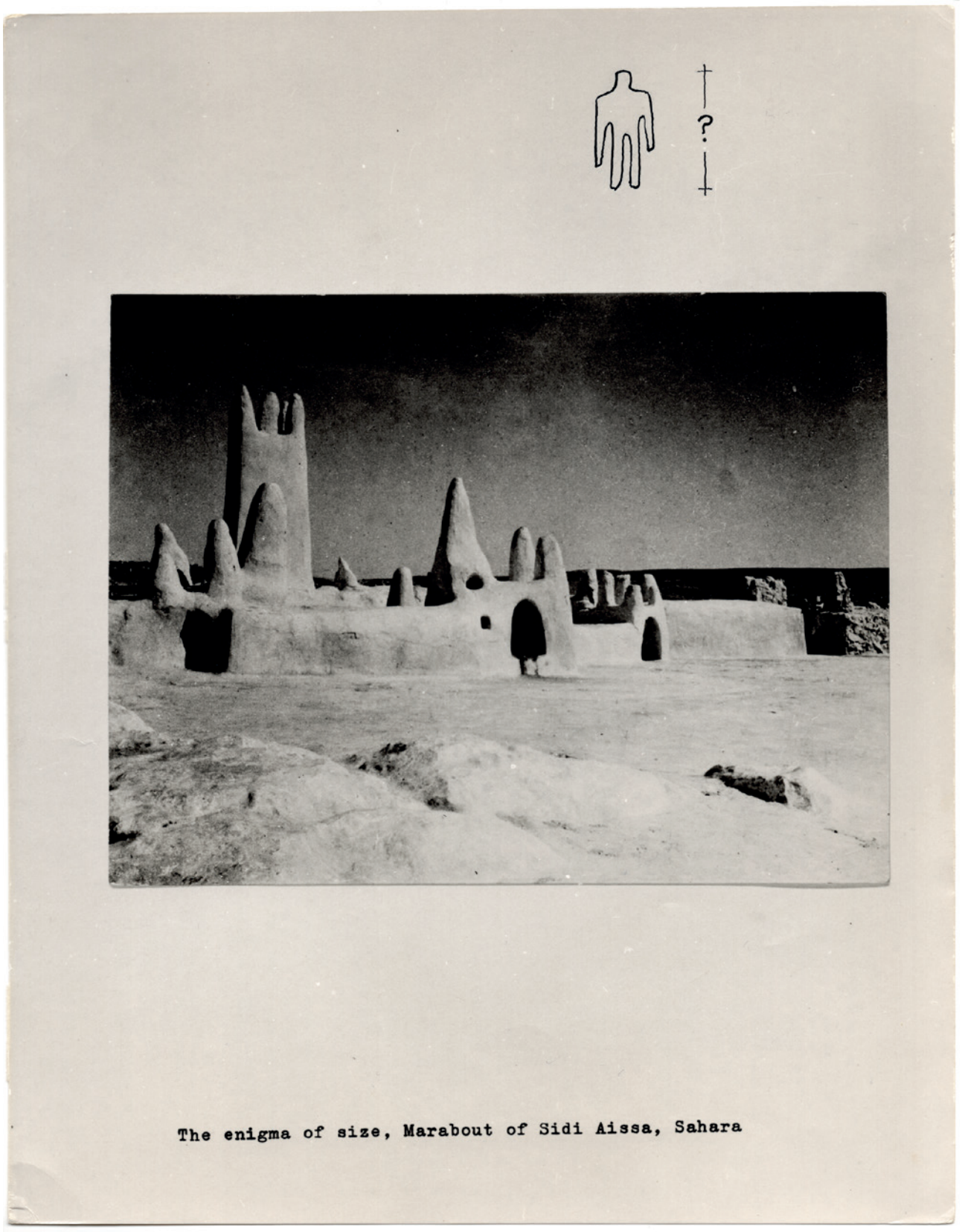




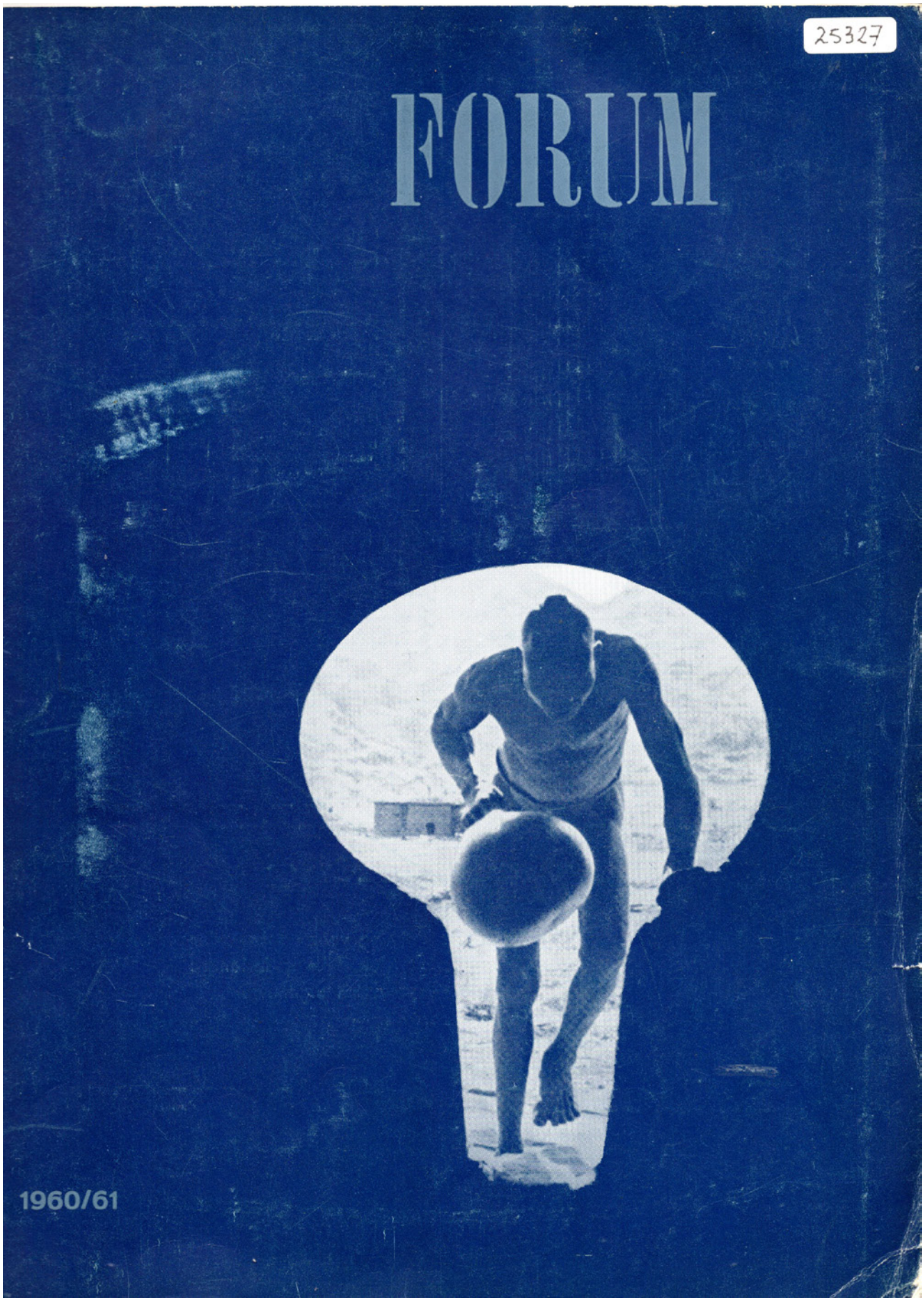
Paul Klee, *Seiltänzer* (1923), lithograph in colours.
Aldo and Hannie van Eyck art collection.




Paul Klee, diagram of active, passive and middle forces, 1924–25, from Pädagogisches Skizzenbuch. Bauhaus, Dessau, 1925.



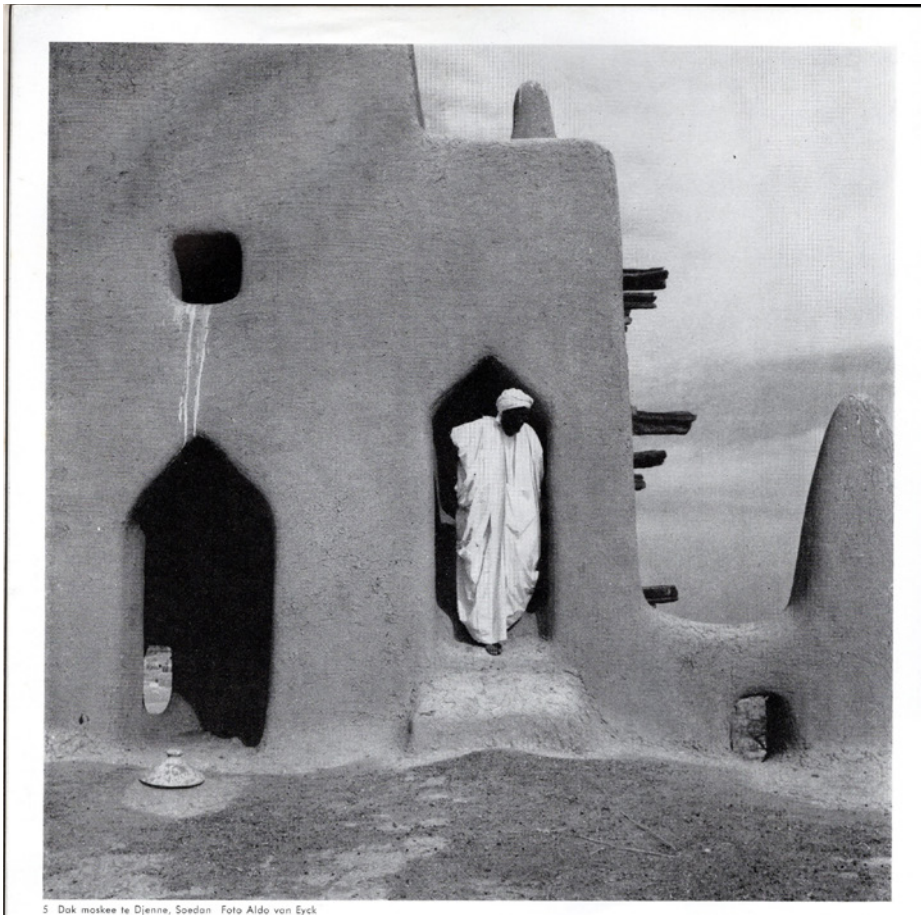

The enigma of size, Marabout of Sidi Aissa, Sahara, ph. by Aldo van Eyck, from *The Child, the City, the Artist* manuscript. Aldo and Hannie van Eyck Foundation.




"Forum", no. 3, 1960/61, Deur en raam (Door and Window).

Aldo and Hannie van Eyck in Tademait, Algerian Sahara, 1951. Family archive of Tess van Eyck.



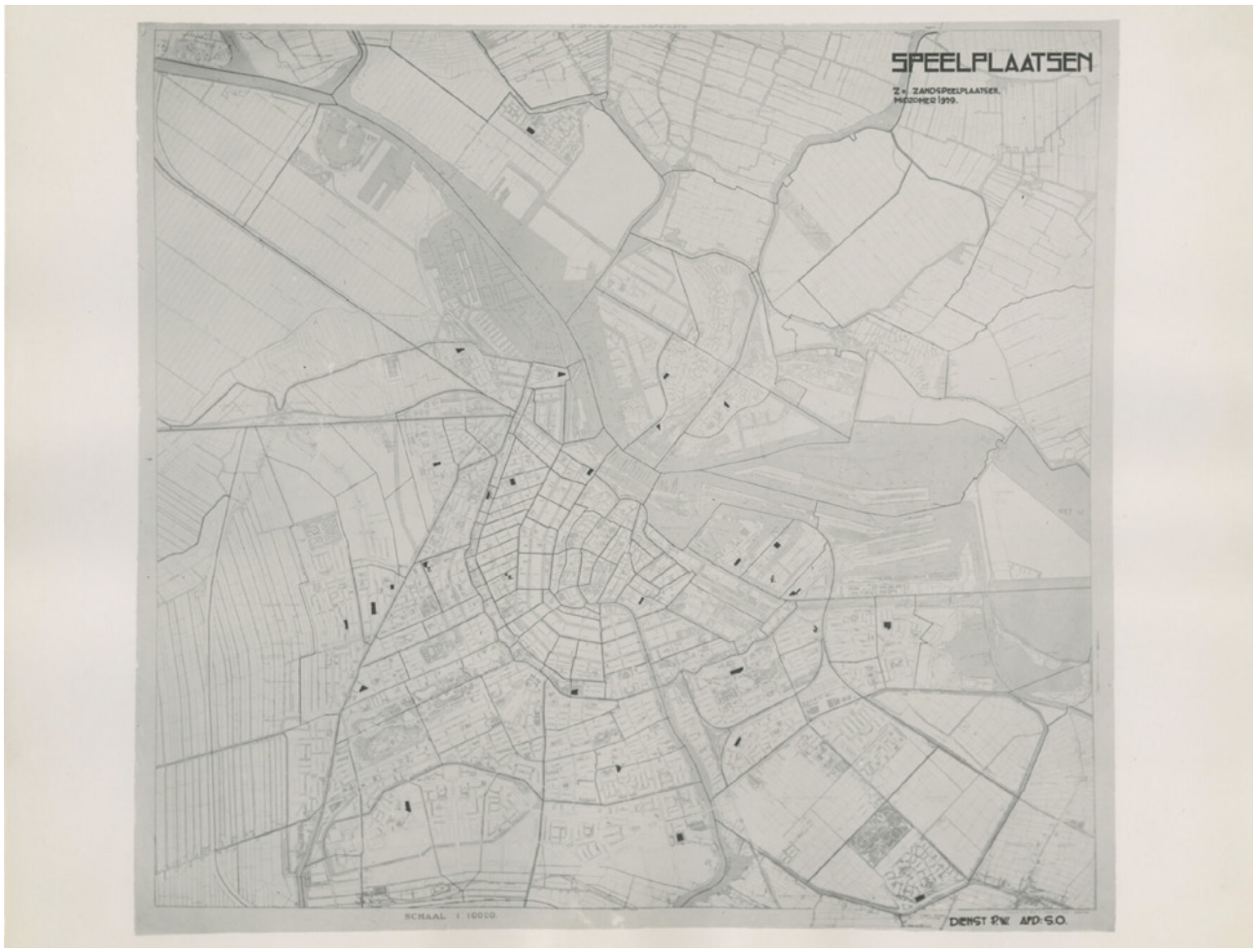


5 Dak moskee te Djenne, Soedan Foto Aldo van Eyck

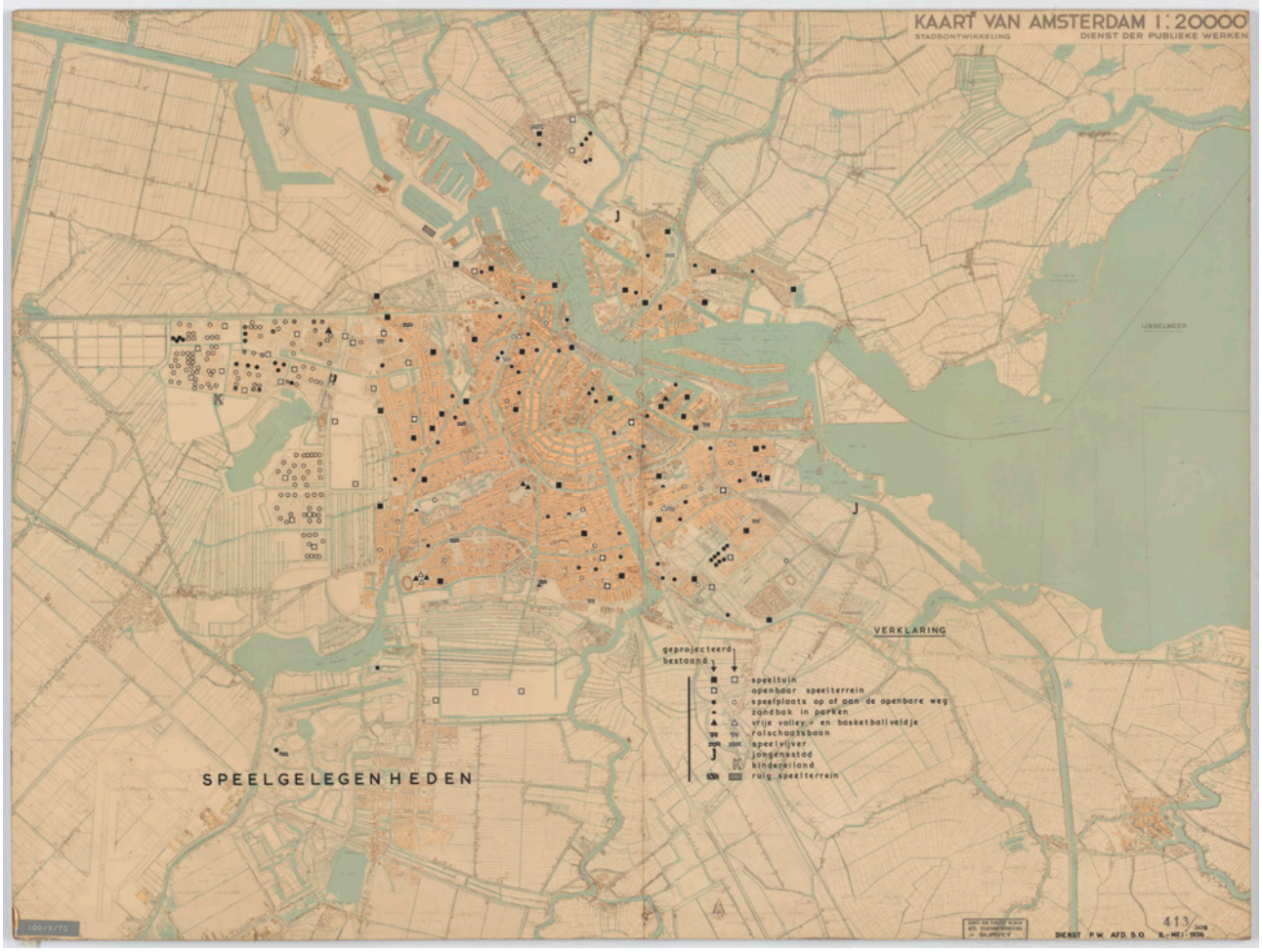
nog steeds niet kunnen scheiden en met elkaar fluisteren, vliegt een vogel met een

92

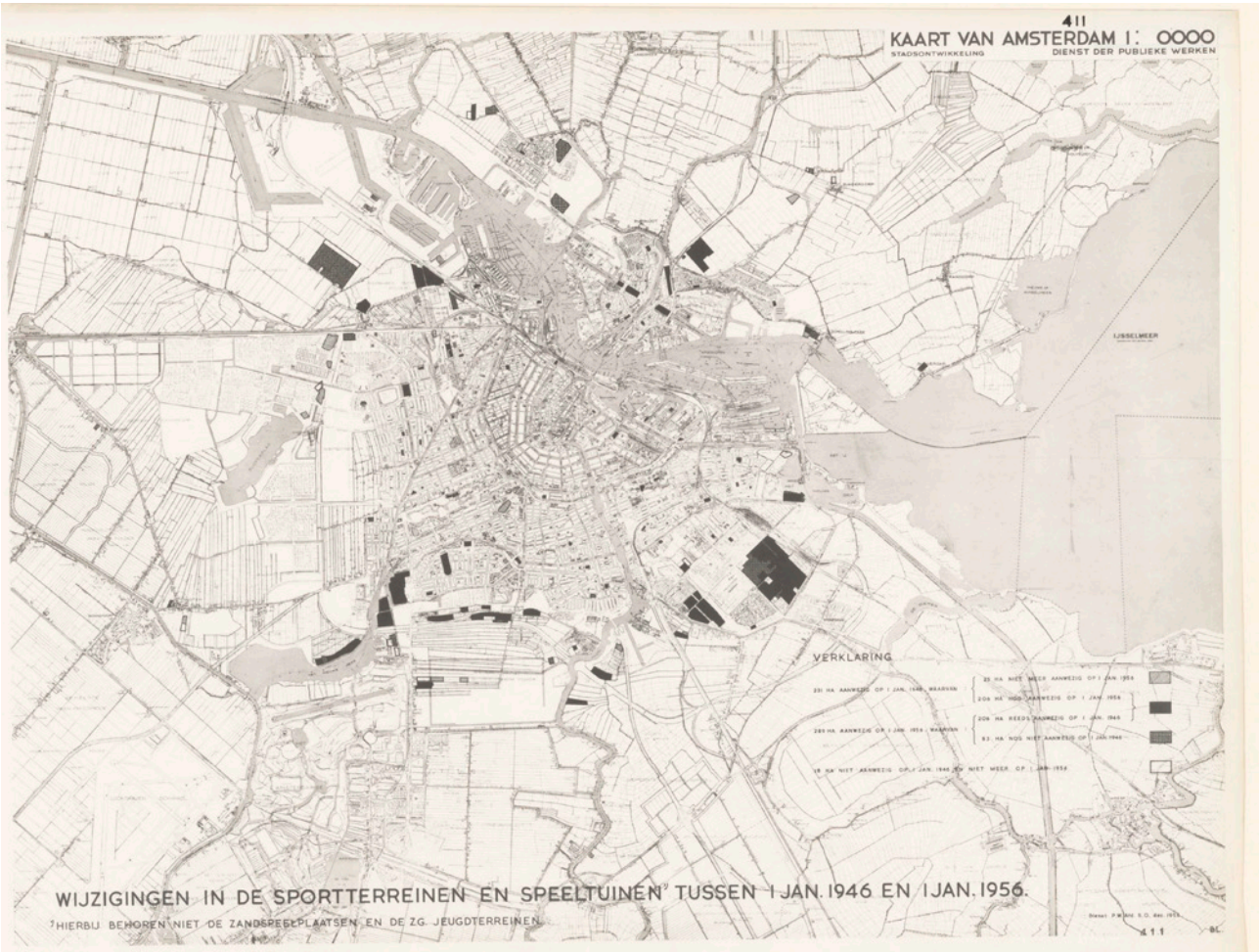
"Forum", no. 3, 1960/61, Deur en raam (Door and Window), page 92, mosque roof, Sudan, photograph by Aldo van Eyck.




Plattegrond speelplaatsen Amsterdam, 1929 (Playground plan, Amsterdam).
Cornelius van Eesteren Fonds, Het Nieuwe Instituut, Rotterdam, EEST1.267.

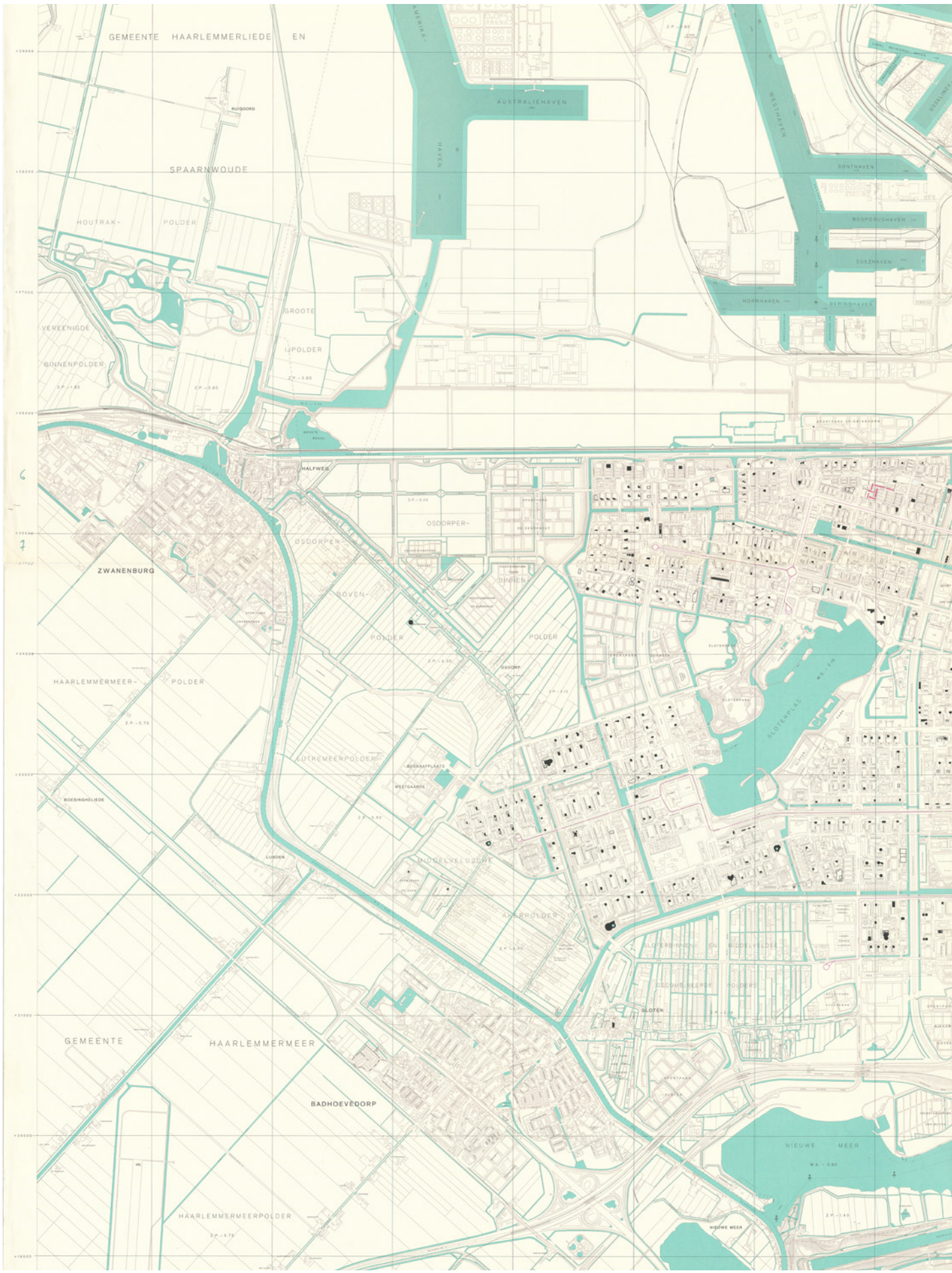



Map of Amsterdam, Public Works Department, Urban Development Division, 1956.
Scale 1:20,000. Distribution of projected and existing playgrounds, public playgrounds, playgrounds on or along public streets, sandpits in parks, open volleyball and basketball courts, roller-skating tracks, paddling pools, "children's cities", "children's islands", and informal playgrounds.
Amsterdam City Archives.

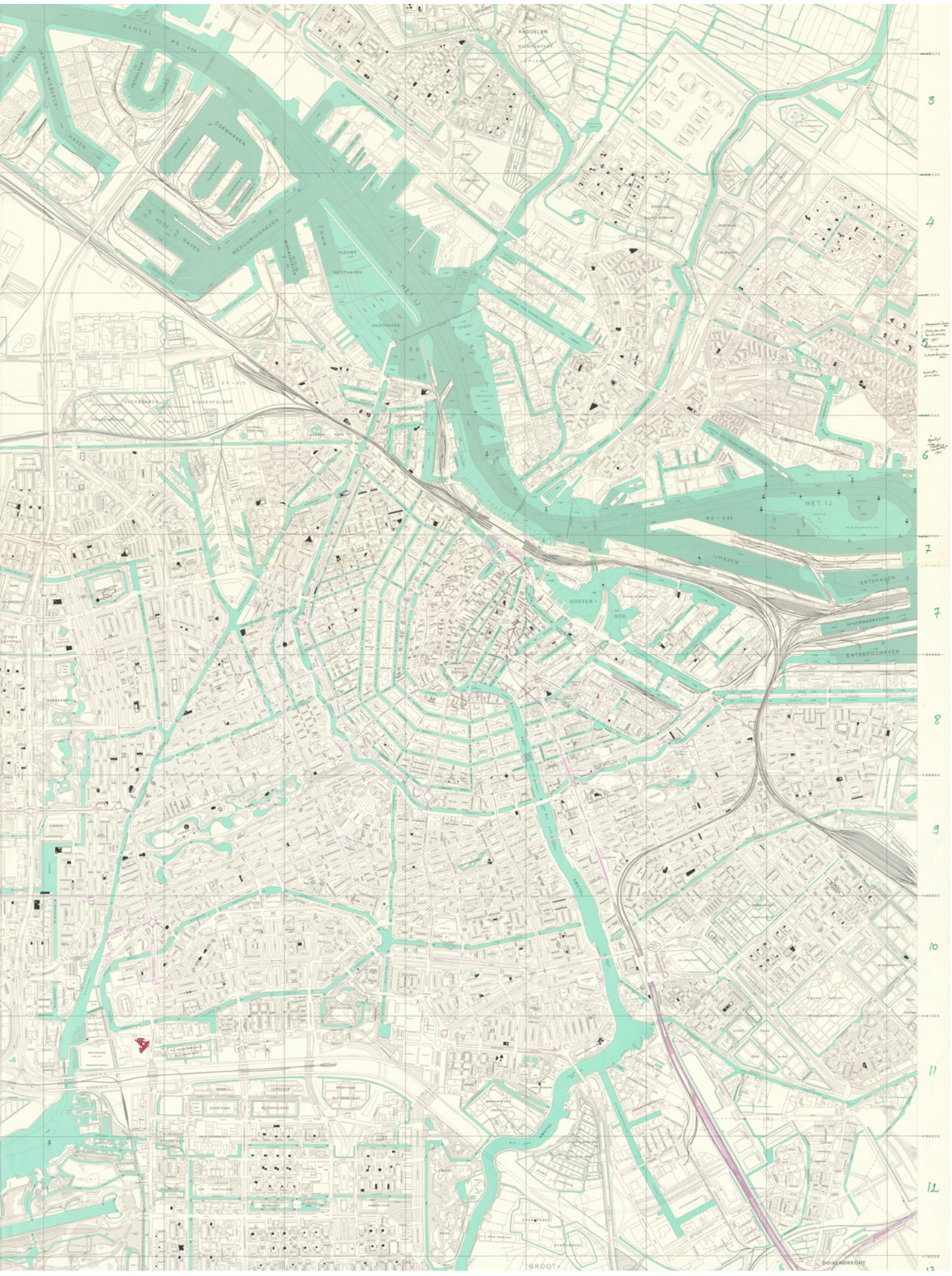



Map of Amsterdam, 1956.
Scale 1:25,000. Overview of existing sports fields built before 1940, existing sports fields, sites developed after 1945, and planned sites.
Amsterdam City Archives.


4|3
J
K
J
O
VERKLARING
geprojecteerd
bestaand
speeltuin
openbaar speelterrein
speelplaats op of aan de openbare weg
zandbak in parken
vrije volley- en basketbalveldje
rolschaatsbaan
speelrijver
jongensstad
kindereiland
ruig speelterrein
SPEELGELEGENHEDEN

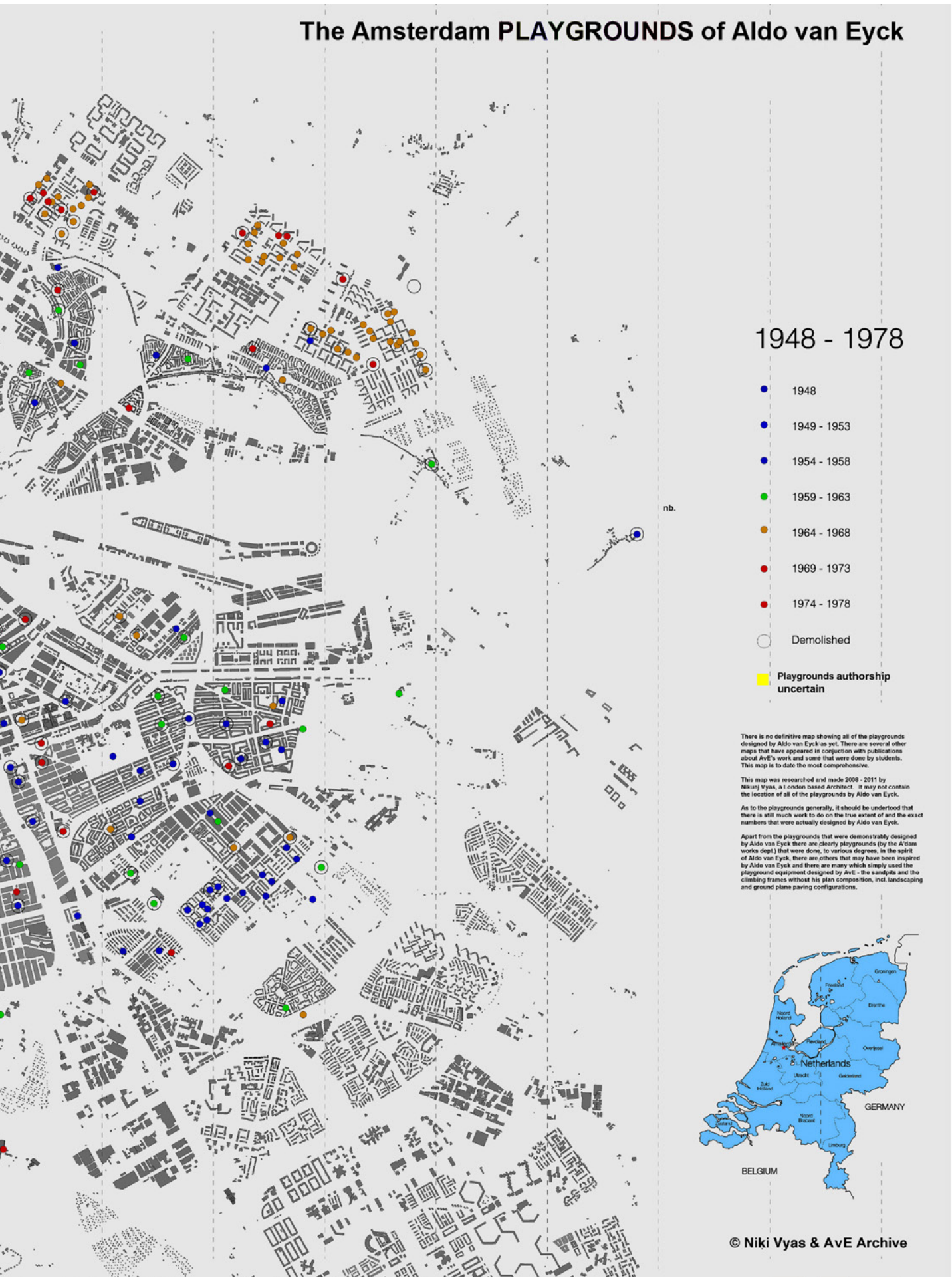



The Amsterdam Aldo van Eyck playgrounds, by Francis Strauven. Aldo and Hannie van Eyck Foundation.


KANAAL
KADOELEN
COENHAVEN
MERCURIUSHAVEN
NIEUWE
MOUTHAVEN
HET IJ
OVERHOEKS
PIRENPOLDER
HET IJ
IJHAVEN
ERTSHAVEN
OOSTER-
DOK
SPOORWEGBASSIN
ENTREPOTHAVEN
AMSTEL
GROOT-
DUIVENDRECHT



The Amsterdam Playgrounds, 1948–1978, by Aldo van Eyck, issued 9 March 2018. Aldo and Hannie van Eyck Foundation.


The Amsterdam PLAYGROUNDS of Aldo van Eyck
1948 - 1978
1948
1949 - 1953
1954 - 1958
1959 - 1963
1964 - 1968
1969 - 1973
1974 - 1978
Demolished
Playgrounds authorship uncertain
nb.
There is no definitive map showing all of the playgrounds designed by Aldo van Eyck as yet. There are several other maps that have appeared in conjuction with publications about AvE's work and some that were done by students. This map is to date the most comprehensive.
This map was researched and made 2008 - 2011 by Nikunj Vyas, a London based Architect. It may not contain the location of all of the playgrounds by Aldo van Eyck.
As to the playgrounds generally, it should be undertood that there is still much work to do on the true extent of and the exact numbers that were actually designed by Aldo van Eyck.
Apart from the playgrounds that were demonstrably designed by Aldo van Eyck there are clearly playgrounds (by the A'dam works dept.) that were done, to various degrees, in the spirit of Aldo van Eyck, there are others that may have been inspired by Aldo van Eyck and there are many which simply used the playground equipment designed by AvE - the sandpits and the climbing frames without his plan composition, incl. landscaping and ground plane paving configurations.
Netherlands
GERMANY
BELGIUM
© Niki Vyas & AvE Archive



Sandpit designed by Piet Kramer, Zaanhof, Spaarndammerbuurt, 1924.
Photograph, 1925.
Amsterdam City Archives.

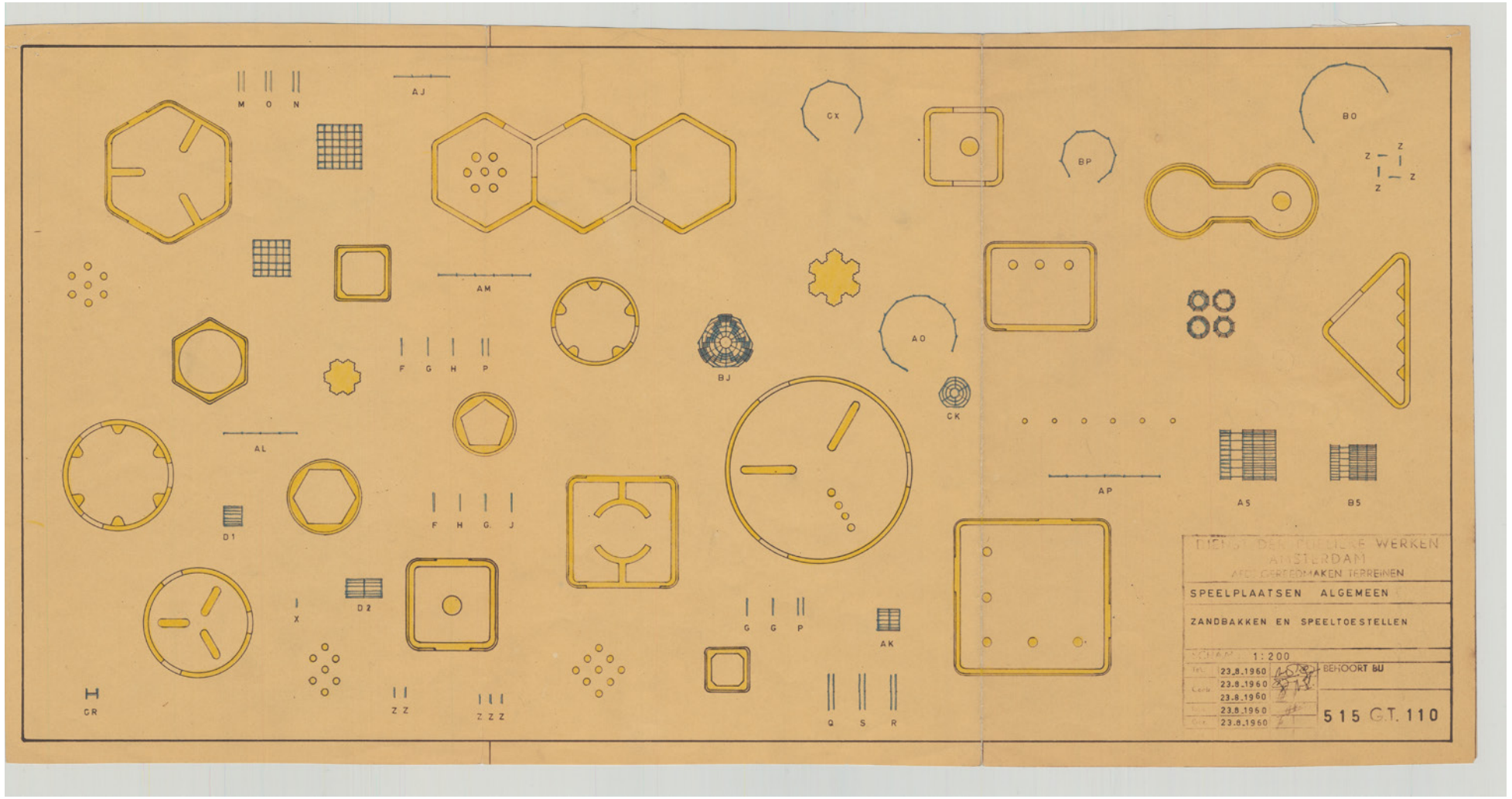


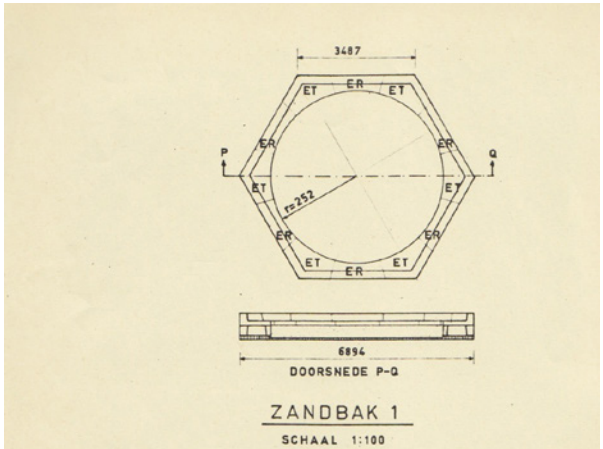
Playground of the Amsterdams Speeltuin Verbond, Sloten branch, June 1953.
Amsterdam City Archives.




Entrance to the playground of the Amsterdams Speeltuin Verbond, Sloten branch, opposite no. 1301, 1967.
Amsterdam City Archives.

Opposite page.
Aldo van Eyck playground equipment: plan of sandpits and climbing frames.
Aldo and Hannie van Eyck Foundation.

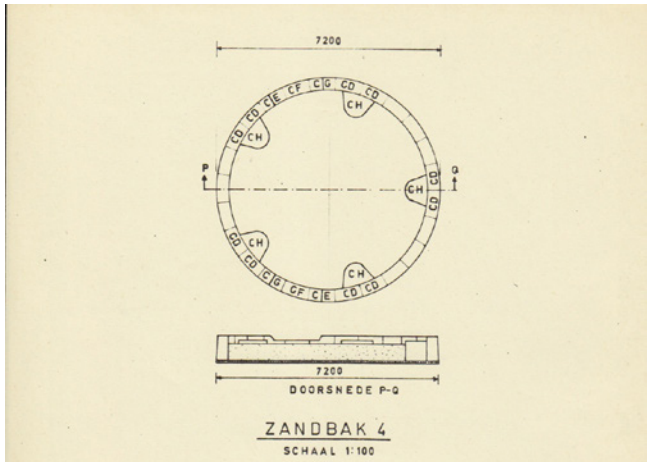

M O N
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CK
F G H P
AL
AP
A5
B5
D1
F H G J
D2
X
G G P
AK
GR
Z Z
Z Z Z
Q S R
DIENST DER OPENBARE WERKEN
AMSTERDAM
AFD. GEREEDMAKEN TERREINEN
SPEELPLAATSEN ALGEMEEN
ZANDBAKKEN EN SPEELTOESTELLEN
SCHAAL 1:200
Ter. 23.8.1960
Cont. 23.8.1960
23.8.1960
23.8.1960
Cor. 23.8.1960
BEHOORT BIJ
515 G.T. 110




ZANDBAK 1

SCHAAL 1:100

| SPEELPLAATS-TUIN | STADSDEEL | SPEELPLAATS-TUIN |
|---|---|---|
| DISTELPLEIN | NOORD | BOUTENBURG |
| MEER EN VAART N. | OSDORP | JOHAN HOFMANSTRAAT |
| " " " M. | " | FERDINAND SPITSSTRAAT |
| " " " Z. | " | MOERMOND |
| DIRK SONOYSTRAAT | GEUZENVELD | OVERVOORDE |
| JAN VETHSTRAAT | OVERT. VELD | SANDHORST |
| JOHANNA REYNVAANSTR: | SLOTERV. | SONNEVELD |
| KENAU S. HASSELAARSTR: | GEUZENVELD | SIJLHOFF |
| JOHAN GREIVESTRAAT | OVERT.VELD | WIJMARKTHOF |
| DELFLANDLAAN | WESTL. GR. | OOSTERENDSTRAAT |
| LOOSDUINENSTRAAT | OVERT.VELD | TJALKSTRAAT |
| HOEK VAN HOLLANDSTR: | " | |

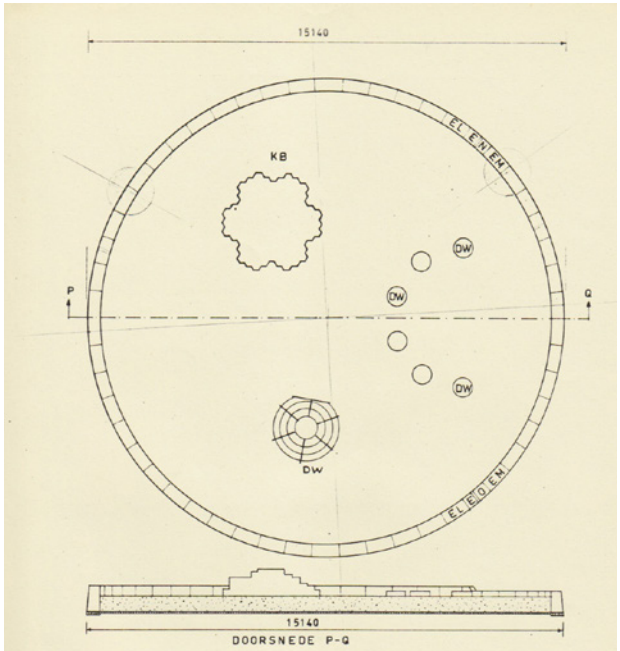



ZANDBAK 4

SCHAAL 1:100

| SPEELPLAATS-TUIN | STADSDEEL | SPEELPLAATS-TUIN | STADSDEEL |
|---|---|---|---|
| LATHERUSSTRAAT | NOORD | | |
| MODDERMOLENSTEEG | CENTRUM | | |
| BRAAK EN BOSCH | OSDORP | | |
| BEEK EN HOFF | " | | |
| SUZE ROBERTSONSTRAAT | OVERT.VELD | | |
| VIER HEEMSKINDERENSTR: | WEST | | |
| ANTON PETERSHOF | SLOTERV. | | |
| JOH. JELGERHUISHOF | " | | |
| ADAM VAN GERMEZHOF | " | | |
| GROENPAD | OSDORP | | |
| VONDELPARK SPEELWEIDE | ZUID | | |
| KLARENBURG | OSDORP | | |
| MAARDERMEERSTRAAT | | | |

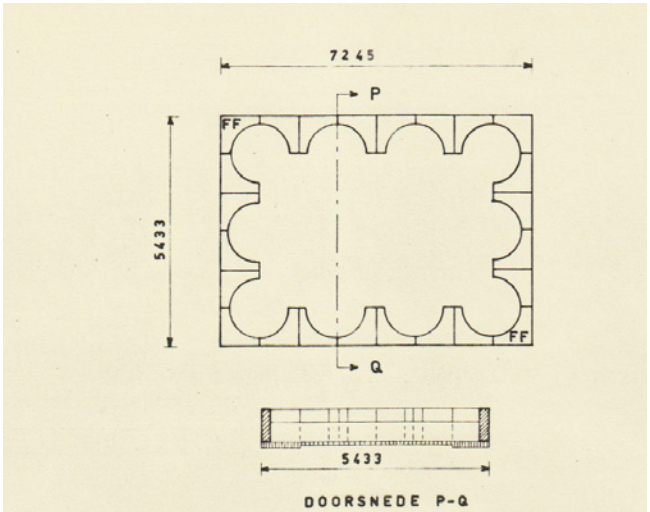
Playground equipment: concrete sandpit types.
Aldo and Hannie van Eyck Foundation.




ZANDBAK 19

SCHAAL 1:100

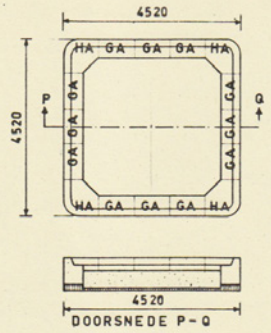
| SPEELPLAATS-TUIN | STADSDEEL | SPEELPLAATS-TUIN | STADSDEEL |
|---|---|---|---|
| FREDERIKSPLEIN | CENTRUM | | |




ZANDBAK 39

SCHAAL 1:100

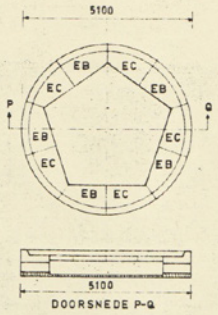
| LPLAATS -TUIN | STADSDEEL | SPEELPLAATS -TUIN |
|---|---|---|
| JANSZOON ERNSTSTR. I | BUITENVELDERT | 1963 |
| " " II | " | |
| " " V | " | |




ZANDBAK 15

SCHAAL 1:100

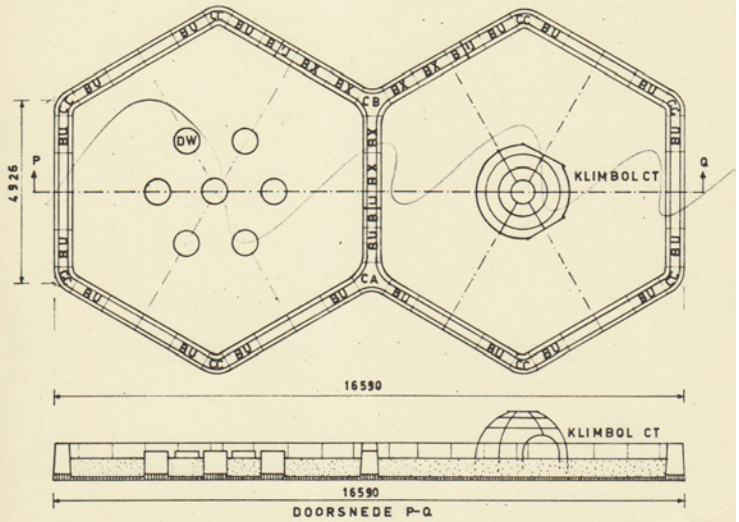
| SPEELPLAATS-TUIN | STADSDEEL | SPEELPLAATS - TUIN |
|---|---|---|
| JOHAN JONGKINDSTRAAT | OVERT.VELD | |
| " " W | " | |
| HENK HENRIËTSTRAAT | " | |
| JAN VOERMANSTRAAT (O) | " | |
| FREGATSTRAAT | Banne Buiksloot | |
| SLEEPBOOTSTRAAT | " " | |
| ~~KATRIJPSTRAAT~~ BEEMSTERSTR. Z | NIEUWEND. N. | |
| ZOUZEELSTRAAT | OSDORP | |
| SCHOONBOOMSTRAAT | " | |
| ~~[illegible]~~ | | |




ZANDBAK 3

SCHAAL 1:100

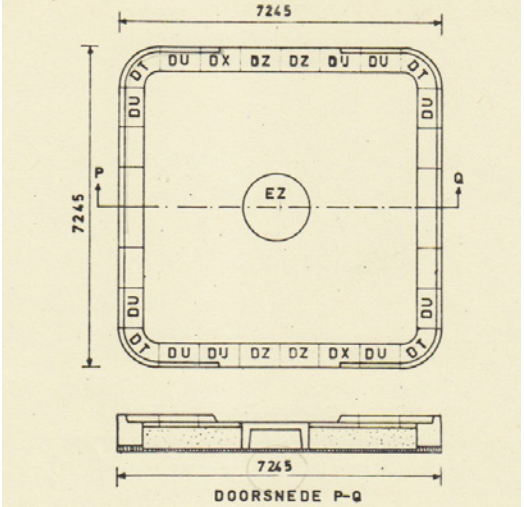
| SPEELPLAATS-TUIN | STADSDEEL | SPEELPLAATS-TUIN | ST |
|---|---|---|---|
| AERT VAN NESSTRAAT | CENTRUM | | |
| LE MAIRESTRAAT | " | | |
| A. RODENBACHHOF | SLOTERM. | | |
| MAURITS SABBEHOF | " | | |
| K. KLINKENBERGSTRAAT | OVERT.VELD | | |
| BERNARD LODERSTRAAT W | SLOTERM. | | |
| " " Z. | " | | |
| JAN VAN BEERSSTRAAT | " | | |
| ADÈLE OPZOOMERSTRAAT | " | | |
| VIVEPORTENSTRAAT O | OSDORP | | |
| " M | " | | |
| " W | " | | |
| FLUITSCHIPSTRAAT | Banne Buiksloot | | |




ZANDBAK 11

SCHAAL 1:100

| SPEELPLAATS-TUIN | STADSDEEL | SPEELPLAATS-TUIN | STADSDEE |
|---|---|---|---|
| JAN VAN DUIVENOORDESTR. | GEUZENVELD | | |
| NIERKERKESTRAAT | OSDORP | | |
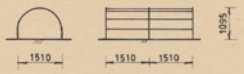



ZANDBAK 6

SCHAAL 1:100

| - TUIN | STADSDEEL | SPEELPLAATS - TU |
|---|---|---|
| MEINESZ LAAN | SI. MEER. | |

KLIMBOGEN 8

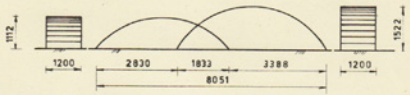
TEK. Nº 720 G.T. MERK D 2




| SCHAAL 1 : 100 | | | PRIJS | d.d. | PRIJS/kg AL |
|---|---|---|---|---|---|
| FUNDERING IN | BETON 300 kg. cem./m³ | BETON 350 kg. cem./m³ | BETONSTAAL Ø 8 EN Ø 10 | | | |
| TEGELS | ---- m³ | 0.216 m³ | ---- kg. | f 635.- | 9-6-1960 | ± f 15.61 |
| KLINKERS | ---- m² | 0.096 m² | ---- kg. | | | |
| ALUMINIUM BUIS Ø 60/52 | ---- m. | | | | | |
| ALUMINIUM BUIS Ø 42/35 | 35.116 m. | | | | | |
| GEWICHT ALUMINIUM BUIS | 41.33 kg. | | | | | |

KLIMBOGEN 14

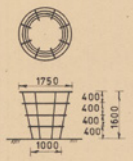
TEK. Nº 720 G.T. 28 MERK DA




| SCHAAL 1 : 100 | | | PRIJS | d.d. | PRIJS/kg AL |
|---|---|---|---|---|---|
| FUNDERING IN | BETON 300 kg. cem./m³ | BETON 350 kg. cem./m³ | BETONSTAAL Ø 8 EN Ø 10 | | | |
| TEGELS | ---- m³ | 0.576 m² | ---- kg. | f | | |
| KLINKERS | ---- m² | 0.492 m² | ---- kg. | | | |
| ALUMINIUM BUIS Ø 60/52 | 25.740 m. | | | | | |
| ALUMINIUM BUIS Ø 42/35 | 37.200 m. | | | | | |
| GEWICHT ALUMINIUM BUIS | 97.28 kg. | | | | | |

KLIMTRECHTERS 2

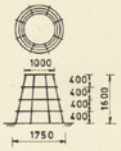
TEK. Nº 720 G.T. 16 MERK BM




| SCHAAL 1 : 100 | | PRIJS | d.d. | PRIJS kg AL |
|---|---|---|---|---|
| FUNDERING IN | BETON 350 kg. cem./m³ | f 970.- | 26-2-1962 | ± f 24.17 |
| TEGELS | 0,412 m³ | | | |
| KLINKERS | 0,391 m³ | | | |
| ALUMINIUM BUIS Ø 42/35 | 34.017 m. | | | |
| GEWICHT ALUMINIUM BUIS | 40.14 kg. | | | |

KLIMTRECHTERS 1

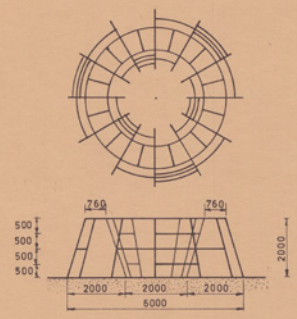
TEK. Nº 720 G.T. 16 MERK BL




| SCHAAL 1 : 100 | | PRIJS | BTW | PRIJS TOTAAL | d.d. |
|---|---|---|---|---|---|
| FUNDERING IN | BETON 350 kg. cem./m³ | f 700,- | 84,- | 784,- | 1-1-69 |
| TEGELS | 0.324 m³ | | | | |
| KLINKERS | 0.320 m³ | | | | |
| ALUMINIUM BUIS Ø 42/35 | 31.662 m. | | | | |
| GEWICHT ALUMINIUM BUIS | 37.36 kg. | | | | |

## DIVERSEN — 14

TEK.Nº 696G.T. 7 | ROTONDE | MERK GL

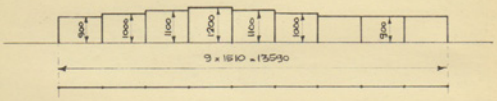



| SCHAAL 1:100 | BETON 300 Kg cem/m³ | BETON 350 Kg cem.m³ | BETONSTAAL ø8 EN ø10 | PRIJS | d.d. | PRIJS kg.AL |
|---|---|---|---|---|---|---|
| FUNDERING | 1.61 m³ | 5.69 m³ | 304 Kg | | | |

| | | |
|---|---|---|
| ALUMINIUM BUIS ø 42/35 | 137.980 | m. |
| STOOMPIJP 1" | ------ | m. |
| GEWICHT ALUMINIUM BUIS | 162.814 | kg. |

## RECHTE SPEELHEKKEN — 74

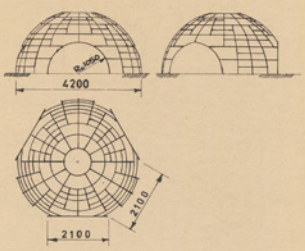
TEK. Nº 720 G.T. 222 | MERK JR




| SCHAAL 1:100 | | PRIJS | d.d. | PRIJS/kg.AL |
|---|---|---|---|---|
| FUNDERING IN | BETON 350 kg.cem./ m³ | f | | ±f |
| TEGELS | 0.36 m³ | | | |
| KLINKERS | 0.30 m³ | | | |
| ALUMINIUM BUIS ø 42/35 | 26.446 m. | | | |
| STOOMPIJP 1" | 11.95 m. | | | |
| GEWICHT ALUMINIUM BUIS | 31.21 kg | | | |

## KLIMBOLLEN — 1

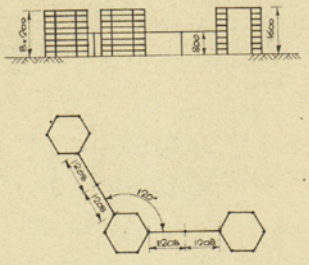
TEK.-Nº 720 G.T. 1 | MERK BJ




| SCHAAL 1:100 | | PRIJS | d.d. | PRIJS kg.AL |
|---|---|---|---|---|
| FUNDERING IN | BETON 350 kg. cem./m³ | f 4595.- | 9 - 6 - 1960 | ±f 30,57 |
| TEGELS | 0.540 m³ | | | |
| KLINKERS | 0.240 m³ | | | |
| ALUMINIUM BUIS ø 42/35 | 107.10 m. | | | |
| ALUMINIUM BUIS ø 60/52 | 11.70 m. | | | |
| GEWICHT ALUMINIUM BUIS | 150.30 kg. | | | |

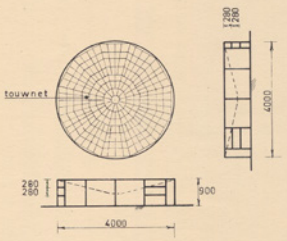
## COMBINATIE SPEELHEKKEN — 46

TEK. Nº 720 G.T. 212 | MERK KE



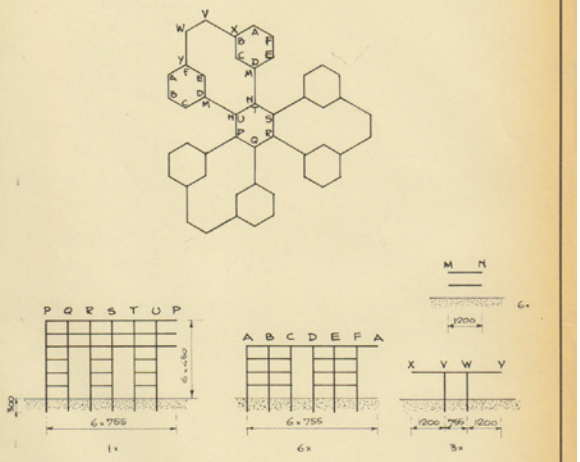

| SCHAAL 1:100 | | PRIJS | d.d. | PRIJS kg.AL |
|---|---|---|---|---|
| FUNDERING IN | BETON 350 kg.cem./ m³ | | | |
| TEGELS | 0.72 m³ | | | |
| KLINKERS | 0.32 m³ | | | |
| ALUMINIUM BUIS ø 42/35 | 123.53 m. | | | |
| STOOMPIJP 1" | 36.4 m. | | | |
| GEWICHT ALUMINIUM BUIS | 145.76 kg. | | | |

| DIVERSEN | | | 7 |
|---|---|---|---|
| TEK. Nº 720 G.T. 118 | ALUMINUM RING | MERK | FS |



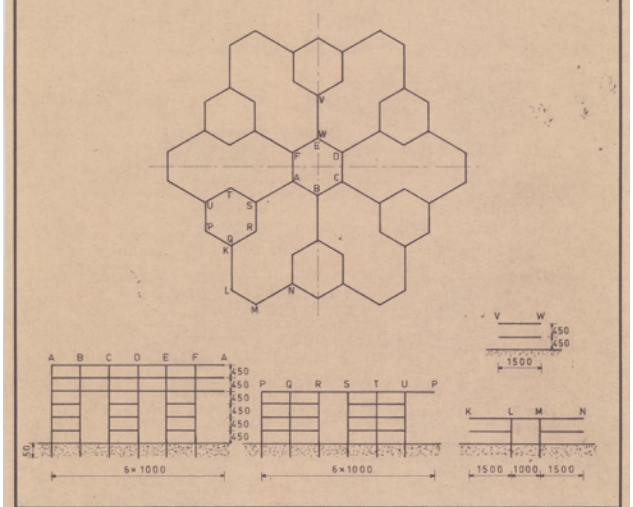

| SCHAAL 1:100 | | PRIJS | d.d. | PRIJS kg.AL |
|---|---|---|---|---|
| FUNDERING IN | BETON 350 kg.cem./m³ | f 742.— | 22-9-59 | f 1891 |
| TEGELS | 0.432 m³ | | | |
| KLINKERS | ------ m³ | | | |
| ALUMINIUM BUIS | Ø 42/35 33.24 m. | | | |
| STOOMPIJP | 1" ------- m. | | | |
| GEWICHT ALUMINIUM BUIS | 39.22 kg. | | | |

| COMBINATIE SPEELHEKKEN | | | 61 |
|---|---|---|---|
| TEK. Nº 720 G.T. 235 | | MERK | KZ |



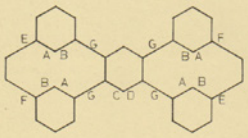

| SCHAAL 1:100 | | PRIJS | BTW | PRIJS TOTAAL | d.d. |
|---|---|---|---|---|---|
| FUNDERING IN | BETON 350 kg.cem./m³ | f | f | f | |
| ZANDBAK | 1.73 m³ | | | | |
| | m³ | | | | |
| ALUMINIUM BUIS | Ø 42/35 220.61 m. | | | | |
| STOOMPIJP | 1" 9.00 m. | | | | |
| GEWICHT ALUMINIUM BUIS | 260.31 kg. | | | | |

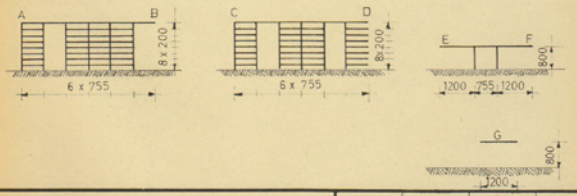
| COMBINATIE SPEELHEKKEN | | | 30 |
|---|---|---|---|
| TEK. Nº 720 G.T. 178 | | MERK | JF |



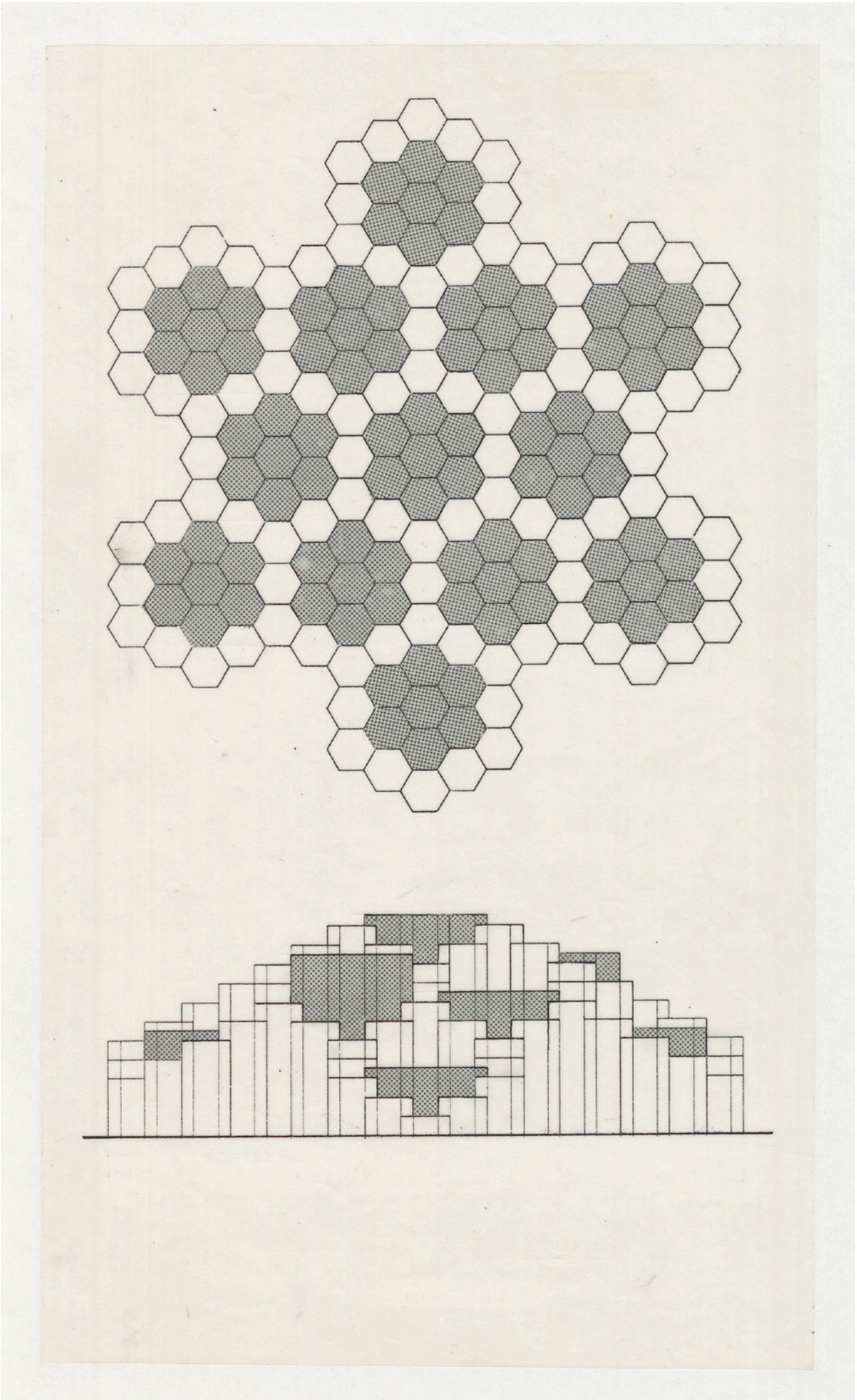

| SCHAAL 1:100 | | PRIJS | d.d. | PRIJS/kg.AL |
|---|---|---|---|---|
| FUNDERING IN | BETON 350 kg.cem./m³ | | | |
| ZAND | 10.54 m³ | | | |
| STAAL Ø8 | 335.- kg. | | | |
| ALUMINIUM BUIS | Ø 42/35 330.- m. | | | |
| STOOMPIJP | 1" 135.- m. | | | |
| GEWICHT ALUMINIUM BUIS | 389.40 kg. | | | |

| COMBINATIE SPEELHEKKEN | | | 60 |
|---|---|---|---|
| TEK. Nº 720 G.T. 234 | | MERK | KIJ |






| SCHAAL 1:100 | | PRIJS | BTW | PRIJS TOTAAL | d.d. |
|---|---|---|---|---|---|
| FUNDERING IN | BETON 350 kg.cem./m³ | f | f | f | |
| TEGELS | 1.244 m³ | | | | |
| KLINKERS | m³ | | | | |
| ALUMINIUM BUIS | Ø 42/35 200.86 m. | | | | |
| STOOMPIJP | 1" 4.40 m. | | | | |
| GEWICHT ALUMINIUM BUIS | 237.02 kg. | | | | |





Jekerstraat 94–84 playground, Amsterdam, 29 June 1950.
Amsterdam City Archives.



Manenburgstraat playground, Amsterdam, 29 June 1950.
Amsterdam City Archives.



Transvaalplein 20–23 playground, Amsterdam, 27 May 1953.
Amsterdam City Archives.



Zandstraat playground, Amsterdam, May 1965.
Amsterdam City Archives.



Linnaeusparkweg playground, Amsterdam.
Amsterdam City Archives.



Osdorp playground, Amsterdam, c. 1956.
© Cas Oorthuys, Nederlands Fotomuseum.



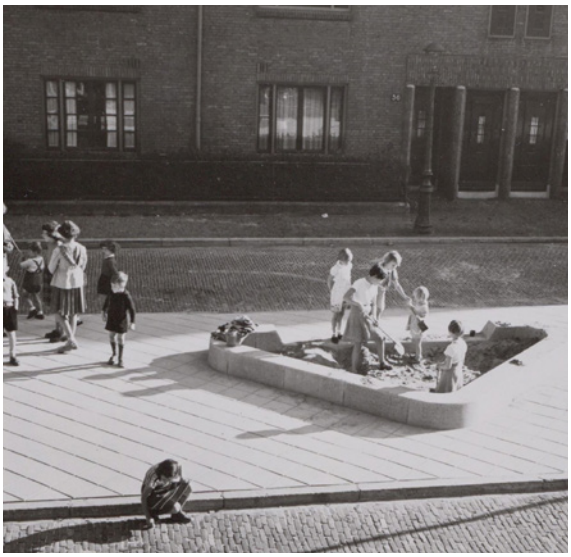
Bertelmanplein playground, Amsterdam, September 1948.
Amsterdam City Archives.



Geuzenstraat 34 playground, Amsterdam, May 1954.
Amsterdam City Archives.



Transvaalplein 14–21 playground, Amsterdam, May 1953.
Amsterdam City Archives.



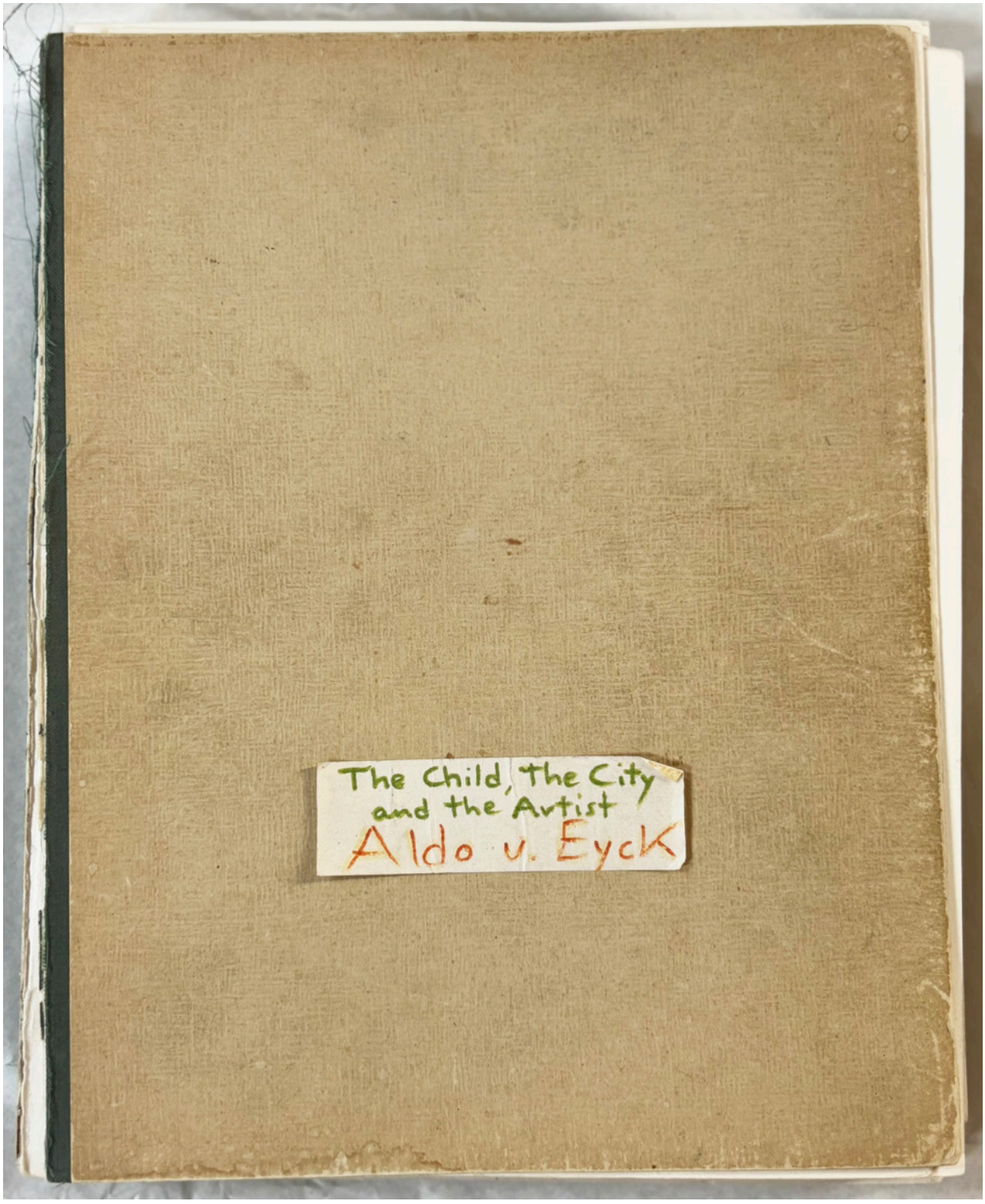
Saffierstraat 34–40 playground, Amsterdam, 1955.
Amsterdam City Archives.



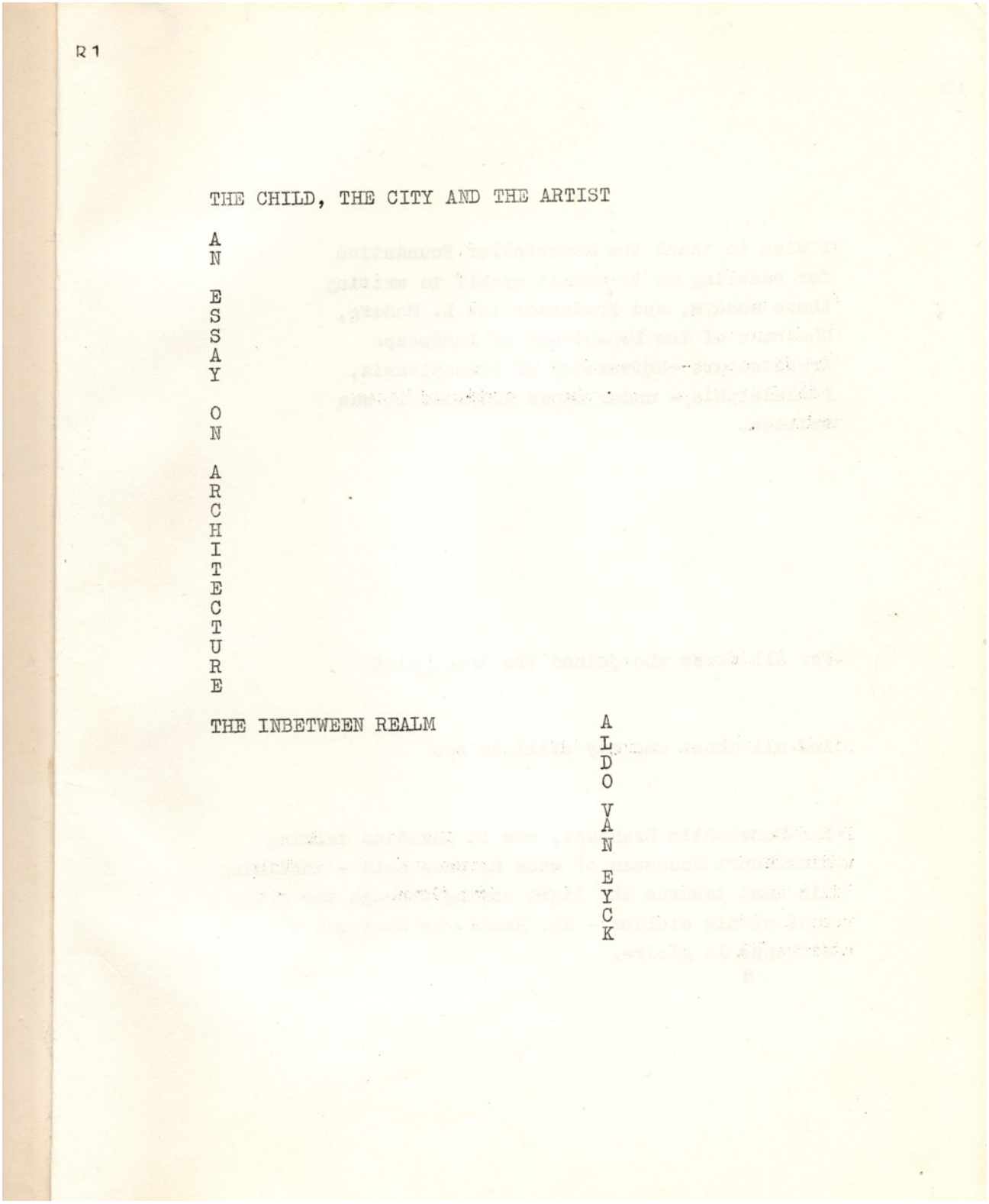
Transvaalplein 17–22 playground, Amsterdam, July 1953.
Amsterdam City Archives.



Hygiëaplein 8–10 playground, Amsterdam, July 1965.
Amsterdam City Archives.




*The Child, the City and the Artist*. Cover of the original manuscript, 1962. Aldo van Eyck. Aldo and Hannie van Eyck Foundation.



R 1

THE CHILD, THE CITY AND THE ARTIST

AN ESSAY ON ARCHITECTURE

THE INBETWEEN REALM

ALDO VAN EYCK

*The Child, the City and the Artist*. Opening pages of the original manuscript, 1962. Aldo van Eyck. Aldo and Hannie van Eyck Foundation.






Aldo van Eyck, *The Child, the City and the Artist*, 1962. Opening and closing photographs of the manuscript. Aldo and Hannie van Eyck Foundation.




Herbert Read, *Education through Art*. Italian edition with an introductory essay by Giulio Carlo Argan.
Edizioni di Comunità, Milan 1962.



Langzamerhand is het een traditie geworden tegen december een aflevering van Goed Wonen te wijden aan het kind, zijn spel, zijn speelgoed. Van 1952 af werden in de afleveringen van oktober of november allerlei onderwerpen aan de orde gesteld, die daarmee verband houden. In dit nummer wordt de traditie voortgezet, niet ter wille van de traditie, maar omdat men nooit uitgepraat kan raken over de vraag hoe aan kinderen in de maatschappij der volwassenen de plaats en de mogelijkheden gegeven moeten en kunnen worden, die hun toekomen. Deze keer gaat het eerst over kinderen op straat in de grote stad en over de 'werktuigen voor de verbeelding' die Aldo van Eyck voor hen ontwierp.
De volgende bijdrage laat zien, met een aantal foto's opgenomen in het Juliana kinderziekenhuis in Den Haag, hoe jonge kinderen hun eigen plekje altijd op een bepaalde manier weten te maken, ook in een omgeving die niet uitdrukkelijk voor hen is voorbereid, maar die hun wel de ruimte en de vrijheid laat.
Grotere kinderen vertellen vervolgens in hun eigen woorden, ingeleid door L. Alma-Heijnen, iets van hun wensen en gedachten omtrent een eigen kamer. Gericht op de verbeelding en de wensen van het kind maakte A. Spoor en fotografeerde Jan Versnel een keuze uit de duizendvoudige voorraad van de speelgoedwinkels.
Als besluit volgen dan enkele suggesties voor goed winkelen in de geschenken-tijd.

REDACTIE

foto Violette Cornelius

# het kind en de stad

Aldo van Eyck

## het probleem

De stedeling heeft zijn identiteit prijsgegeven.
Als toeschouwer, niet als deelnemer is hij betrokken bij het gebeuren van de stad.

## Een geïsoleerde temidden van een millioen geïsoleerden

Maar het kind onttrekt zich aan deze paradox, omdat het zijn identiteit in weerwil van iedere tegenkracht weet te ontdekken. Aan de rand van de collectieve aandacht handhaaft het zich, een emotioneel en „onproductief" kwantum.

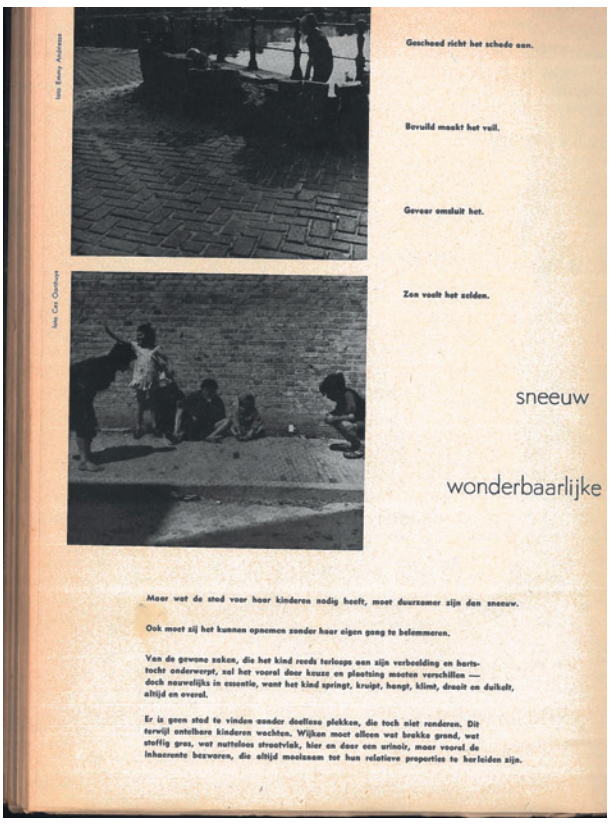


foto Emmy Andriesse

Geschoed richt het schade aan.

Bevuild maakt het vuil.

Gevaar omsluit het.

foto Cas Oorthuys

Zon vaalt het zelden.

sneeuw

wonderbaarlijke

Maar wat de stad voor haar kinderen nodig heeft, moet duurzamer zijn dan sneeuw.

Ook moet zij het kunnen opnemen zonder haar eigen gang te belemmeren.

Van de gewone zaken, die het kind reeds terloops aan zijn verbeelding en hartstocht onderwerpt, zal het vooral door keuze en plaatsing moeten verschillen — doch nauwelijks in essentie, want het kind springt, kruipt, hangt, klimt, draait en duikelt, altijd en overal.

Er is geen stad te vinden zonder doellooze plekken, die toch niet randeren. Dit terwijl ontelbare kinderen wachten. Wijken moet alleen wat brakke grond, wat stoffig gras, wat nutteloos straatvlak, hier en daar een urinoir, maar vooral de inherente bezwaren, die altijd moeizaam tot hun relatieve proportie te herleiden zijn.



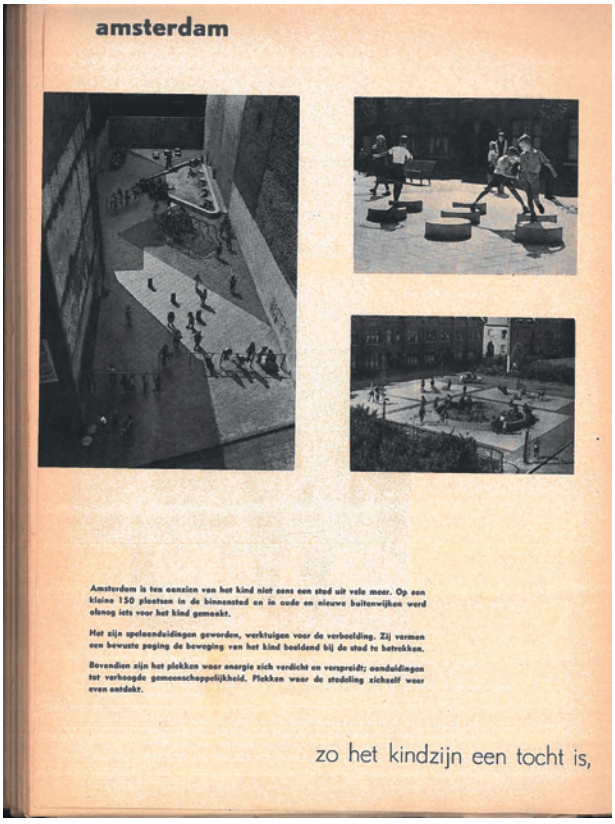
foto L. van Pardon

De openbare speelplaatsen in Amsterdam werden door P.W. tot stand gebracht naar ontwerp van Aldo van Eyck

## appèl tot verdere activiteit

Aan de rand van de aandacht staat ook de kunstenaar, wezenlijk bondgenoot van het kind.
Zijn functie is nog te decoratief (hij wordt misbruikt en misbruikt zichzelf).
Zijn vak is het tot stand brengen van verbeelde orde . . . in ieder medium.
Zijn plaats: het midden.

laten wij ervoor zorgen dat het kind niet 's nachts reist



## amsterdam

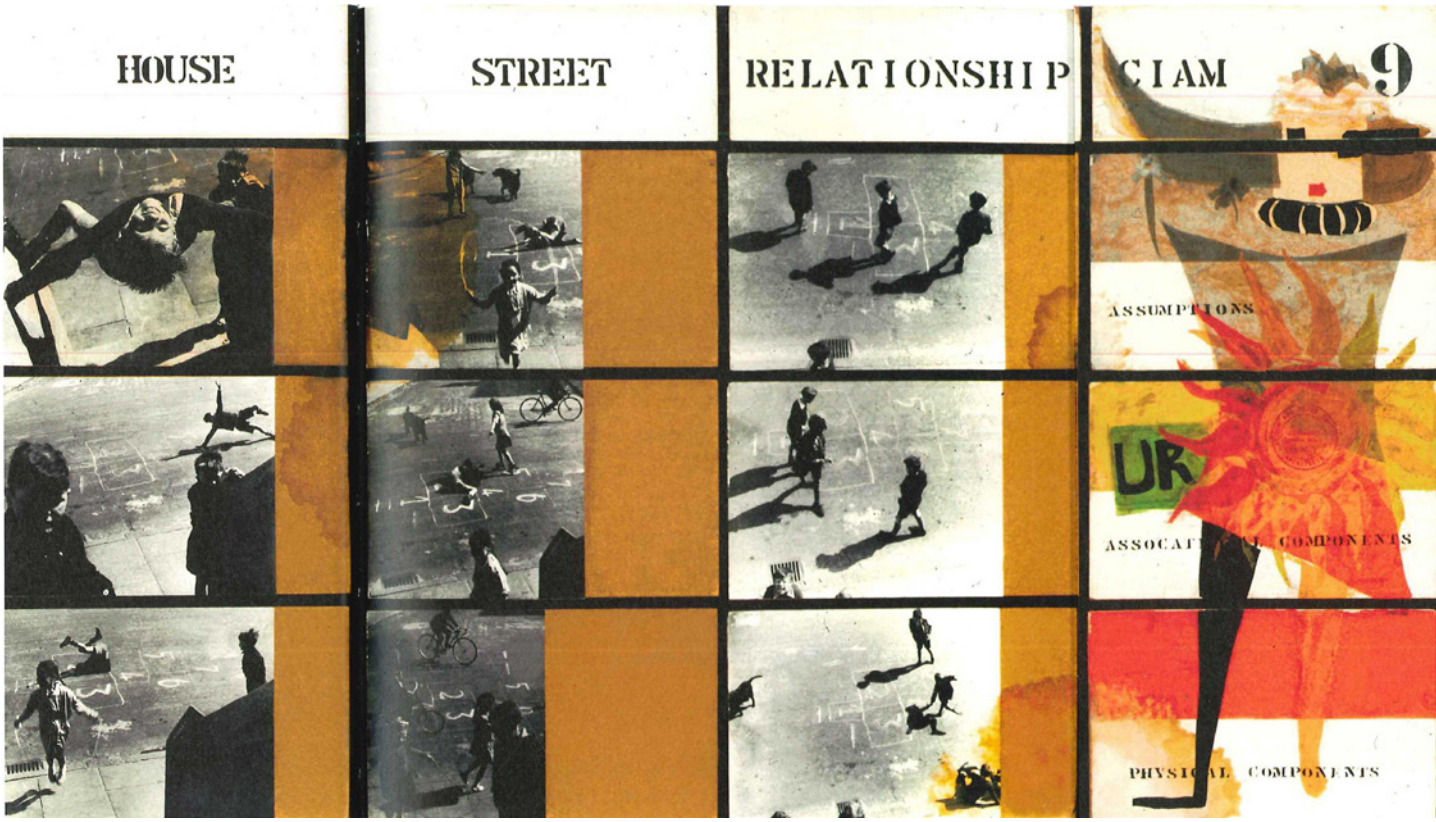
Amsterdam is ten aanzien van het kind niet eens een stad uit vele maar. Op een kleine 150 plaatsen in de binnenstad en in oude en nieuwe buitenwijken werd alsnog iets voor het kind gemaakt.

Het zijn apotheoseaanduidingen geworden, verktuigen voor de verbeelding. Zij vormen een bewuste poging de beweging van het kind beeldend bij de stad te betrekken.

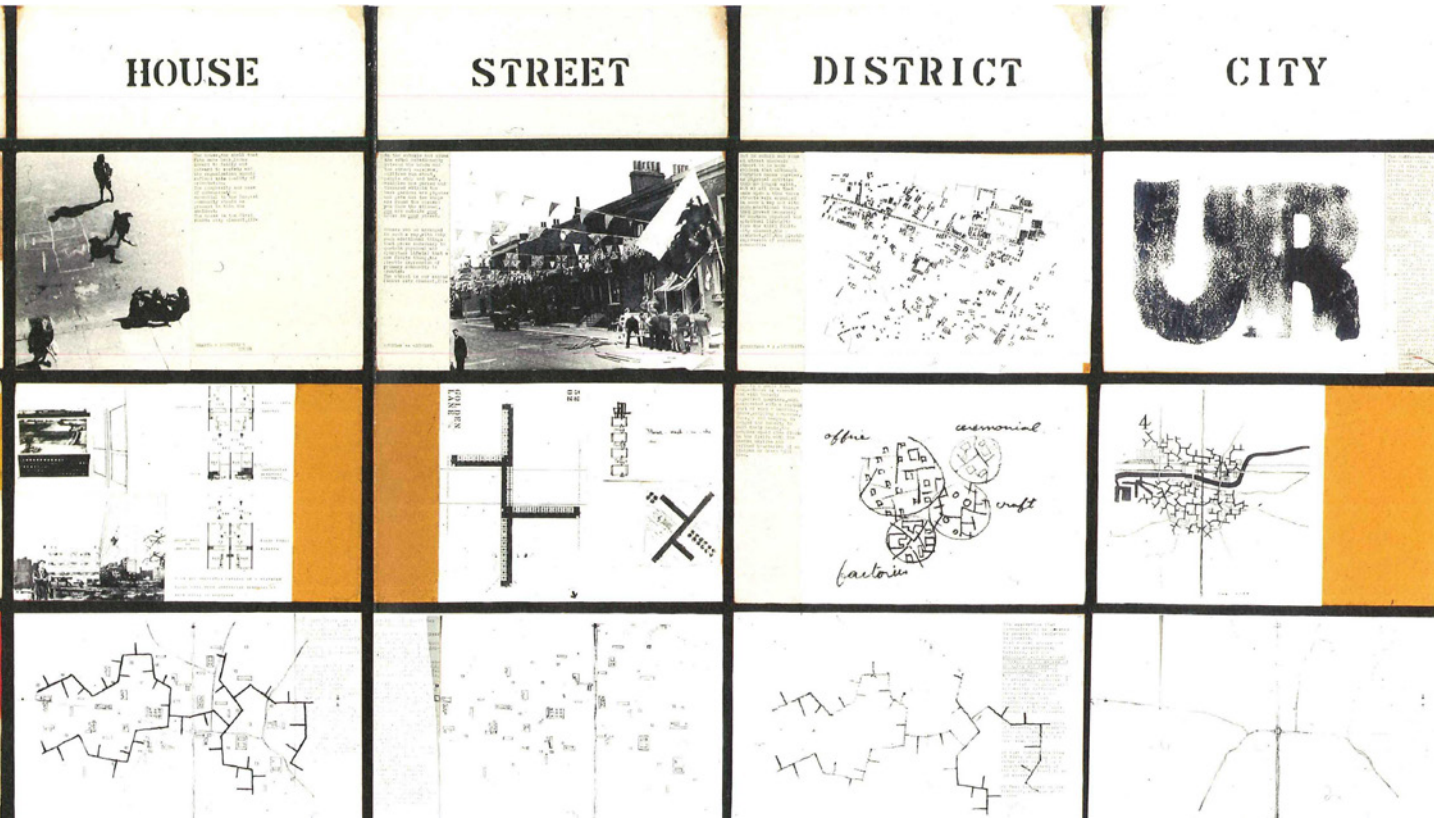
Bovendien zijn het plekken waar energie zich verdicht en verspreidt; aanduidingen tot verhoogde gemeenschappelijkheid. Plekken waar de stedeling zichzelf weer even ontdekt.

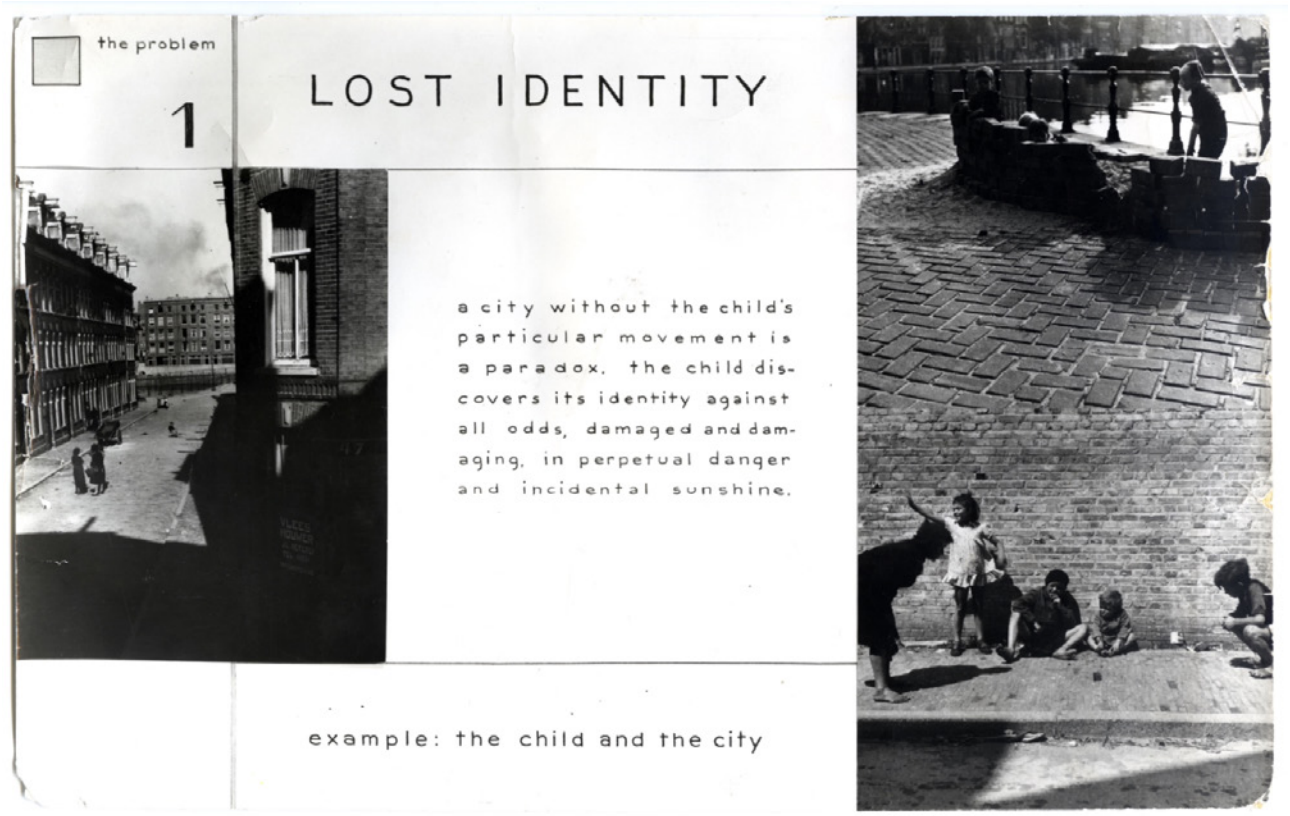
zo het kindzijn een tocht is,

Aldo van Eyck, *Het kind en de stad* (The child and the city), in Goed Wonen, October 1957, pp. 207–213.




Alison and Peter Smithson, *Urban Re-Identification Grid*, IX CIAM, Aix-en-Provence, 1953.
From Max Risselada, Dirk van den Heuvel, *TEAM 10: In Search of a Utopia of the Present*, NAi, Rotterdam 2005, pp. 30–32.


HOUSE
STREET
DISTRICT
CITY
U.R
office
ceremonial
craft
factories
4







Aldo van Eyck, *Lost Identity Grid*, X CIAM, Dubrovnik, 1956. Aldo and Hannie van Eyck Foundation.

amsterdam's contribution

## 3

aldo van eyck

something the city can absorb without losing its remaining identity; something meant for the child alone and not altogether different from the incidental things the child already adapts to its imagination and vitality; something carefully shaped and judiciously placed where there is still some room.
on innumerable formless islands left over by the road engineer and demolition worker, on empty plots, on places better suited to the child than the public watering place. 70 such places have been adapted in this city.





the playground as core and extension of the doorstep





an appeal to authorities

## 4

the artist,

essential

ally of

the child,

is there to

lessen the

conflict.





if childhood is a journey, let us see to it that

the child

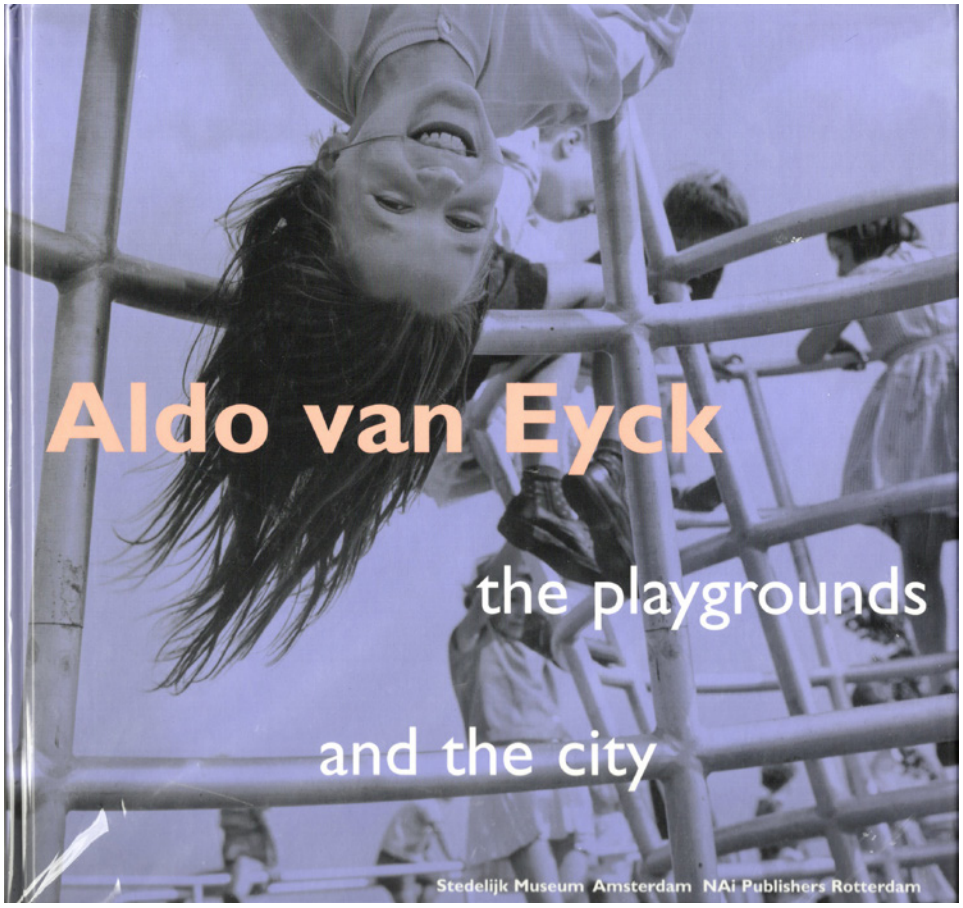
the city

everywhere



the child does not travel by night.




Liliane Lefebvre and Ingeborg de Roode (eds.), *Aldo van Eyck: The Playgrounds and the City,* NAi, Rotterdam, 2001.



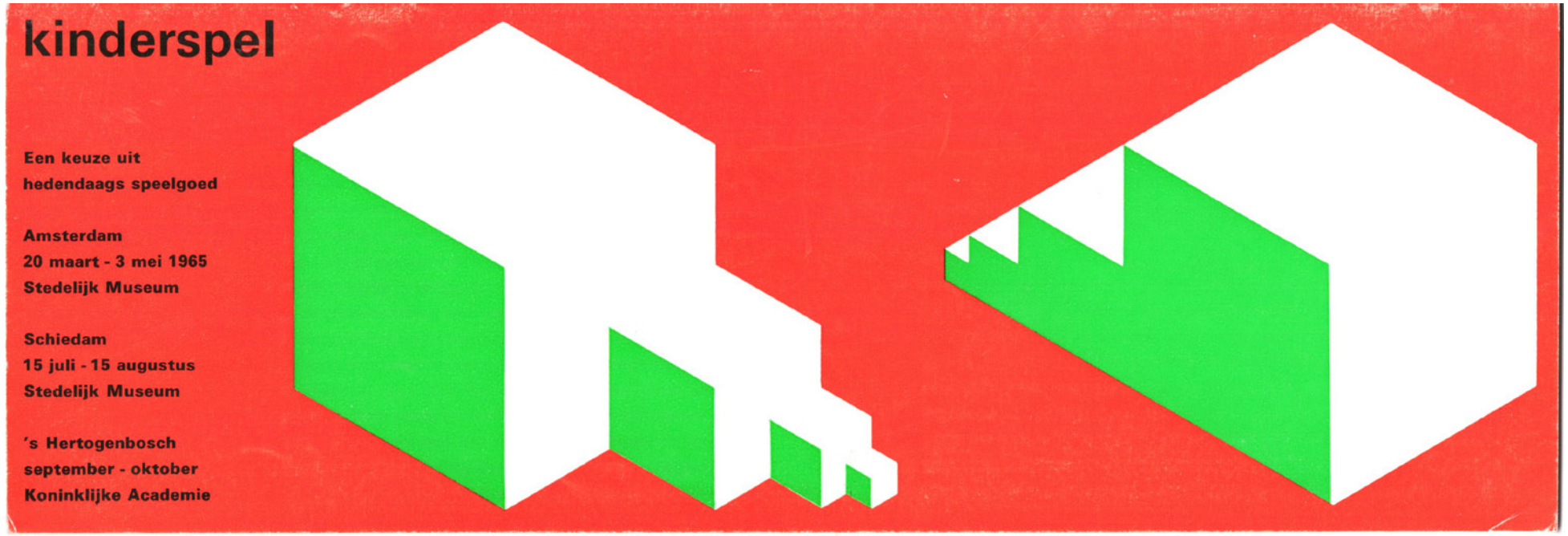









*Design for Children. Playgrounds by Aldo van Eyck and Presentation of Furniture and Toys*,
eds. Liliane Lefebvre and Ingeborg de Roode,
Stedelijk Museum Amsterdam, 14 June–8 September 2002.
Exhibition view by Kossmann de Jong.
Ph. Stedelijk Museum Archive.

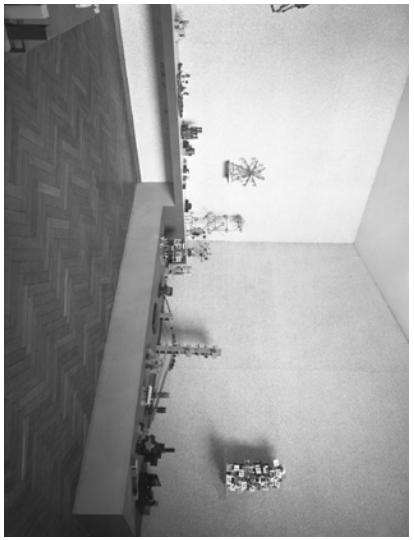



*Kinderspel*, Stedelijk Museum, Amsterdam, 1965, designed by Wim Crouwel (Total Design).







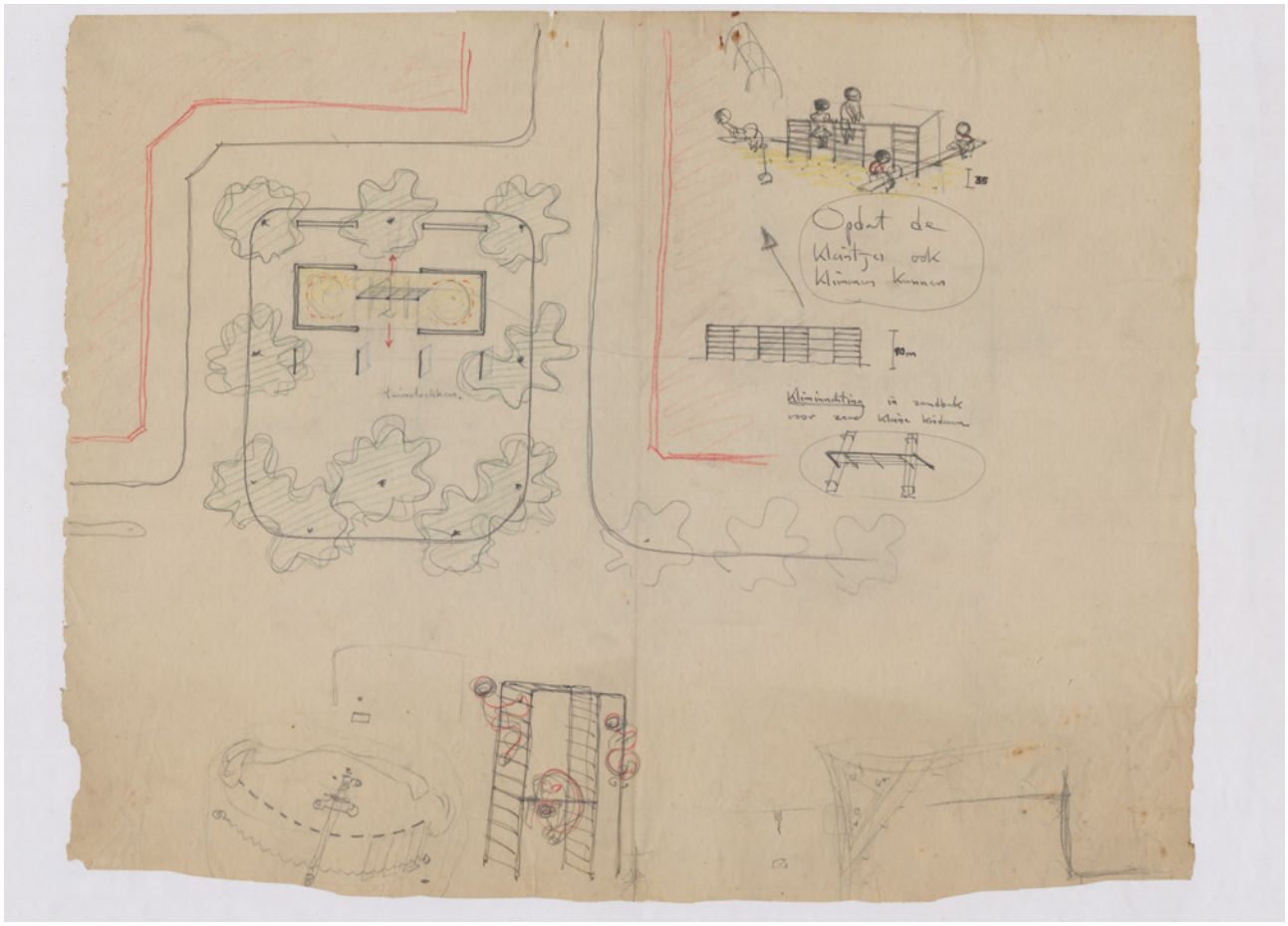


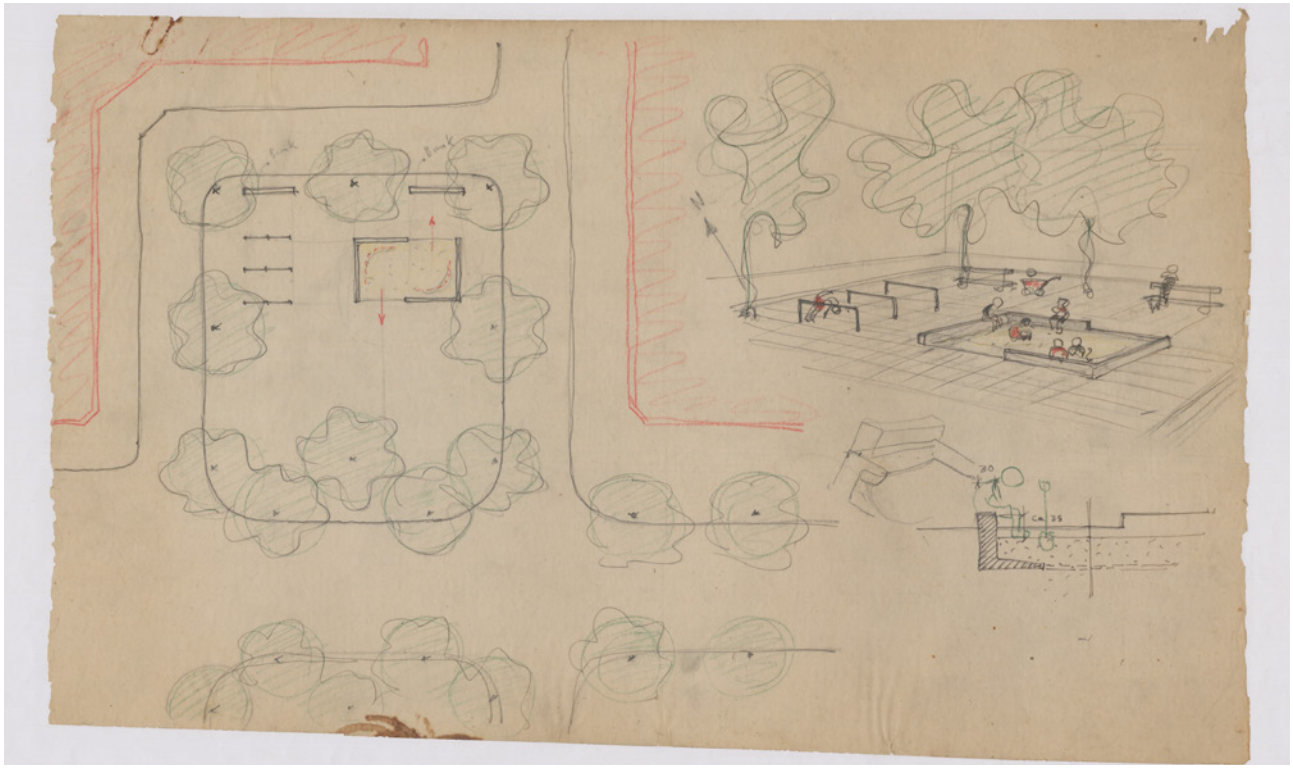


Exhibition view of Kinderspel, Stedelijk Museum, Amsterdam, 20 March–3 May 1965. Photo: Stedelijk Museum Archives.

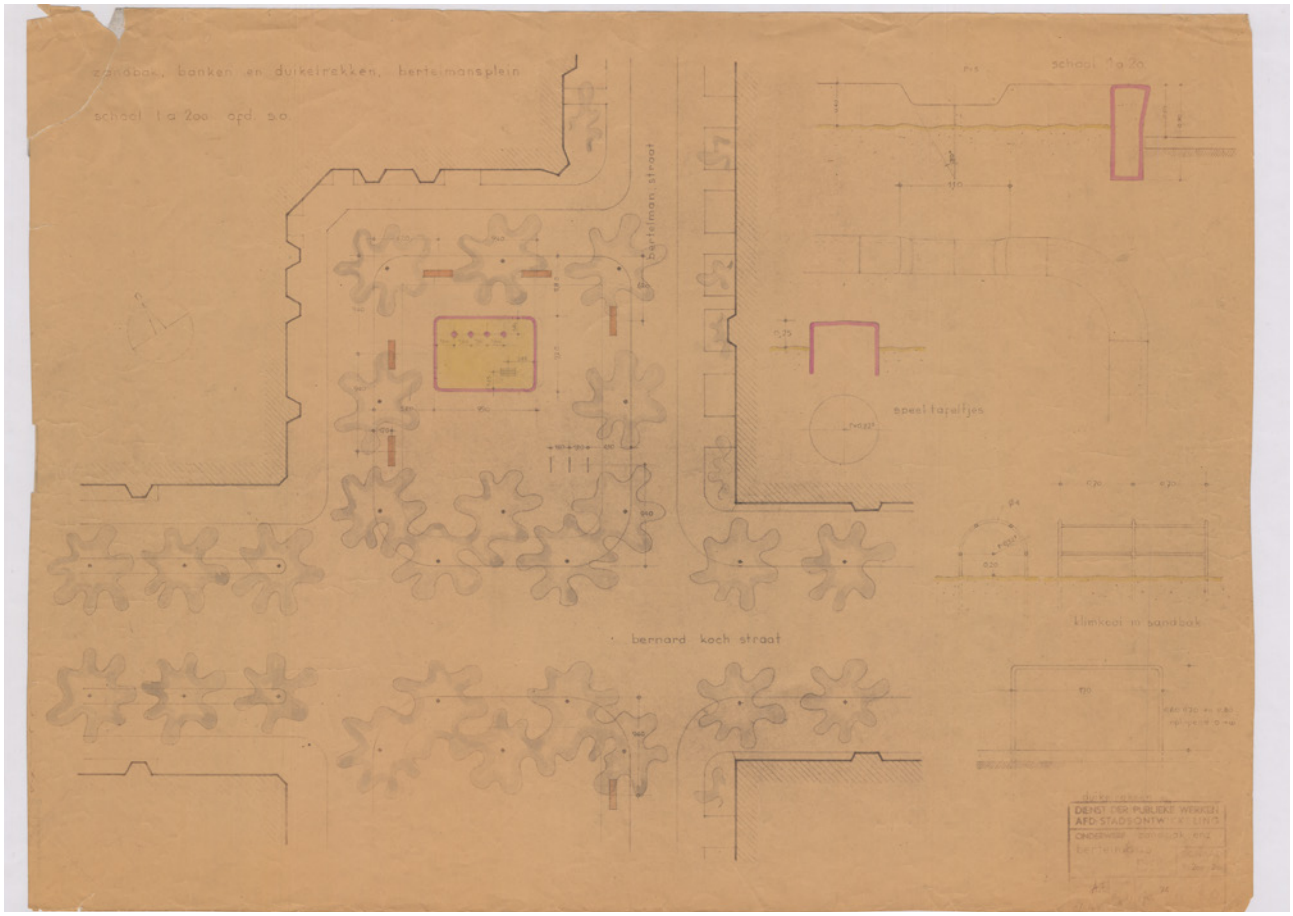


## Beginning of the series: Bertelmanplein, 1947



Bertelmanplein Playground, 1947. Design sketches. Aldo and Hannie van Eyck Foundation.




Bertelmanplein Playground, 1947. Plan and construction details. Aldo and Hannie van Eyck Foundation.



Bertelmanplein Playground, 3 April 1956.
Amsterdam City Archives.



Bertelmanplein Playground, May 1953.
Amsterdam City Archives.











Bertelmanplein Playground,
September 1948.
Amsterdam City Archives.

Opposite page.
Bertelmanplein Playground, April 2025.

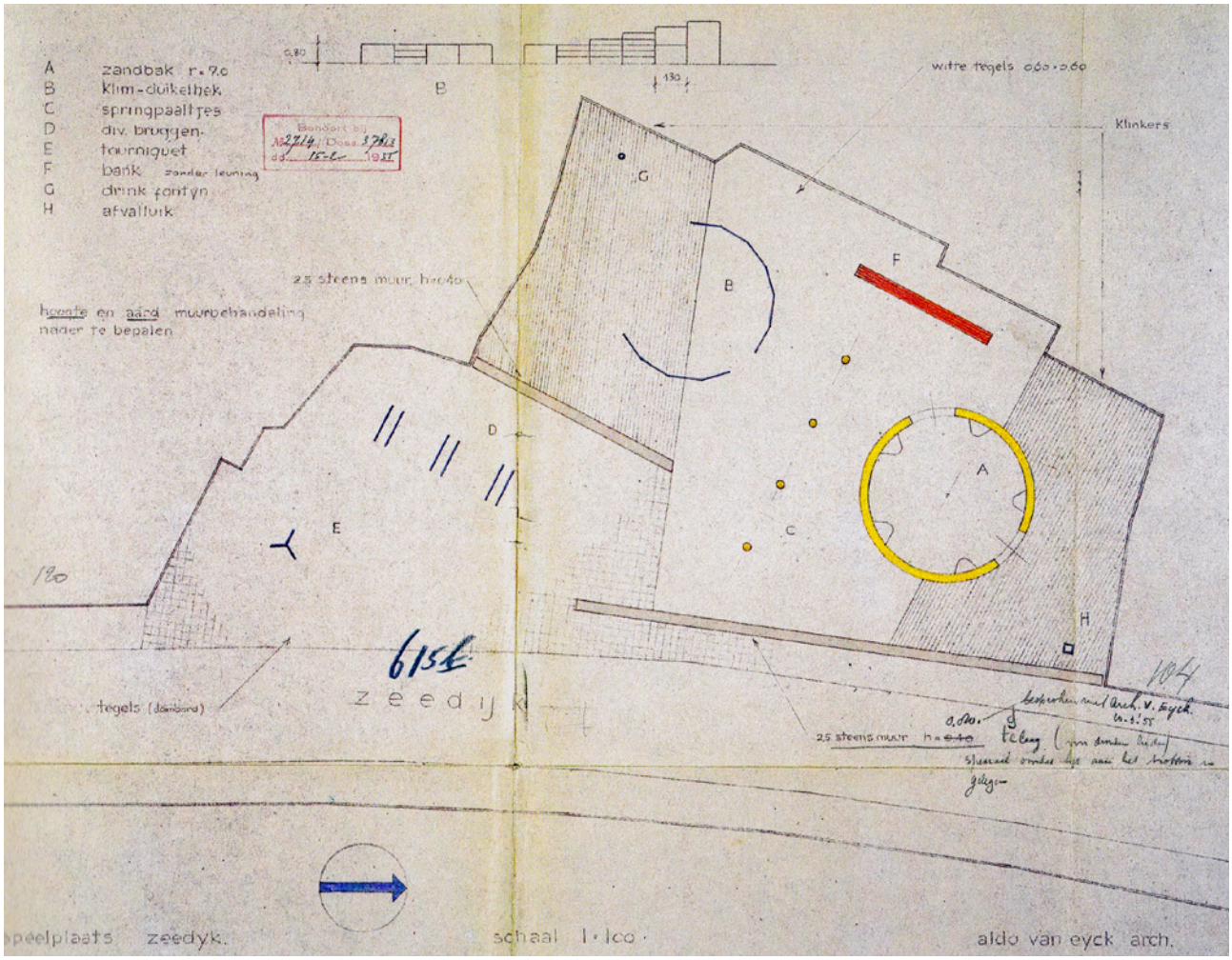








## Playground and color: Zeedijk, 1955






Zeedijk Playground,
site prior to construction, 10
December 1954.
Amsterdam City Archives.




Zeedijk Playground, 2 April 1956.
Amsterdam City Archives.




Zeedijk Playground, May 1956.
Amsterdam City Archives.




Opposite page.
Zeedijk Playground, 1955.
Aldo van Eyck, plan;
photo by Har Oudejans.
View with mural painting by Joost van
Rooijen.
Aldo and Hannie van Eyck Foundation.



Zeedijk Playground, 1958. Amsterdam City Archives.



Zeedijk Playground, 11 September 1961. Amsterdam City Archives.

Opposite page.
Top: photograph, date unknown. https://www.maibeeldbank.nl/.

Centre: 1979. Amsterdam City Archives.

Bottom: 1979 and 1998. Amsterdam City Archives and https://www.maibeeldbank.nl/.






IDOLS
IDOLS

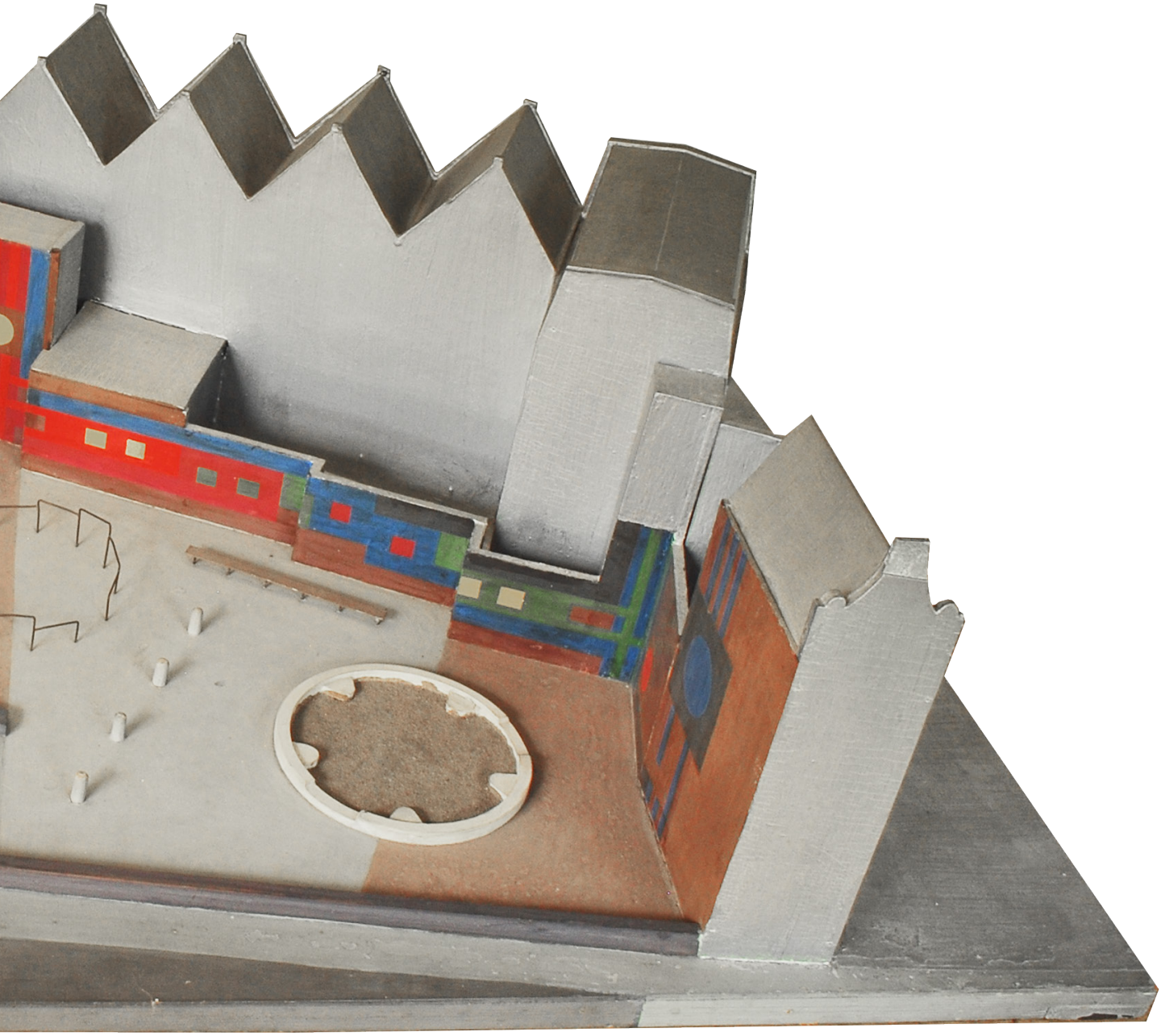




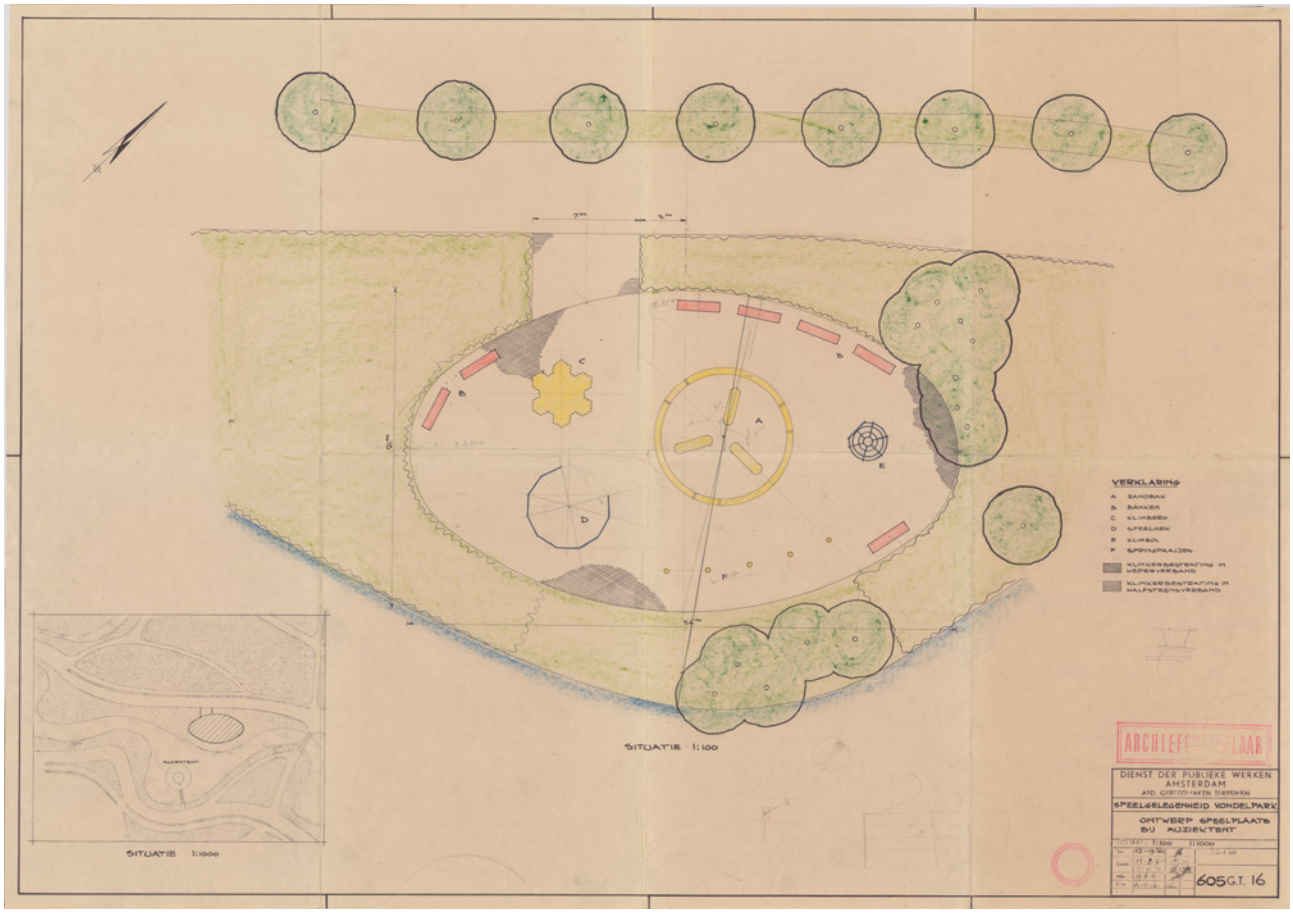




Zeedijk Playground, model. Aldo and Hannie van Eyck Foundation.



# Playground in the park: Vondelpark, 1961

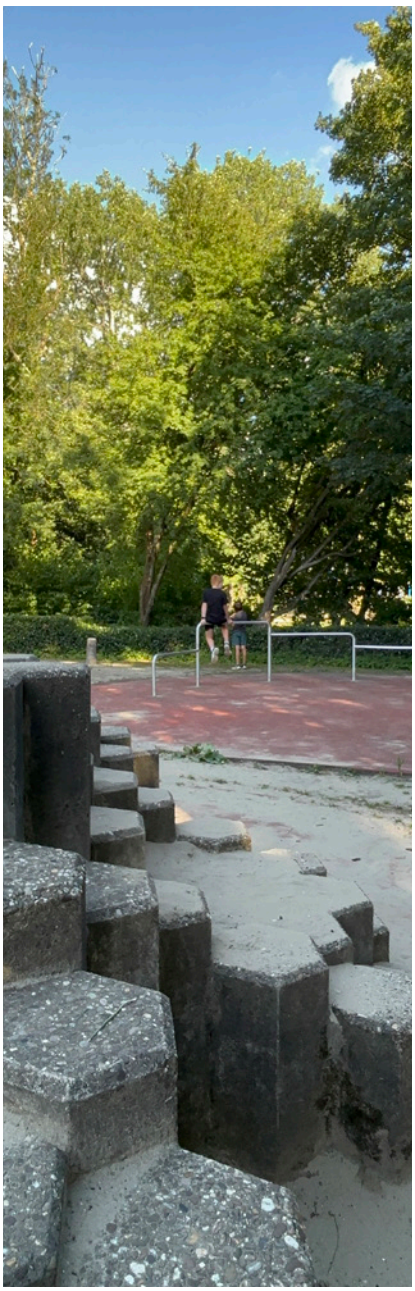



Vondelpark Muziektent Playground, 1961. Design plan. Aldo and Hannie van Eyck Foundation.



Vondelpark Muziektent Playground, undated photograph. Amsterdam City Archives.





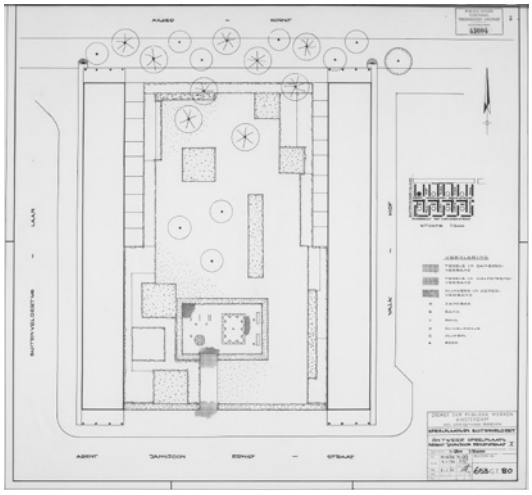
Vondelpark Muziektent Playground, photos 2025.







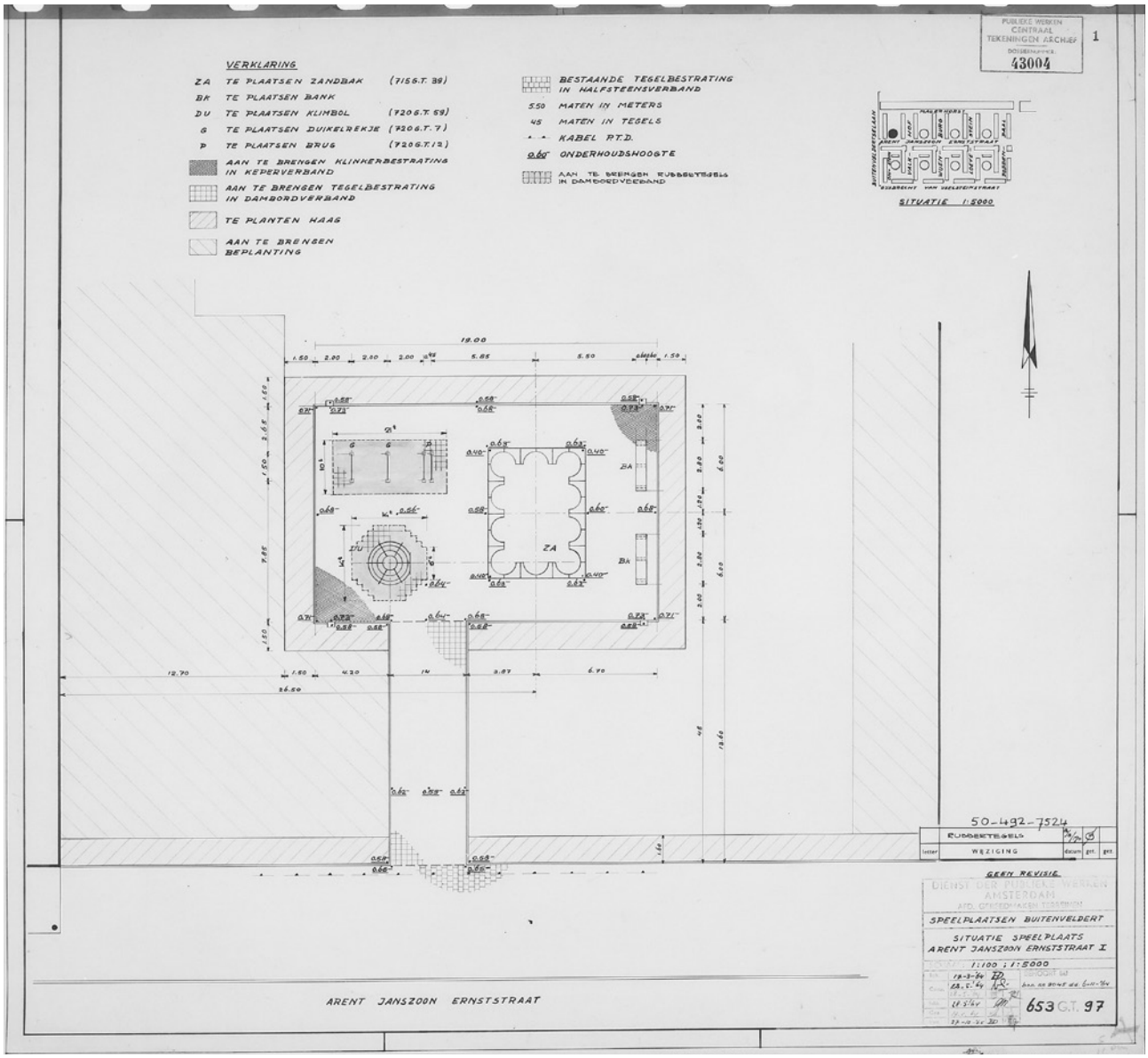
# Playground and urban expansion: Arent Janszoon Ernststraat I, 1964



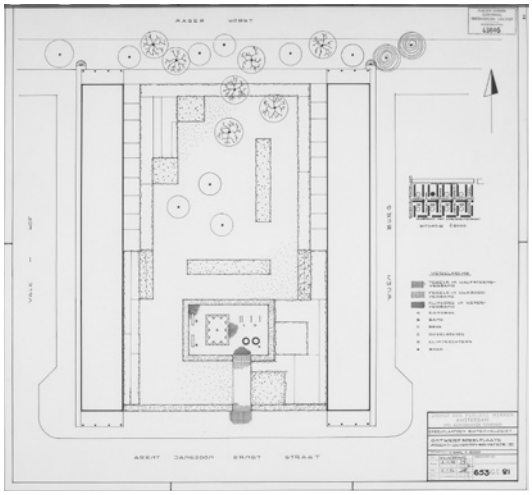
Arent Janszoon Ernststraat I Playground, 1964.
General plan and playground layouts.
Amsterdam City Archives



Arent Janszoon Ernststraat I Playground, 1964.
Existing condition. June 2025.



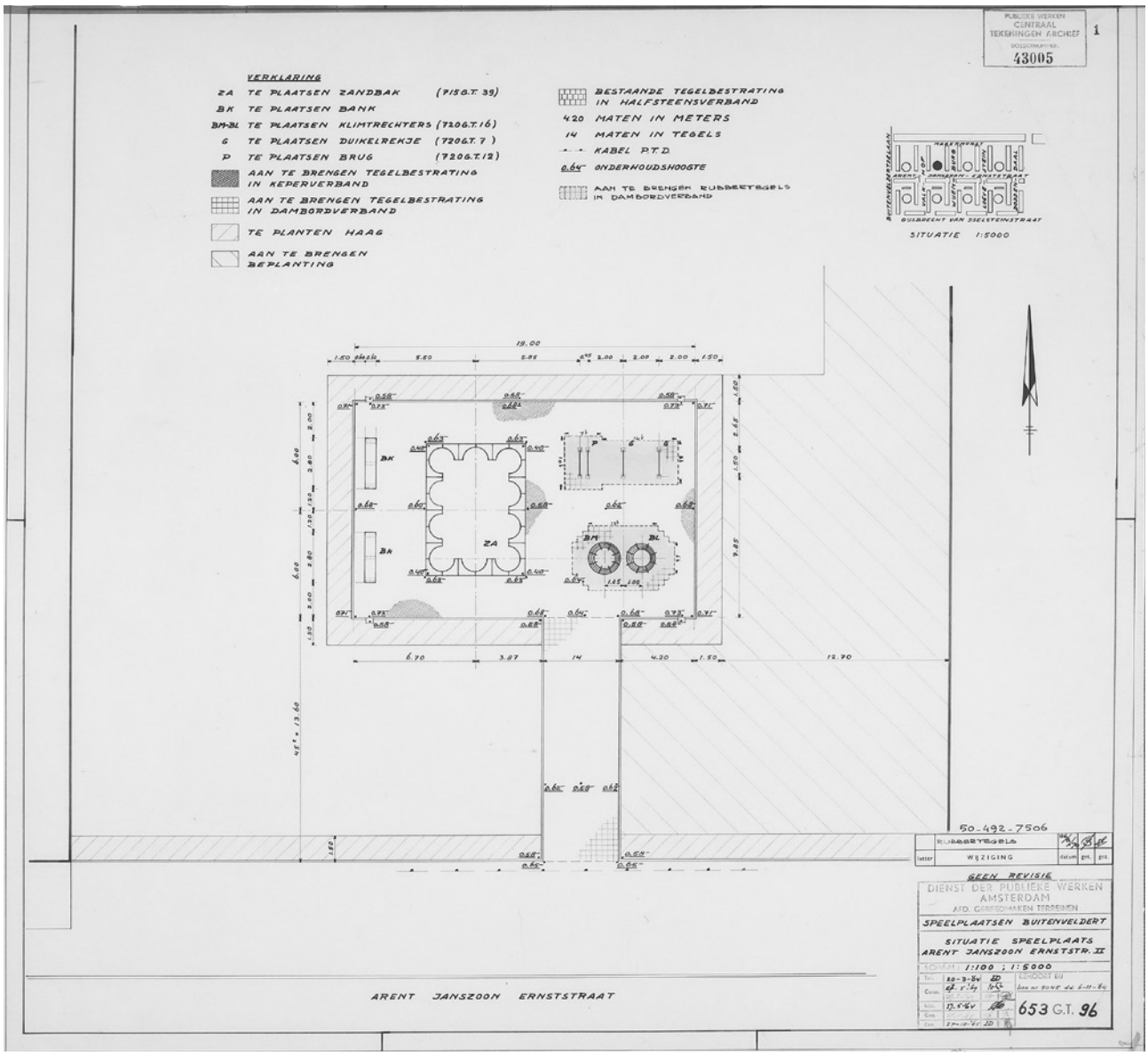
# Playground and urban expansion: Arent Janszoon Ernststraat II, 1964



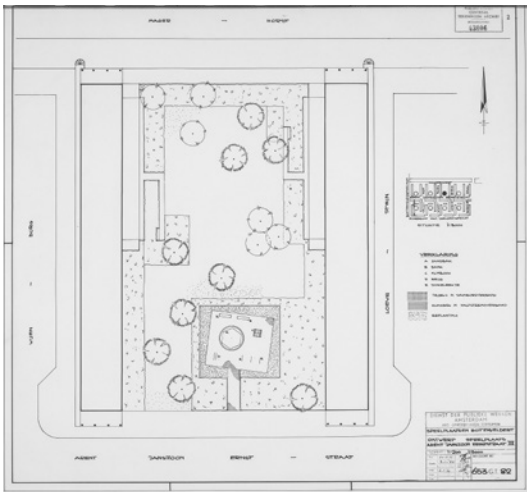
Arent Janszoon Ernststraat II Playground, 1964.
General plan and playground layouts.
Amsterdam City Archives



Arent Janszoon Ernststraat II Playground, 1964.
Existing condition. June 2025.



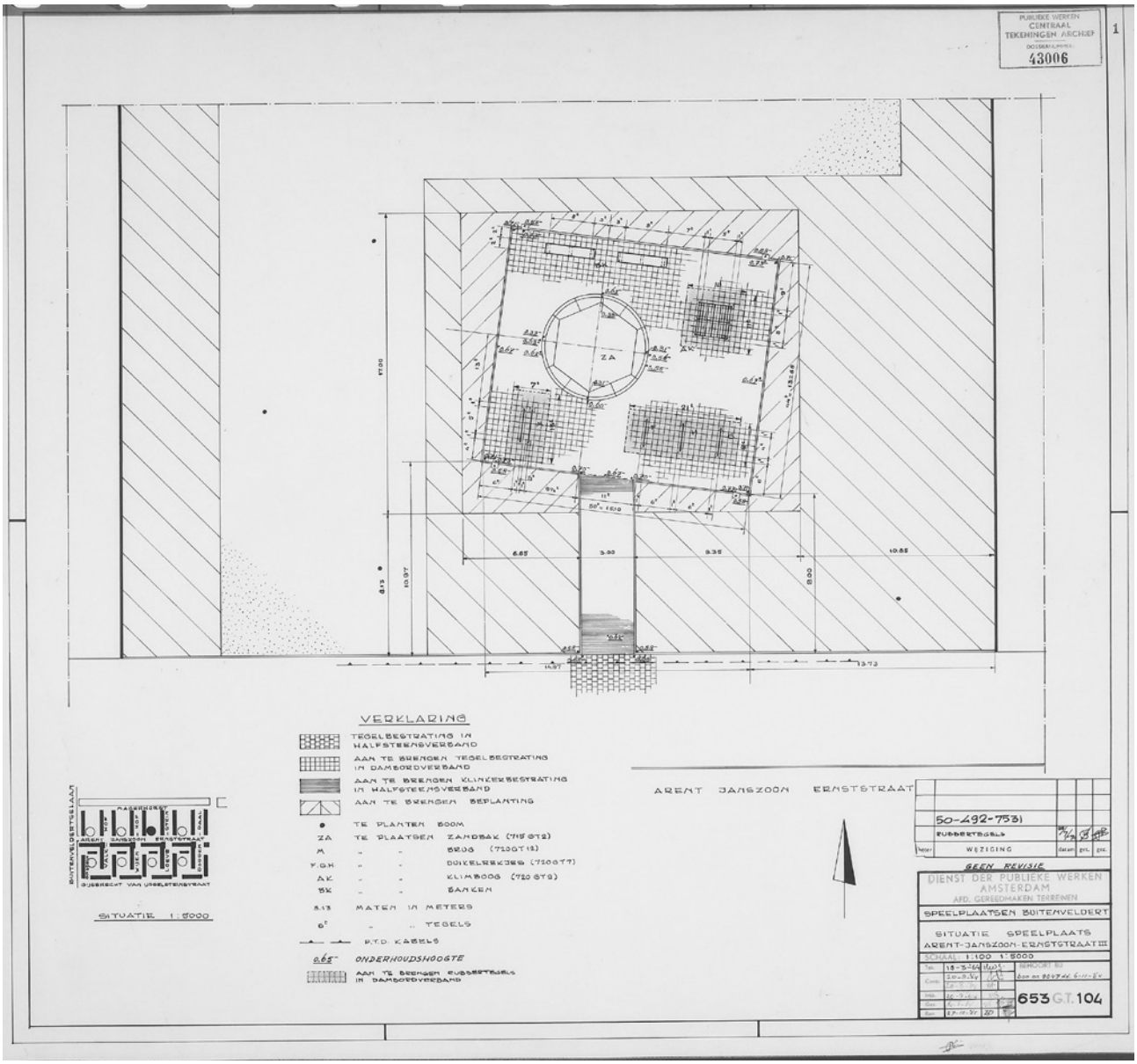
# Playground and urban expansion: Arent Janszoon Ernststraat III, 1964



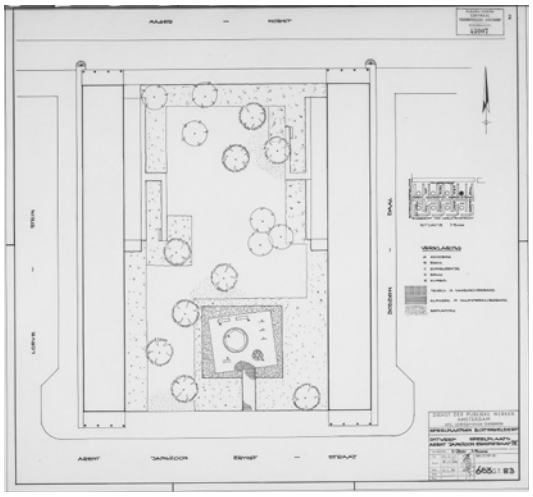
Arent Janszoon Ernststraat III Playground, 1964. General plan and playground layouts. Amsterdam City Archives



Arent Janszoon Ernststraat III Playground, 1964. Existing condition. June 2025.



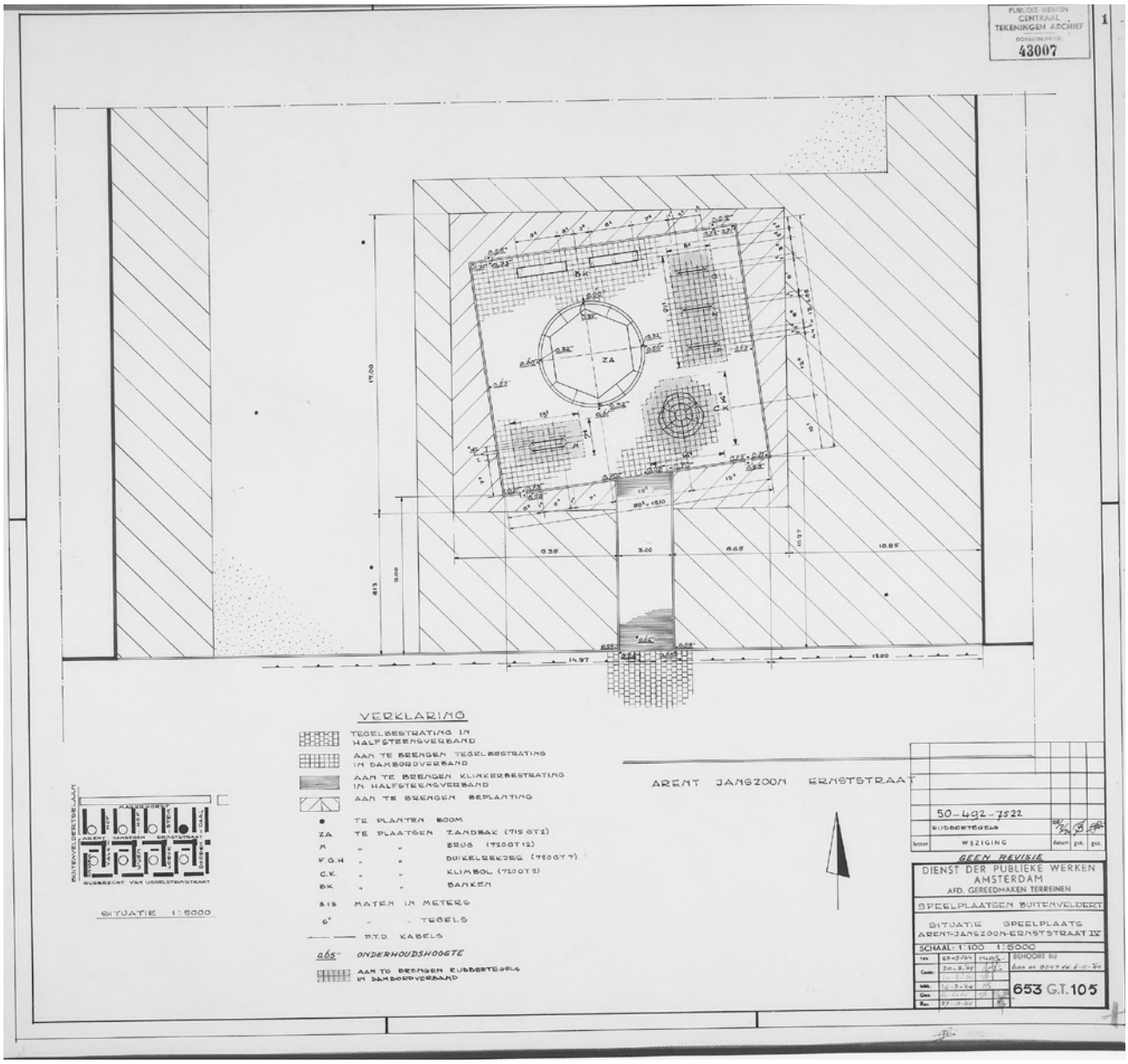
# Playground and urban expansion: Arent Janszoon Ernststraat IV, 1964



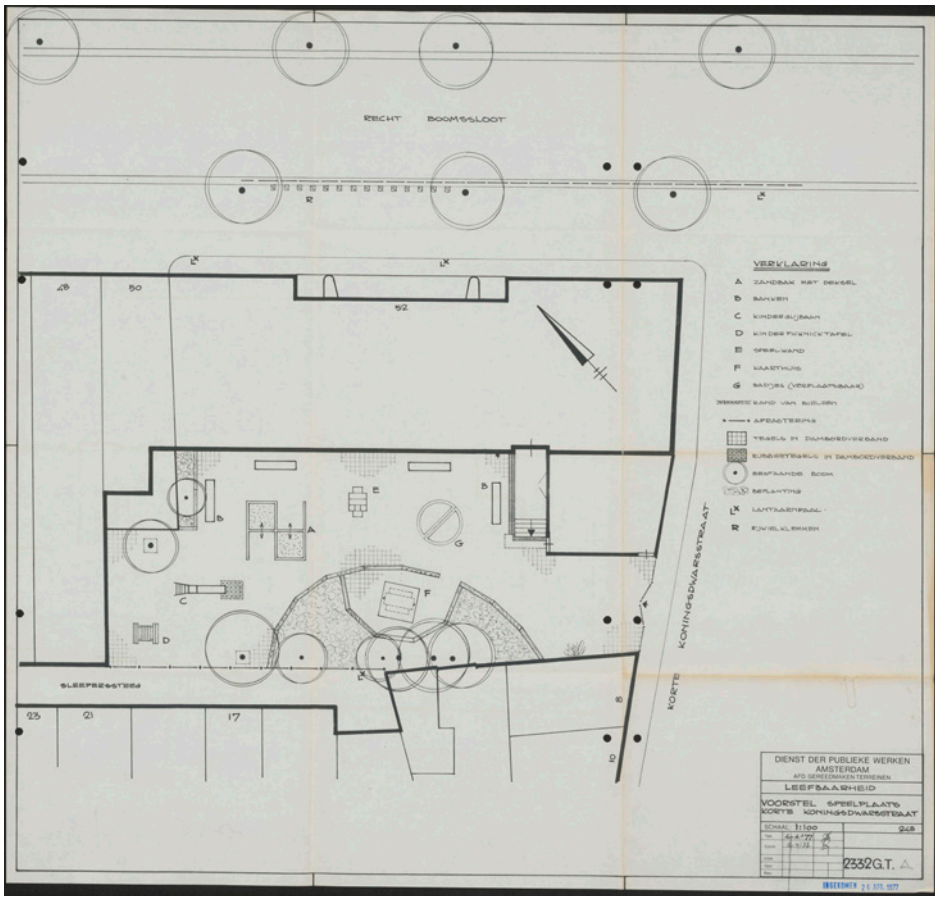
Arent Janszoon Ernststraat IV Playground, 1964.
General plan and playground layouts.
Amsterdam City Archives



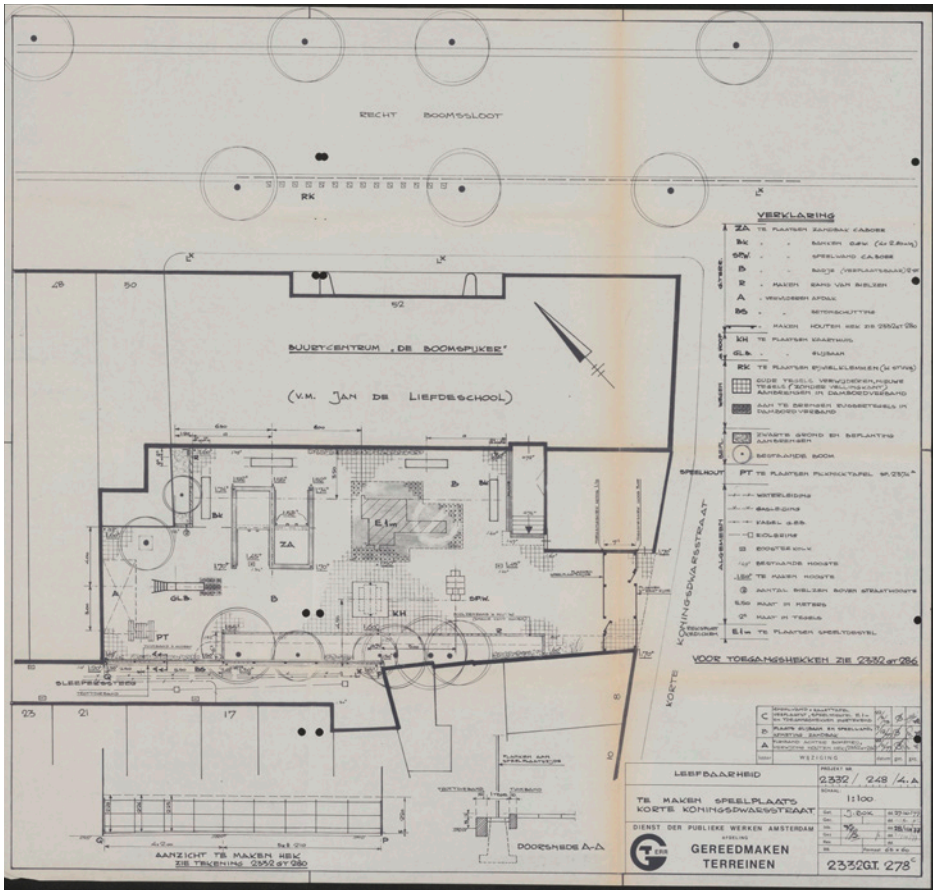
Arent Janszoon Ernststraat IV Playground,
1964. Existing condition. June 2025.



# Towards the conclusion of the series: Korte Koningsdwarsstraat, 1977



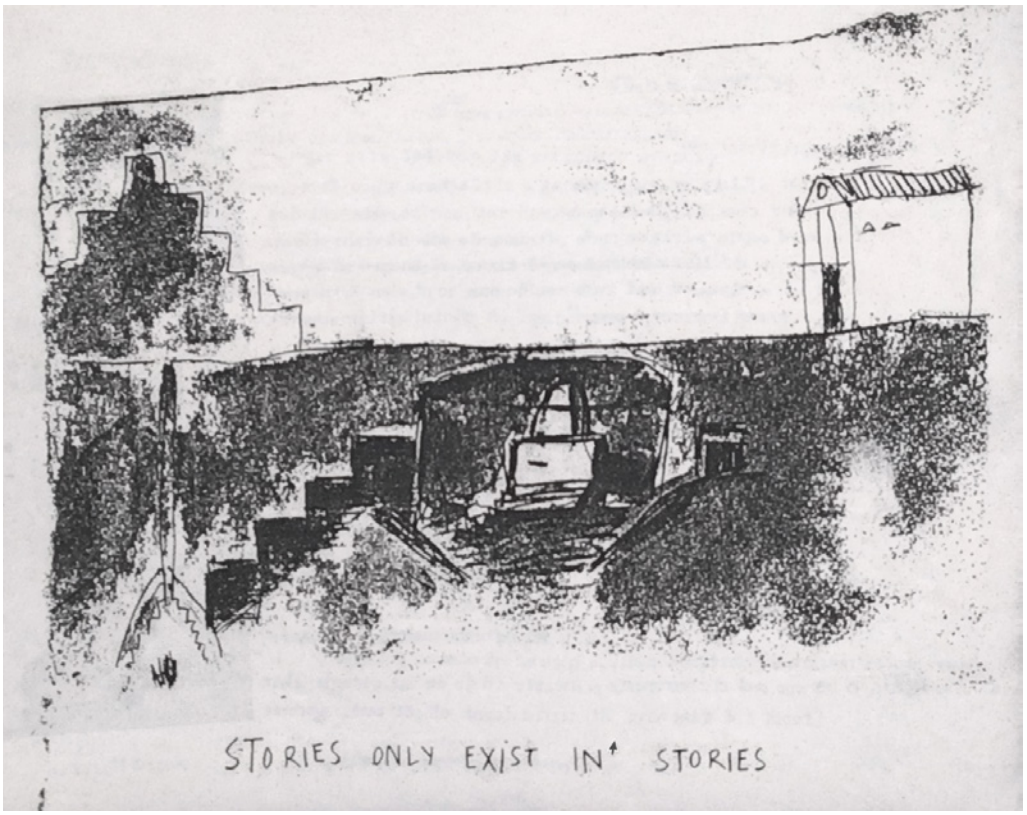

Plan for a playground proposal, Korte Koningsdwarsstraat, 26 April 1977. Amsterdam City Archives.




Plan of the Korte Koningsdwarsstraat Playground, 31 October 1977. Amsterdam City Archives.

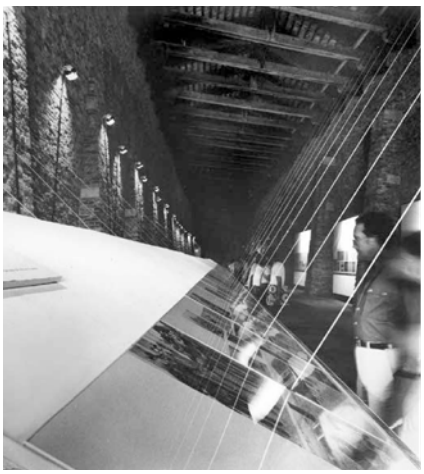
# 3. Spontaneous spatial experience: Francis Alÿs' *Children's Games*

Drawing from the graduation thesis of
Francis De Smedt (Francis Alÿs), *Progetto Palmanova. Il ritorno degli animali*, IUAV Thesis Archive, Venice, consulted on 1 August 2025.



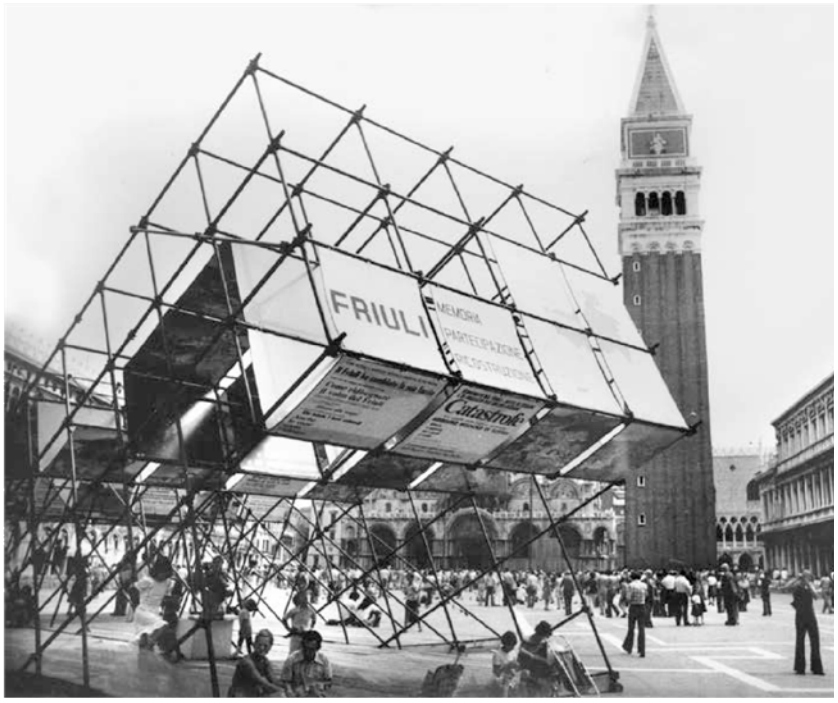




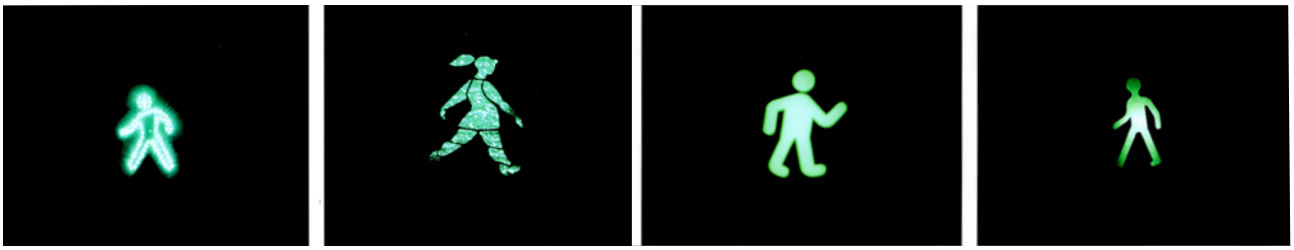




Exhibition *Venezia* e *la peste*, curated by Daniela Ferretti, Vittorio Gregotti, Franca Semi, Nani Valle, Palazzo Ducale, Venice, 1979. Photos from Serena Maffioletti (ed.), *La concretezza sperimentale. L'opera di Nani Valle*, Il Poligrafo, Padua 2016, pp. 185–186.




Exhibition *Friuli: memoria, partecipazione, ricostruzione*, installation by Nani Valle, Piazza San Marco, Venice, 1976.
Photos from Serena Maffioletti (ed.), *La concretezza sperimentale. L'opera di Nani Valle*, Il Poligrafo, Padua 2016, p. 187.



Francis Alÿs, *Semáforos* (1995–), in Nicole Schweizer (ed.), *Francis Alÿs. As Long as I'm Walking*, JRP|Editions, Geneva 2021, pp. 18–19.

Francis Alÿs, *Sleepers* (1999–2010), Mexico City, 6 of 80 35 mm slides, in Russell Ferguson, Cuauhtémoc Medina, Jean Fisher (eds.),*Francis Alÿs*, Phaidon, London 2007, pp. 22–24.















Francis Alÿs, *Ambulantes* (1992–2010), Mexico City, 2 of 80 35 mm slides, in Russell Ferguson, Cuauhtémoc Medina, Jean Fisher, Michael Taussig (eds.), *Francis Alÿs*, Phaidon, London 2022, p. 20.

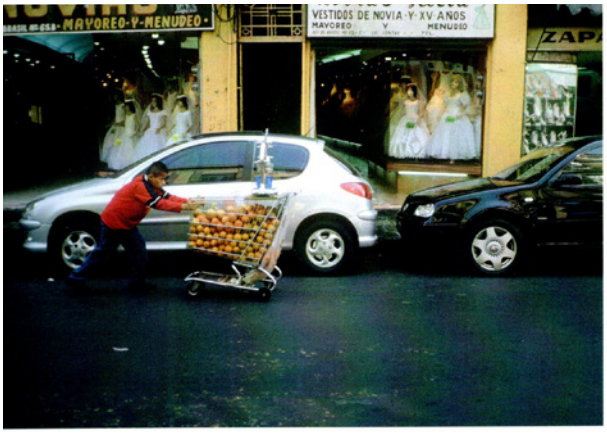
Opposite page: Francis Alÿs, *Ambulantes* (1992–2010), Mexico City, 8 of 80 35 mm slides, in Nicole Schweizer (ed.), *Francis Alÿs. As Long as I'm Walking*, JRP|Editions, Geneva 2021, pp. 14–15.


ESTACIONAMIENTO
PRIVADO








MAYOREO-Y-MENUDEO
VESTIDOS DE NOVIA Y XV AÑOS
MAYOREO Y MENUDEO



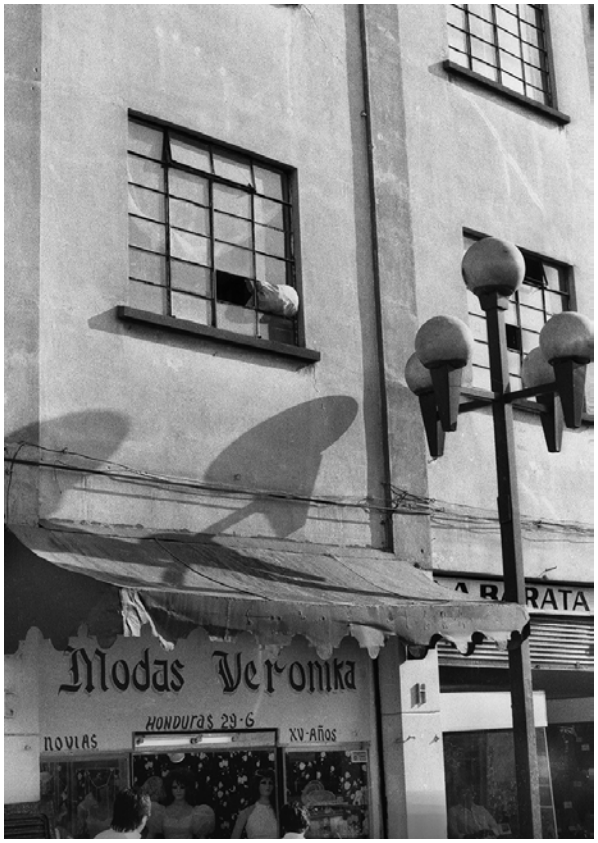

GARAGE



Francis Alÿs, *Beggars* (2002–2004), Mexico City, 17 of 80 35 mm slides, in Russell Ferguson, Cuauhtémoc Medina, Jean Fisher, Michael Taussig (eds.), *Francis Alÿs*, Phaidon, London 2022, p. 66, and in Karsten Lockemann, Stephan Urbaschek (eds.), *Francis Alÿs*, Sammlung Goetz, Munich 2008, pp. 124–125.








Francis Alÿs, *Placing Pillows,* 1990, Mexico City.
Image from the artist's website.

Francis Alÿs, *Turista,* 1994, Mexico City.
Image from the artist's website.






Francis Alÿs, *Vivienda para Todos* (House for All), 1990, Mexico City.
Image from the artist's website.



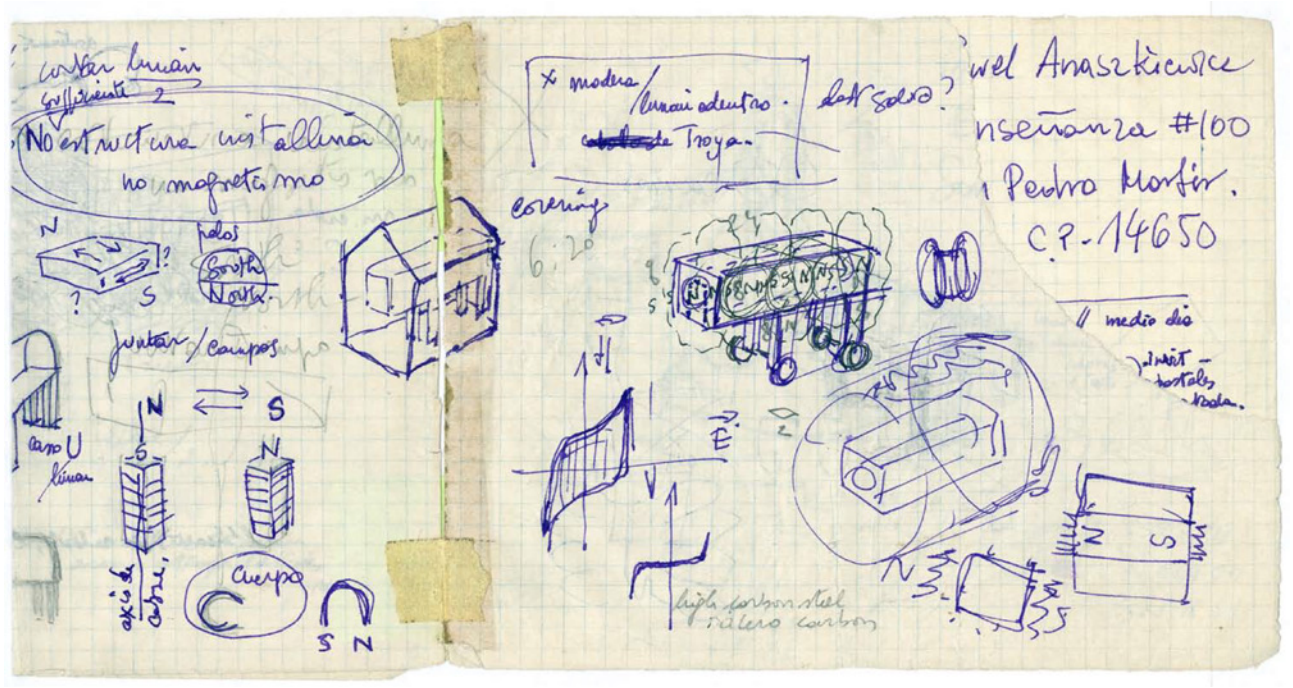

Francis Alÿs, *Collectors*, 1991–2003, map mounted on wood, photographs, graphite, and oil on vellum, in Russell Ferguson (ed.), *Francis Alÿs: Politics of Rehearsal, Hammer Museum,* Los Angeles 2007, p. 28.





Francis Alÿs, The Afghanistan Project, 2010–2014. Drawings. In Nicole Schweizer (ed.), Francis Alÿs. As Long as I'm Walking, JRP|Editions, Geneva 2021, pp. 111–114.

Francis Alÿs, *Study for The Collector, 1991*, pen on paper, *6 1/4 × 10 1/4 inches*, in Russell Ferguson (ed.), *Francis Alÿs: Politics of Rehearsal*, Hammer Museum, Los Angeles 2007, pp. 32–33.



## Walking, Repetition and Failure



Francis Alÿs, *Paradox of Praxis, 1997,*
Photo documentation of an action,
*Mexico City, video, 5 min*
in Russell Ferguson, Cuauhtémoc Medina,
Jean Fisher, Michael Taussig (eds.), *Francis Alÿs*,
Phaidon, London 2022, pp. 46–47.



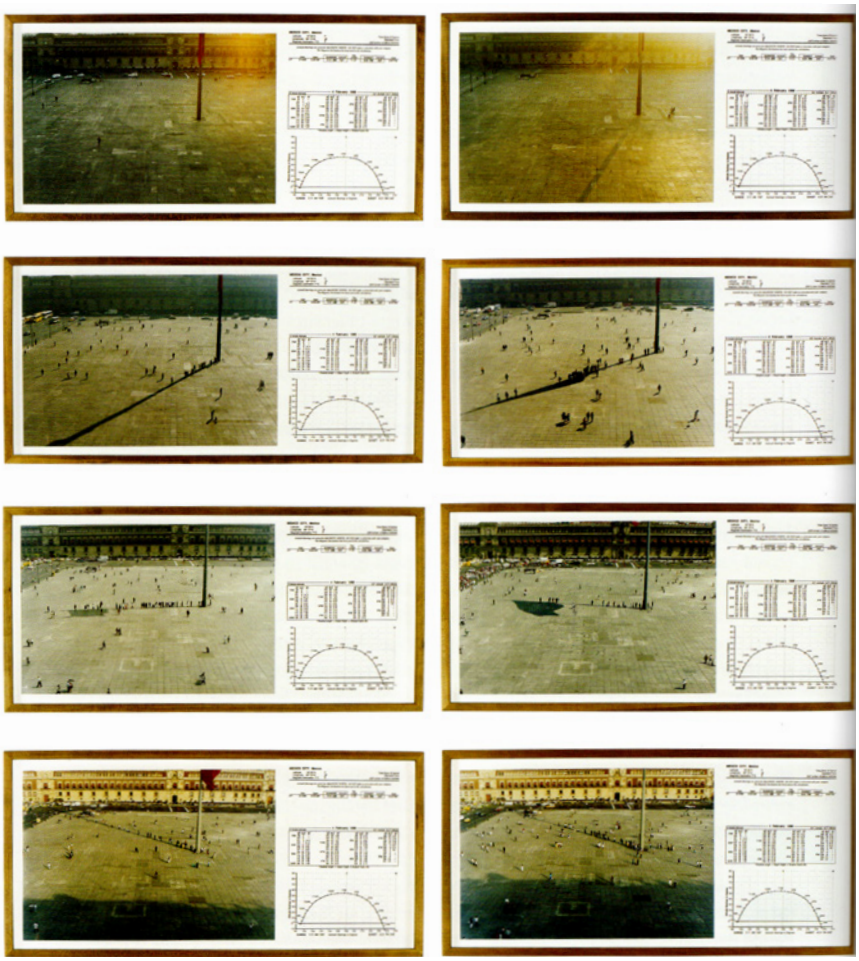
Opposite page:
Francis Alÿs, *The Green Line (Sometimes Doing Something Poetic Can Become Political, and Sometimes Doing Something Political Can Become Poetic),* 2004, Jerusalem, in Nicole Schweizer (ed.), *Francis Alÿs. As Long as I'm Walking*, JRP|Editions, Geneva 2021,
pp. 50–53.

Francis Alÿs, *Fairy Tales, 1995–1998,* photographic documentation of an action, Stockholm, in Russell Ferguson, Cuauhtémoc Medina, Jean Fisher (eds.), *Francis Alÿs*, Phaidon, London 2007, p. 27.



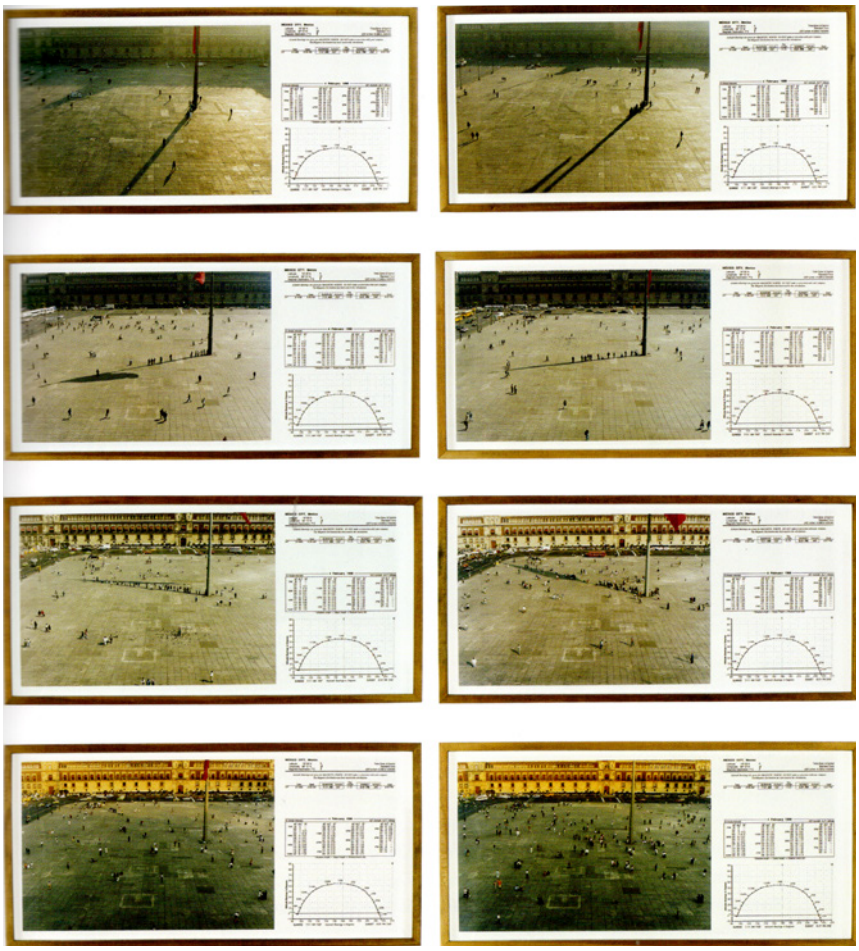


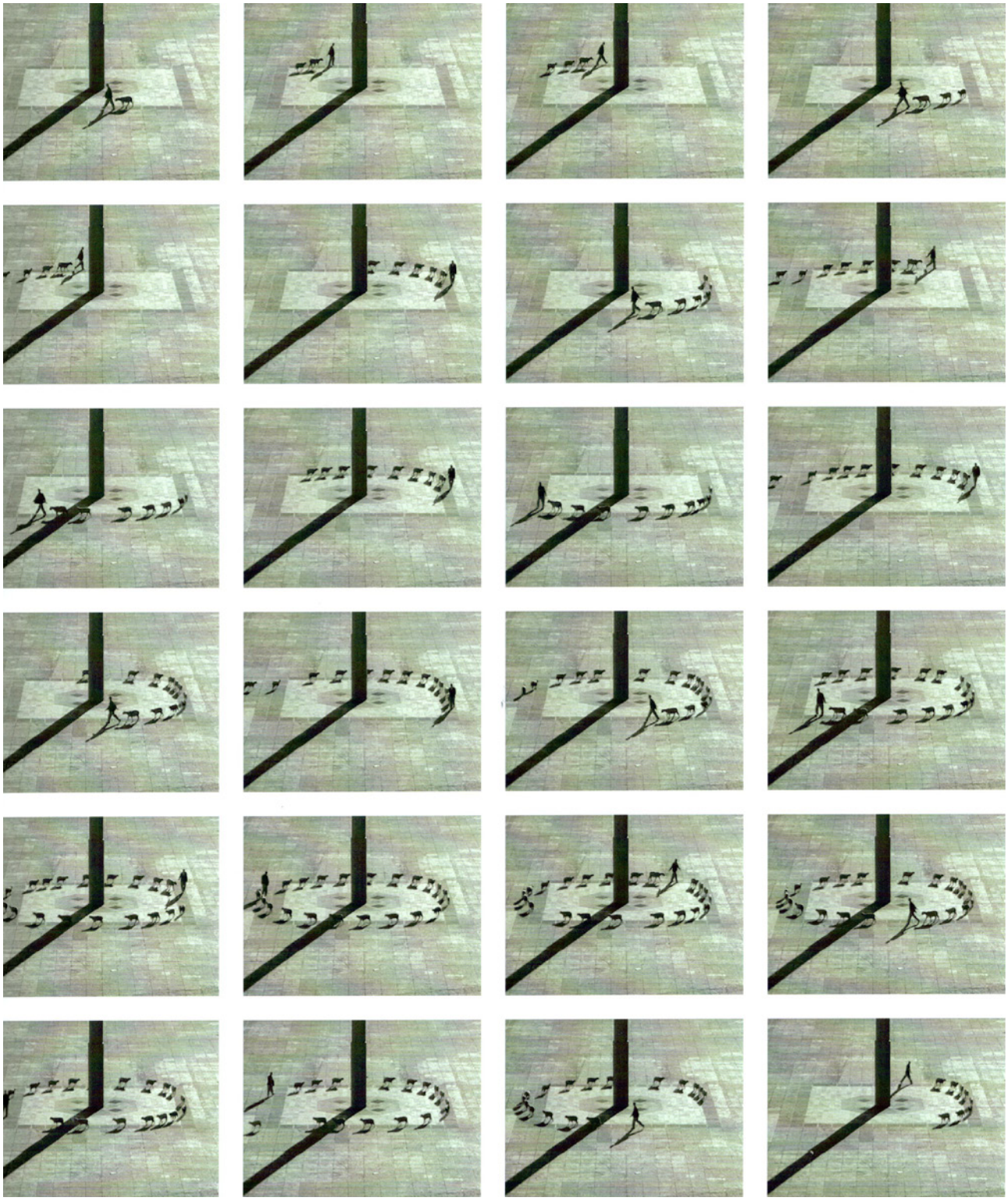


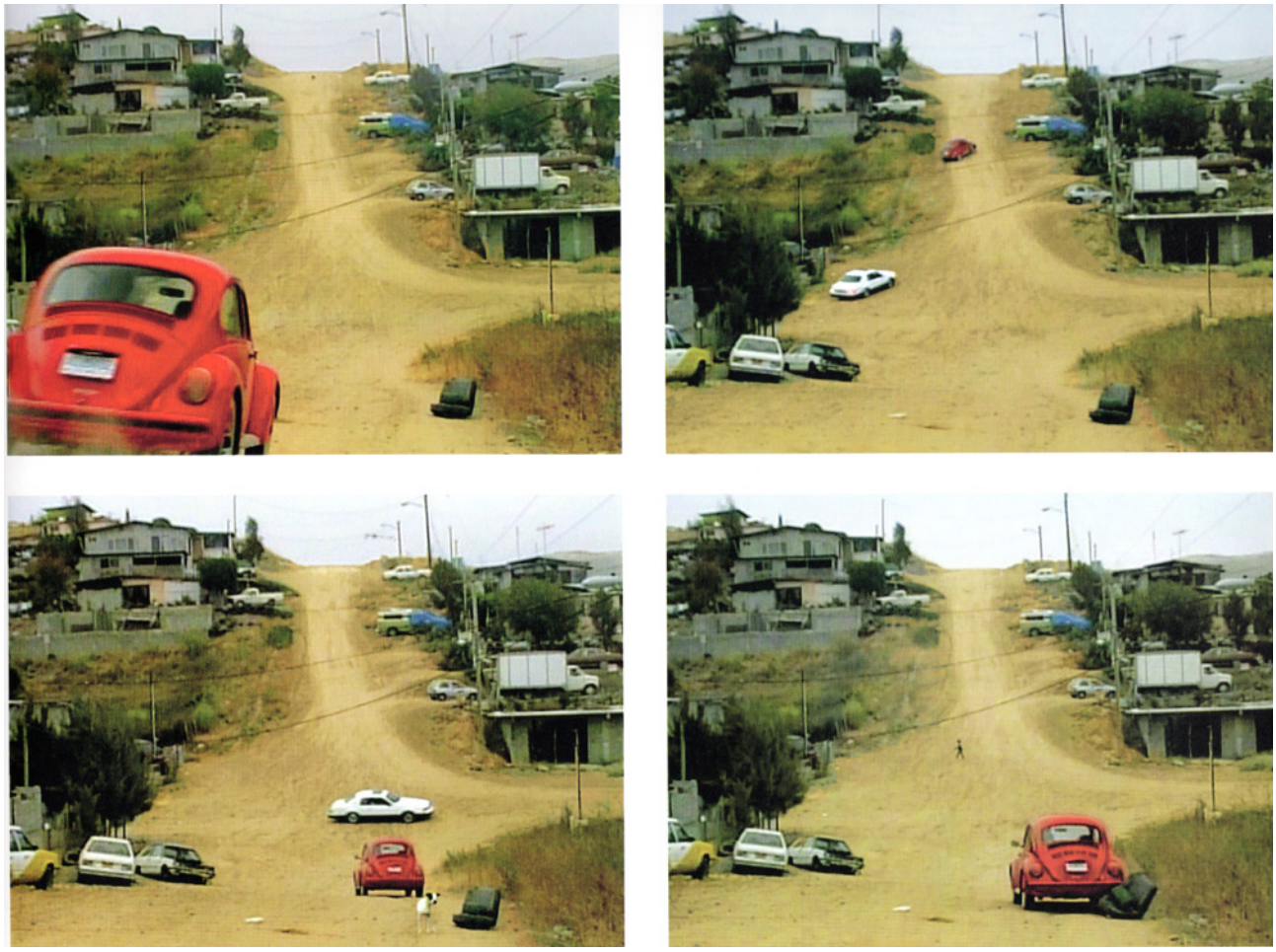



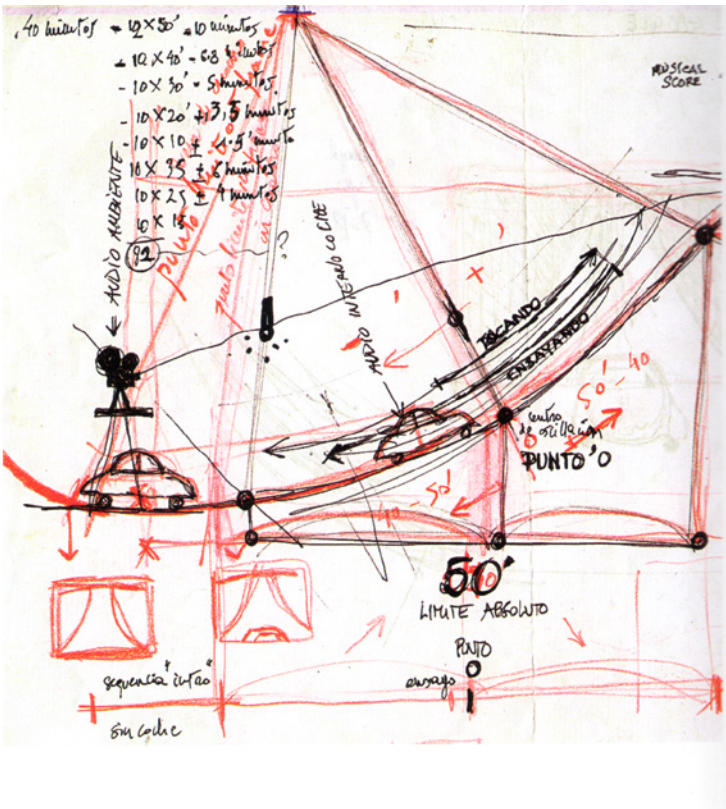
Francis Alÿs, *Time Lapse*, 1998, Mexico City, 16 parts, each: 31 x 64 cm, in Karsten Lockemann, Stephan Urbaschek (eds.), *Francis Alÿs*, Sammlung Goetz, Munich 2008, pp. 10–11.

Opposite page:
Francis Alÿs, *Time Lapse*, 1998, Mexico City, 16 parts, each: 31 x 64 cm, in Karsten Lockemann, Stephan Urbaschek (eds.), *Francis Alÿs*, Sammlung Goetz, Munich 2008, pp. 10–11.

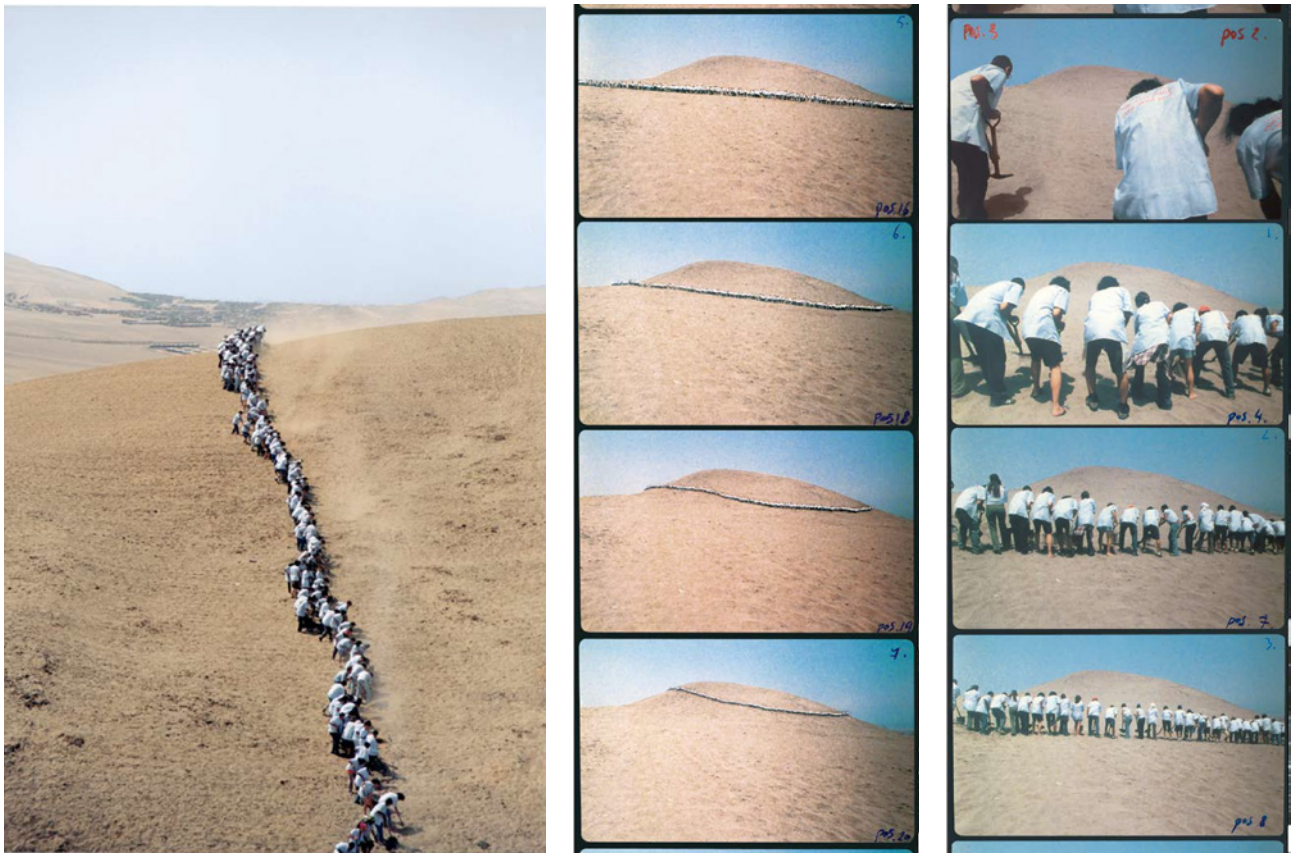




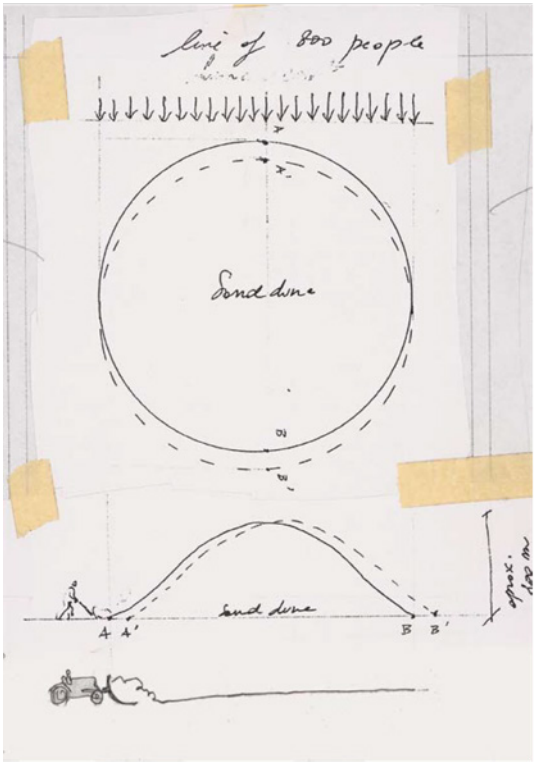


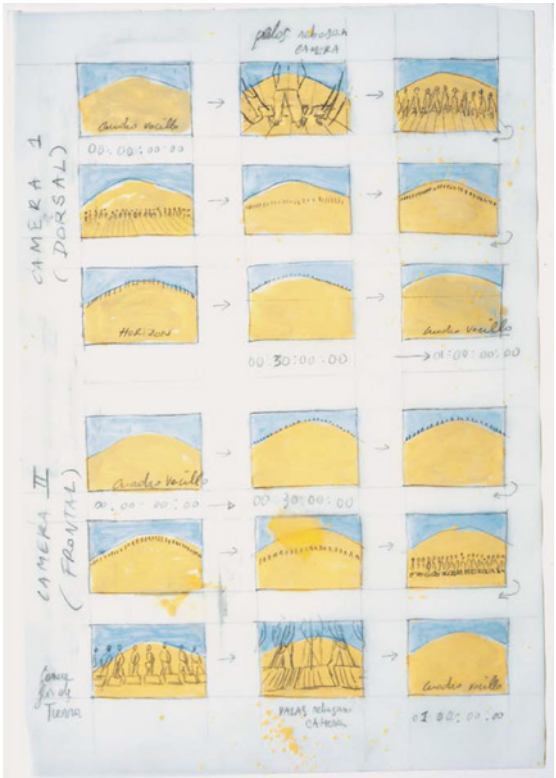



Francis Alÿs, *Rehearsal I* (1999–2001), in collaboration with Rafael Ortega, Tijuana, Mexico, video, 29 min 25 sec and preparatory sketch, in Russell Ferguson, Cuauhtémoc Medina, Jean Fisher (eds.), *Francis Alÿs*, Phaidon, London 2007, pp. 48–49.



Francis Alÿs, *When Faith Moves Mountains, 2002,* in collaboration with Cuauhtémoc Medina and Rafael Ortega, 16 mm film transferred to video, 36 minutes, in Russell Ferguson (ed.), *Francis Alÿs: Politics of Rehearsal*, Hammer Museum, Los Angeles 2007, pp. 112–123.

















Francis Alÿs, *Magnetic Shoes* (Zapatos magnéticos), 1994, Havana, in Karsten Lockemann, Stephan Urbaschek (eds.), *Francis Alÿs*, Sammlung Goetz, Munich 2008, pp. 16–17.

Francis Alÿs, *Children's Game #1 (Caracoles),* 1999, Mexico City, in Karsten Lockemann, Stephan Urbaschek (eds.), *Francis Alÿs*, Sammlung Goetz, Munich 2008, pp. 74–75.

Francis Alÿs, *If you are a typical spectator, what you are really doing is waiting for the accident to happen*, 1996, Mexico City, video still, https://francisalys.com

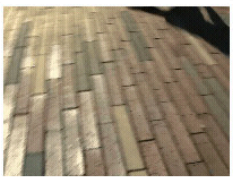


Francis Alÿs, *Don't Cross the Bridge Before You Get to the River,* 2008, photo documentation of an action, Strait of Gibraltar, in Russell Ferguson, Cuauhtémoc Medina, Jean Fisher (eds.), *Francis Alÿs*, Phaidon, London 2007, pp. 150–157.



Francis Alÿs, *Children's Game #2: Ricochets,* Tangier, Morocco, 2007, 4:43 min, Film still, in Florence Ostende (ed.), *Francis Alÿs. Ricochets*, Prestel Verlag, Munich 2024, p. 25.

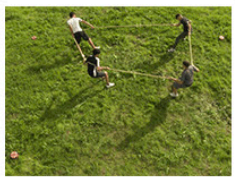




**Children's Game #50: Schattenfangen**
Cologne, Germany, 2025; 5:23 min



**Children's Game #49: Pau de Sebo**
Avintes, Portugal, 2024; 5:11 min



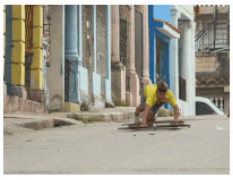
**Children's Game #48: A Corda**
Avintes, Portugal, 2024; 6 min



**Children's Game #47: Chalk**
London, United Kingdom, 2024; 15:27 min



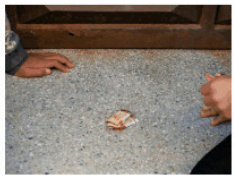
**Children's Game #46: Conkers**
London, United Kingdom, 2024; 3:08 min



**Children's Game #40: Chivichanas**
La Habana, Cuba, 2023; 4:43 min



**Children's Game #39: Parol**
Kharkiv, Ukraine, 2023; 8:02 min



**Children's Game #38: Ellsakat**
Azilal, Morocco, 2023; 4:54 min



**Children's Game #37: Che Ling**
Taipei, Taiwan, 2023, 2022; 4:20 min



**Children's Game #36: Kujunkuluka**
Tabacongo, DR Congo, 2022; 5:24 min



**Children's Game #30: Imbu**
Tabacongo, DR Congo, 2021; 4:58 min



**Children's Game #29: La roue**
Lubumbashi, DR Congo, 2021; 8:43 min



**Children's Game #28: Nzango**
Tabacongo, DR Congo, 2021; 5:41 min



**Children's Game #27: Rubi**
Tabacongo, DR Congo, 2021; 6:17 min



**Children's Game #26: Kisolo**
Tabacongo, DR Congo, 2021; 6:23 min



**Children's Game #20: Leapfrog**
Nerkzlia, Iraq, 2018; 5:53 min



**Children's Game #19: Haram Football**
Mosul, Iraq, 2017; 9:11 min



**Children's Game #18: Knucklebones**
Kathmandu, Nepal, 2017; 6:08 min



**Children's Game #17: Chunggi**
Kathmandu, Nepal, 2017; 3:21 min



**Children's Game #16: Hopscotch**
Sharya Refugee Camp, Iraq, 2016; 4:02 min



**Children's Game #10: Papalote**
Balkh, Afghanistan, 2011; 4:13 min



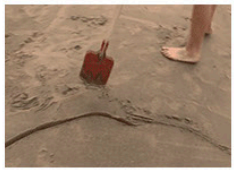
**Children's Game #9: Saltamontes**
Salto Acha, Venezuela, 2011; 6:10 min



**Children's Game #8: Marbles**
Amman, Jordan, 2010; 2:37 min



**Children's Game #7: Stick and Wheels**
Bamiyan, Afghanistan, 2010; 5:22 min



**Children's Game #6: Sandcastles**
Knokke-Le-Zoute, Belgium, 2009; 6:04 min



**Children's Game #45: 1, 2, 3, Freeze!**
London, United Kingdom, 2024; 6 min



**Children's Game #44: Uárhukua**
Michoacan, Mexico, 2025; 7:37



**Children's Game #43: Mosquito de Pachacútec**
Lima, Péru, 2024; 4:12 min



**Children's Game #42: Tenebom**
La Habana, Cuba, 2023; 4:53 min



**Children's Game #41: Chapitas**
La Habana, Cuba, 2023; 3:53 min



**Children's Game #35: Kluddermor**
Copenhagen, Denmark, 2022; 4:56 min



**Children's Game #34: Appelsindans**
Copenhagen, Denmark, 2022; 4:06 min



**Children's Game #33: Schneespiele**
Engelberg, Switzerland, 2022; 5:26 min



**Children's Game #32: Estrellas**
Selva Alegre, Ecuador, 2022; 7:28 min



**Children's Game #31: Slakken**
Pajottenland, Belgium, 2021; 5:01 min



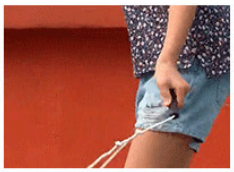
**Children's Game #25: Contagio**
Malinalco, Mexico, 2021; 5:30 min



**Children's Game #24: Pandemic Games**
Hong Kong, 2020; 3:16 min



**Children's Game #23: Step on a Crack**
Hong Kong, 2020; 4:57 min



**Children's Game #22: Jump Rope**
Hong Kong, 2020; 5:28 min



**Children's Game #21: Hand Stack**
Nerkzlia, Iraq, 2019; 3:49 min



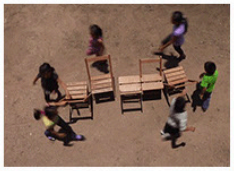
**Children's Game #15: Espejos**
Ciudad Juarez, Mexico, 2013; 4:53 min



**Children's Game #14: Piedra, papel o tijera**
Mexico City, Mexico, 2013; 2:51 min



**Children's Game #13: Piñata**
Oaxaca, Mexico, 2012; 8:17 min



**Children's Game #12: Musical Chairs**
Oaxaca, Mexico, 2012; 5:05 min



**Children's Game #11: Wolf and Lamb**
Yamgan, Afghanistan, 2011; 3:01 min



**Children's Game #5: Revolver**
Baja California, Mexico, 2009; 2:49 min



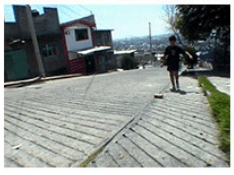
**Children's Game #4: Elastic**
Paris, France, 2008; 7:56 min



**Children's Game #3: Coins**
Mexico City, Mexico, 2008; 2:39 min



**Children's Game #2: Ricochets**
Tangier, Morocco, 2007; 4:43 min

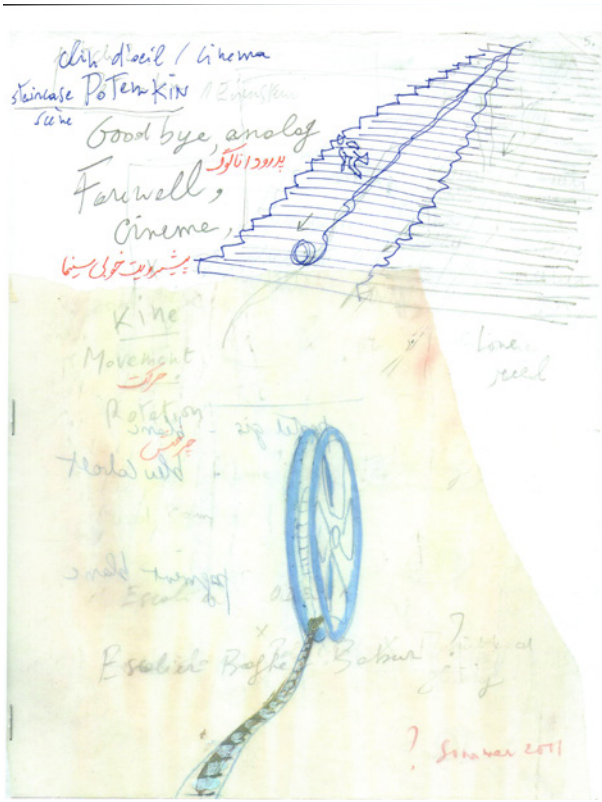


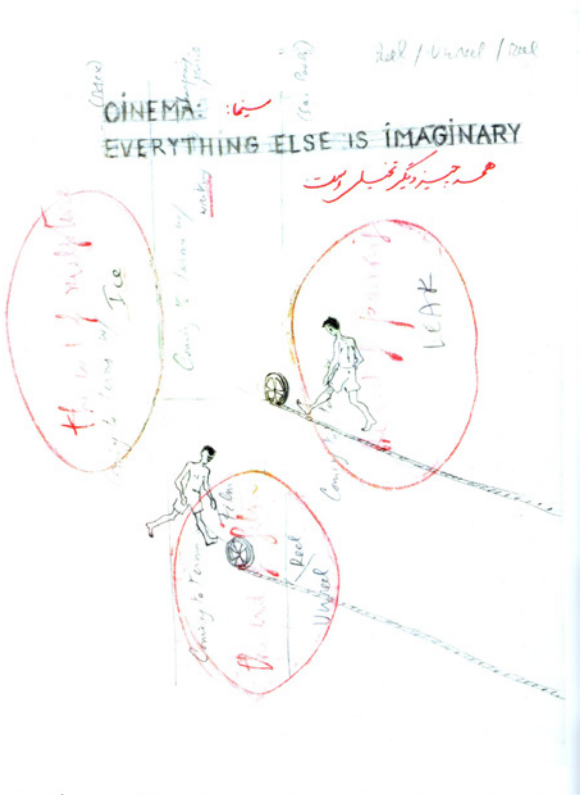
**Children's Game #1: Caracoles**
Mexico City, Mexico, 1999; 4:34 min



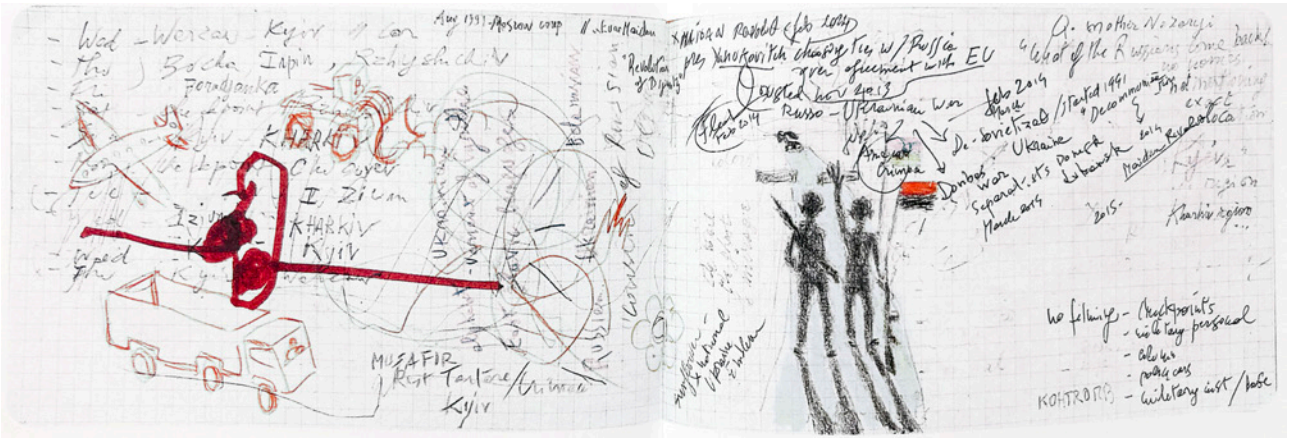







Francis Alÿs, The Afghanistan Project, 2010–2014. Drawings,
in Nicole Schweizer (ed.), *Francis Alÿs. As Long as I'm Walking,* JRP|Editions, Geneva 2021, pp. 111–114.



Francis Alÿs, Notebook, *Ukraine,* 2023, 13 x 42 cm,
in Florence Ostende (ed.), Francis Alÿs. Ricochets, Prestel Verlag, Munich 2024, pp. 138–139.



Francis Alÿs, Notebook, Lubumbashi, D. R. Congo, 2021, 13 x 42 cm,
in Florence Ostende (ed.), Francis Alÿs. Ricochets, Prestel Verlag, Munich 2024, pp. 110–111.



Francis Alÿs, Notebook, *Iraq*, 2016, 13 x 42 cm,
in Russell Ferguson, Cuauhtémoc Medina, Jean Fisher, Michael Taussig (eds.), *Francis Alÿs*, Phaidon, London 2022, p. 188.





Francis Alÿs, *Untitled (El Soplón), 1997*. 2 paintings: 82.4 × 103.8 × 1.6 cm; 82.2 × 103 × 1.6 cm. 12 framed collages, each: 31.7 × 38.8 cm. In Karsten Lockemann, Stephan Urbaschek (eds.), *Francis Alÿs*, Sammlung Goetz, Munich 2008, pp. 32–33.



Francis Alÿs, *Study for Wada'an Tristesse*, 2018. Oil on canvas, 27 × 20 cm,
in Florence Ostende (ed.), Francis Alÿs. Ricochets, Prestel Verlag, Munich 2024, p. 18.




Francis Alÿs, Ombres chinoises, 2024. Animation stills. In Florence Ostende (ed.), Francis Alÿs. Ricochets, Prestel Verlag, Munich 2024, p. 204.





Francis Alÿs, video stills from
*Children's Game #14: Piedra*, papel o tijera, Mexico City, Mexico, 2013, 2:51 min. In collaboration with Julien Devaux and Félix Blume.





Francis Alÿs, video stills from *Children's Game #2: Ricochets*, Tangier, Morocco, 2007, 4:43 min.
In collaboration with Rafael Ortega and Julien Devaux.



Francis Alÿs, video stills from *Children's Game #27: Rubi*, Tabacongo, DR Congo, 2021, 6:17 min.
In collaboration with Julien Devaux and Félix Blume.

## *Children's Games* on Display

Installation views, *Francis Alÿs: The Nature of the Game*,
Belgian Pavilion, 59th International Art Exhibition – La Biennale di Venezia, 2022. Ph. Roberto Ruiz.



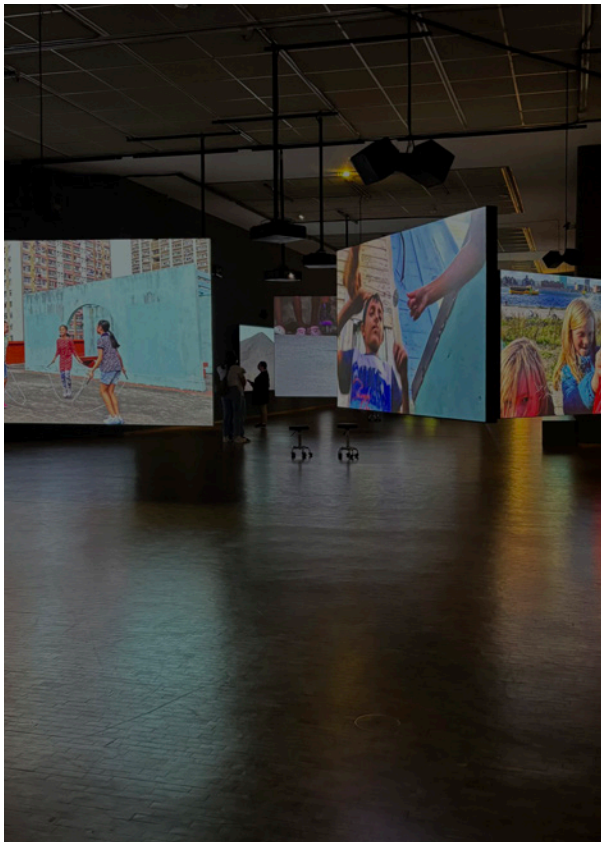







Installation views, *Francis Alÿs – Kids Take Over*
12 April–3 August 2025, Museum Ludwig, Köln, Germany.















## Playing with Urban Signs. Children's Game #23: Step on a Crack

















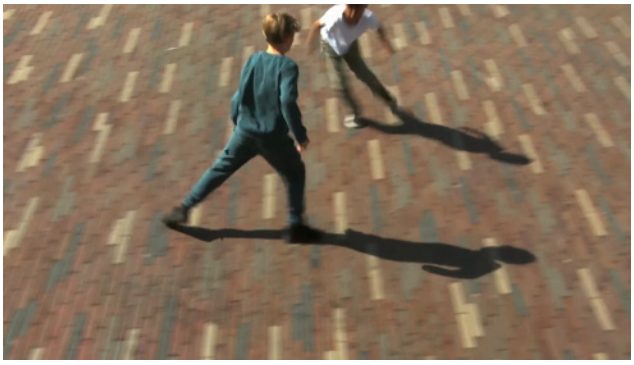








Francis Alÿs, video stills from *Children's Game #47: Chalk*, London, United Kingdom, 2024, 15:27 min.
In collaboration with Rafael Ortega, Julien Devaux, Félix Blume, Prior Weston Primary School, Richard Cloudesley School, and the Barbican.

Francis Alÿs, video stills from *Children's Game #50: Schattenfangen*, Cologne, Germany, 2025, 5:23 min.
In collaboration with Rafael Ortega, Julien Devaux, Félix Blume, Museum Ludwig, and the children of GGS Soldiner Straße.




Francis Alÿs, video stills from *Children's Game #2: Ricochets*, Tangier, Morocco, 2007, 4:43 min.
In collaboration with Rafael Ortega and Julien Devaux.

Opposite page: Francis Alÿs, video stills from *Children's Game #23: Step on a Crack*, Hong Kong, 2020, 4:57 min.
In collaboration with Rafael Ortega, Julien Devaux, and Félix Blume, in https://francisalys.com.

## Playing with the Slope of the Terrain. Children's Game #29: La Roue





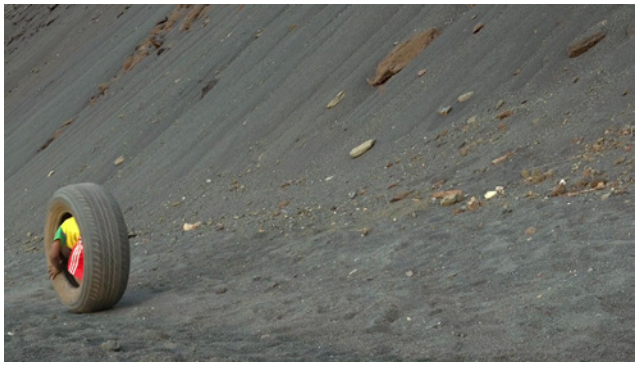


















Francis Alÿs, video stills from *Children's Game #40: Chivichanas*, Havana, Cuba, 2023, 4:43 min.
In collaboration with Julien Devaux and Félix Blume.







Francis Alÿs, video stills from *Children's Game #33: Schneespiele*, Engelberg, Switzerland, 2022, 5:26 min.
In collaboration with Julien Devaux and Félix Blume.



Opposite page: Francis Alÿs, video stills from *Children's Game #29: La roue*, Lubumbashi, DR Congo, 2021, 8:43 min. In collaboration with Rafael Ortega, Julien Devaux, and Félix Blume.

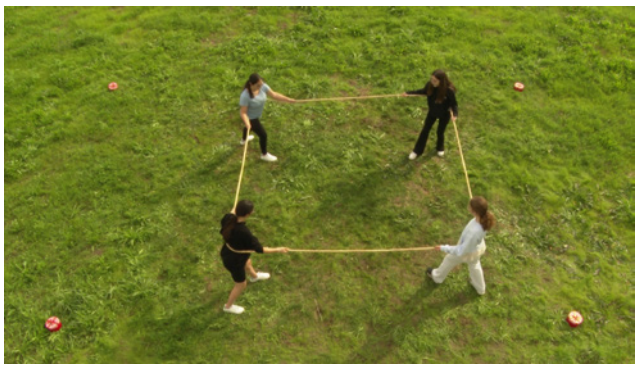
## Playing with Enclosures. Children's Game #48: A Corda




















Francis Alÿs, video stills from *Children's Game #11: Wolf and Lamb*, Yamgan, Afghanistan, 2011, 3:01 min.
In collaboration with Elena Pardo.

Opposite page: Francis Alÿs, video stills from *Children's Game #48: A Corda,* Avintes, Portugal, 2024, 6 min.
In collaboration with Rafael Ortega, Julien Devaux, Félix Blume, Fundação de Serralves, and the children of Escola Básica Adriano Correia de Oliveira.

## Playing with Proximity. Children's Game #34: Appelsindans
























Francis Alÿs, video stills from Children's Game #35: Kluddermor, Copenhagen, Denmark, 2022, 4:56 min. In collaboration with Rafael Ortega, Julien Devaux, and Copenhagen Contemporary.

Opposite page: Francis Alÿs, video stills from *Children's Game #34: Appelsindans*, Copenhagen, Denmark, 2022, 4:06 min.
In collaboration with Rafael Ortega, Julien Devaux, and Copenhagen Contemporary.

## Playing with Imagination. Children's Game #19: Haram Football



























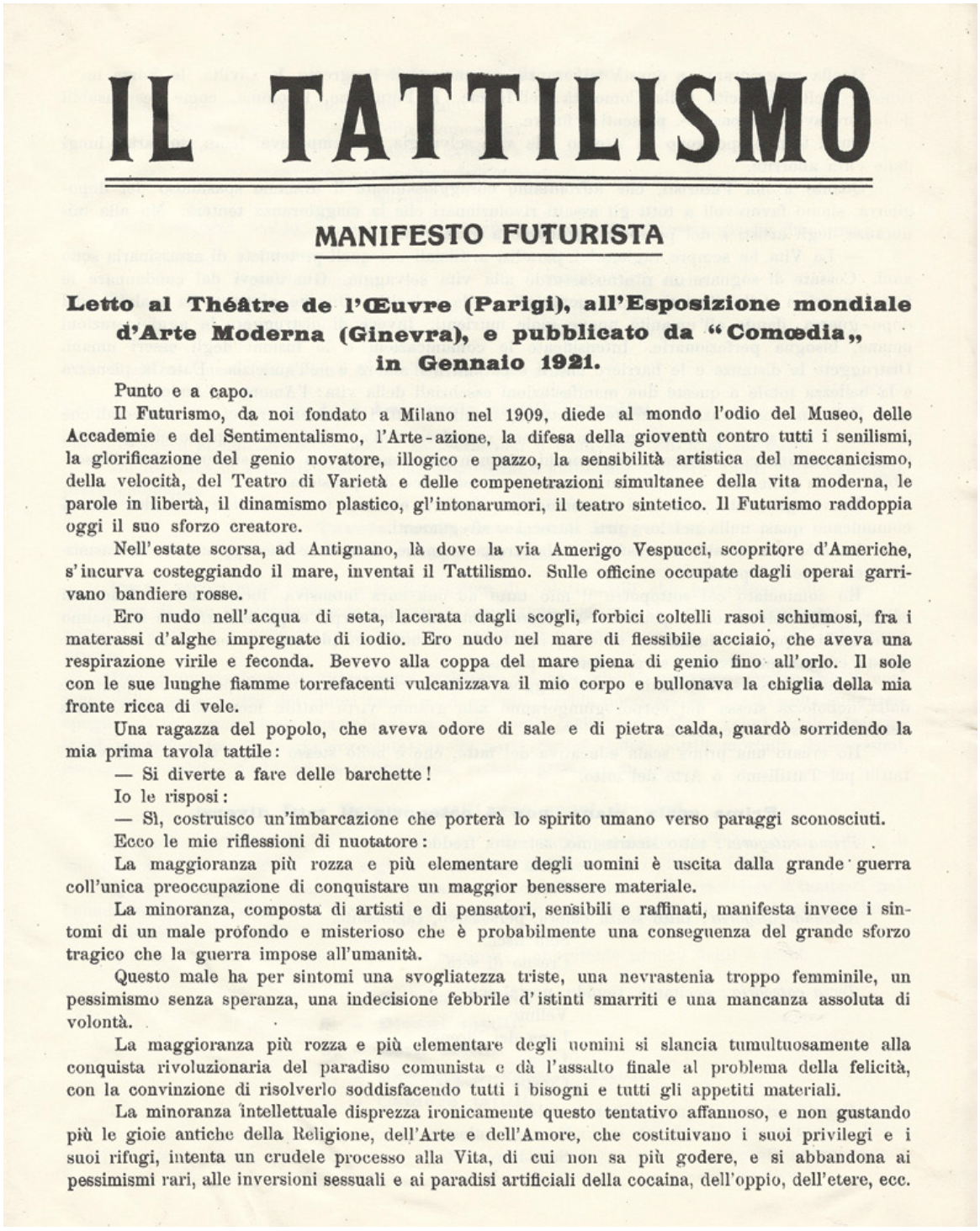

Francis Alÿs, video stills from *Children's Game #17: Chunggi*, Kathmandu, Nepal, 2017, 3:21 min.
In collaboration with Julien Devaux, Félix Blume, and the Kathmandu International Art Festival.

Opposite page: Francis Alÿs, video stills from *Children's Game #19: Haram Football,* Mosul, Iraq, 2017, 9:11 min.
In collaboration with Julien Devaux and Félix Blume, in https://francisalys.com

# PART 2. LEARNING SPACE
## From Unaware to Aware Learning

# 4. Learning Space: The Contribution of Art

## Tactilism



# IL TATTILISMO

## MANIFESTO FUTURISTA

**Letto al Théâtre de l'Œuvre (Parigi), all'Esposizione mondiale d'Arte Moderna (Ginevra), e pubblicato da "Comœdia„ in Gennaio 1921.**

Punto e a capo.

Il Futurismo, da noi fondato a Milano nel 1909, diede al mondo l'odio del Museo, delle Accademie e del Sentimentalismo, l'Arte-azione, la difesa della gioventù contro tutti i senilismi, la glorificazione del genio novatore, illogico e pazzo, la sensibilità artistica del meccanicismo, della velocità, del Teatro di Varietà e delle compenetrazioni simultanee della vita moderna, le parole in libertà, il dinamismo plastico, gl'intonarumori, il teatro sintetico. Il Futurismo raddoppia oggi il suo sforzo creatore.

Nell'estate scorsa, ad Antignano, là dove la via Amerigo Vespucci, scopritore d'Americhe, s'incurva costeggiando il mare, inventai il Tattilismo. Sulle officine occupate dagli operai garrivano bandiere rosse.

Ero nudo nell'acqua di seta, lacerata dagli scogli, forbici coltelli rasoi schiumosi, fra i materassi d'alghe impregnate di iodio. Ero nudo nel mare di flessibile acciaio, che aveva una respirazione virile e feconda. Bevevo alla coppa del mare piena di genio fino all'orlo. Il sole con le sue lunghe fiamme torrefacenti vulcanizzava il mio corpo e bullonava la chiglia della mia fronte ricca di vele.

Una ragazza del popolo, che aveva odore di sale e di pietra calda, guardò sorridendo la mia prima tavola tattile:

— Si diverte a fare delle barchette!

Io le risposi:

— Sì, costruisco un'imbarcazione che porterà lo spirito umano verso paraggi sconosciuti.

Ecco le mie riflessioni di nuotatore:

La maggioranza più rozza e più elementare degli uomini è uscita dalla grande guerra coll'unica preoccupazione di conquistare un maggior benessere materiale.

La minoranza, composta di artisti e di pensatori, sensibili e raffinati, manifesta invece i sintomi di un male profondo e misterioso che è probabilmente una conseguenza del grande sforzo tragico che la guerra impose all'umanità.

Questo male ha per sintomi una svogliatezza triste, una nevrastenia troppo femminile, un pessimismo senza speranza, una indecisione febbrile d'istinti smarriti e una mancanza assoluta di volontà.

La maggioranza più rozza e più elementare degli uomini si slancia tumultuosamente alla conquista rivoluzionaria del paradiso comunista e dà l'assalto finale al problema della felicità, con la convinzione di risolverlo soddisfacendo tutti i bisogni e tutti gli appetiti materiali.

La minoranza intellettuale disprezza ironicamente questo tentativo affannoso, e non gustando più le gioie antiche della Religione, dell'Arte e dell'Amore, che costituivano i suoi privilegi e i suoi rifugi, intenta un crudele processo alla Vita, di cui non sa più godere, e si abbandona ai pessimismi rari, alle inversioni sessuali e ai paradisi artificiali della cocaina, dell'oppio, dell'etere, ecc.

Quella maggioranza e questa minoranza, denunciano il Progresso, la Civiltà, le Forze meccaniche della Velocità della Comodità dell'Igiene, il Futurismo, insomma, come responsabili delle loro sventure passate, presenti e future.

Quasi tutti propongono un ritorno alla vita selvaggia, contemplativa, lenta, solitaria, lungi dalle città aborrite.

Quanto a noi Futuristi, che affrontiamo coraggiosamente il dramma spasimoso del dopo-guerra, siamo favorevoli a tutti gli assalti rivoluzionari che la maggioranza tenterà. Ma alla minoranza degli artisti e dei pensatori, gridiamo a gran voce:

— La Vita ha sempre ragione! I paradisi artificiali coi quali pretendete di assassinarla sono vani. Cessate di sognare un ritorno assurdo alla vita selvaggia. Guardatevi dal condannare le forze superiori della Società e le meraviglie della velocità. Guarite piuttosto la malattia del dopo-guerra, dando all'umanità nuove gioie nutrienti. Invece di distruggere le agglomerazioni umane, bisogna perfezionarle. Intensificate le comunicazioni e le fusioni degli esseri umani. Distruggete le distanze e le barriere che li separano nell'amore e nell'amicizia. Date la pienezza e la bellezza totale a queste due manifestazioni essenziali della vita: l'Amore e l'Amicizia.

Nelle mie osservazioni attente e antitradizionali di tutti i fenomeni erotici e sentimentali che uniscono i due sessi, e dei fenomeni non meno complessi dell'amicizia, ho compreso che gli esseri umani si parlano colla bocca e cogli occhi, ma non giungono ad una vera sincerità, data l'insensibilità della pelle, che è tuttora una mediocre conduttrice del pensiero.

Mentre gli occhi e le voci si comunicano le loro essenze, i tatti di due individui non si comunicano quasi nulla nei loro urti, intrecci o sfregamenti.

Da ciò, la necessità di trasformare la stretta di mano, il bacio e l'accoppiamento in trasmissioni continue del pensiero.

Ho cominciato col sottoporre il mio tatto ad una cura intensiva, localizzando i fenomeni confusi della volontà e del pensiero su diversi punti del mio corpo e particolarmente sul palmo delle mani. Questa educazione è lenta, ma facile, e tutti i corpi sani possono dare, mediante questa educazione, risultati sorprendenti e precisi.

Invece, le sensibilità malate, che traggono la loro eccitabilità e la loro perfezione apparente dalla debolezza stessa del corpo, giungeranno alla grande virtù tattile meno facilmente, senza continuità e senza sicurezza.

Ho creato una prima scala educativa del tatto, che è nello stesso tempo una scala di valori tattili pel Tattilismo, o Arte del tatto.

**Prima scala, piana, con 4 categorie di tatti diversi.**

*Prima categoria:* tatto sicurissimo, astratto, freddo.
Carta vetrata,
Carta argentata.

*Seconda categoria:* tatto senza calore, persuasivo, ragionante.
Seta liscia,
Crespo di seta.

*Terza categoria:* eccitante, tiepido, nostalgico.
Velluto,
Lana dei Pirenei,
Lana,
Crespo di seta-lana.

*Quarta categoria:* quasi irritante, caldo, volitivo.
Seta granulosa,
Seta intrecciata,
Stoffa spugnosa.

**Seconda scala, di volumi.**

*Quinta categoria:* morbido, caldo, umano.
Pelle scamosciata,
Pelo di cavallo o di cane,
Capelli e peli umani,
Marabù.

*Sesta categoria:* caldo, sensuale, spiritoso, affettuoso. — Questa categoria ha due rami:

| | |
|---|---|
| Ferro ruvido | *Peluche,* |
| Spazzola leggera, | Peluria della carne |
| Spugna, | o della pesca, |
| Spazzola di ferro. | Peluria d'uccello. |

Mediante questa distinzione di valori tattili, ho creato:

**1. — Le tavole tattili semplici**

che presenterò al pubblico nelle nostre *contattilazioni* o conferenze sull'Arte del tatto.

Ho disposto in sapienti combinazioni armoniche o antitetiche i diversi valori tattili catalogati precedentemente.

**2. — Tavole tattili astratte o suggestive.**
**(Viaggi di mani)**

Queste tavole tattili hanno delle disposizioni di valori tattili che permettono alle mani di vagare su di esse seguendo tracce colorate e realizzando così uno svolgersi di sensazioni suggestive, il cui ritmo a volta a volta languido, cadenzato o tumultuoso, è regolato da indicazioni precise.

Una di queste tavole tattili astratte realizzate da me e che ha per titolo: *Sudan-Parigi,* contiene nella parte *Sudan* dei valori tattili rozzi, untuosi, ruvidi, pungenti, brucianti (stoffa spugnosa, spugna, carta vetrata, lana, spazzola, spazzola di ferro); nella parte *Mare,* valori tattili sdrucciolevoli, metallici, freschi (carta argentata); nella parte *Parigi,* valori tattili morbidi, delicatissimi, carezzevoli, caldi e freddi ad un tempo (seta, velluto, piume, piumini).

**3. — Tavole tattili per sessi diversi.**

In queste tavole tattili, la disposizione dei valori tattili permette alle mani di un uomo e di una donna, accordate fra loro, di seguire e valutare insieme il loro viaggio tattile.

Queste tavole tattili sono svariatissime, e il piacere che danno si arricchisce d'inatteso, nell'emulazione di due sensibilità rivali, che si sforzeranno di sentir meglio e di spiegar meglio le loro sensazioni concorrenti.

Queste tavole tattili sono destinate a sostituire l'abbrutente giuoco degli scacchi.

**4. — Cuscini tattili.**
**5. — Divani tattili.**
**6. — Letti tattili.**
**7. — Camicie e vestiti tattili.**
**8. — Camere tattili.**

In queste camere tattili avremo pavimenti e muri formati da grandi tavole tattili. Valori tattili di specchi, acque correnti, pietre, metalli, spazzole, fili leggermente elettrizzati, marmi, velluti, tappeti che daranno ai piedi nudi dei danzatori e delle danzatrici un piacere variato.

**9. — Vie tattili.**
**10. — Teatri tattili.**

Avremo dei teatri predisposti pel Tattilismo. Gli spettatori seduti appoggeranno le mani su dei lunghi nastri tattili che scorreranno, producendo delle sensazioni tattili con ritmi differenti. Questi nastri tattili potranno anche essere disposti su piccole ruote giranti, con accompagnamenti di musica e di luci.

**11. — Tavole tattili per improvvisazioni parolibere.**

Il tattilista esprimerà ad alta voce le diverse sensazioni tattili che gli saranno date dal viaggio delle sue mani. La sua improvvisazione sarà parolibera, ossia liberata da ogni ritmo, prosodia e sintassi, improvvisazione essenziale e sintetica e quanto meno umana possibile.

Il tattilista improvvisatore potrà aver bendati gli occhi, ma è preferibile avvolgerlo nel fascio di raggi d'un proiettore. Si benderanno gli occhi ai nuovi iniziati che non hanno ancora educato la loro sensibilità tattile.

Quanto ai veri tattilisti, la piena luce d'un proiettore è preferibile, poichè l'oscurità produce l'inconveniente di concentrare troppo la sensibilità in una astrazione eccessiva.

## EDUCAZIONE DEL TATTO.

1. — Bisognerà tenere inguantate le mani per molti giorni, durante i quali il cervello si sforzerà di condensare in esse i desideri di sensazioni tattili diverse.

2. — Nuotare sott'acqua, nel mare, cercando di distinguere tattilisticamente le correnti intrecciate e le diverse temperature.

3. — Enumerare e riconoscere ogni sera, in un'oscurità assoluta, tutti gli oggetti che sono nella camera da letto. Appunto così dedicarmi a questo esercizio nel sotterraneo buio di una trincea di Gorizia, nel 1917, io feci i miei primi esperimenti tattili.

Non ebbi mai la pretesa d'inventare la sensibilità tattile, che già si manifestò in forme geniali nella *Jonglesse* e negli *Hors-nature* di Rachilde. Altri scrittori ed artisti ebbero il presentimento del tattilismo. Esiste inoltre da molto tempo un arte del tatto plastico. Il mio grande amico Boccioni, pittore e scultore futurista, sentiva tattilisticamente, quando creava nel 1911 il suo insieme plastico *Fusione di una testa e di una finestra,* con materiali assolutamente opposti come peso e valore tattile: ferro, porcellana e capelli di donna.

Il Tattilismo creato da me è un'arte nettamente separata dalle arti plastiche. Non ha nulla a che fare, nulla da guadagnare e tutto da perdere con la pittura o la scultura.

Bisogna evitare quanto più sia possibile, nelle tavole tattili, la varietà dei colori, che si presta ad impressioni plastiche. I pittori e gli scultori, che tendono naturalmente a subordinare i valori tattili ai valori visuali, potranno difficilmente creare delle tavole tattili significative. Il Tattilismo mi sembra particolarmente riservato ai giovani poeti, ai pianisti, ai dattilografi, e a tutti i temperamenti erotici raffinati e potenti.

Il Tattilismo, nondimeno, deve evitare non solo la collaborazione delle arti plastiche, ma anche l'erotomania morbosa. Deve avere per scopo le armonie tattili, semplicemente, e collaborare indirettamente a perfezionare le comunicazioni spirituali fra gli esseri umani, attraverso l'epidermide.

La distinzione dei cinque sensi è arbitraria e un giorno si potranno certamente scoprire e catalogare numerosi altri sensi. Il Tattilismo favorirà questa scoperta.

MILANO, 11 Gennaio 1921. F. T. Marinetti.

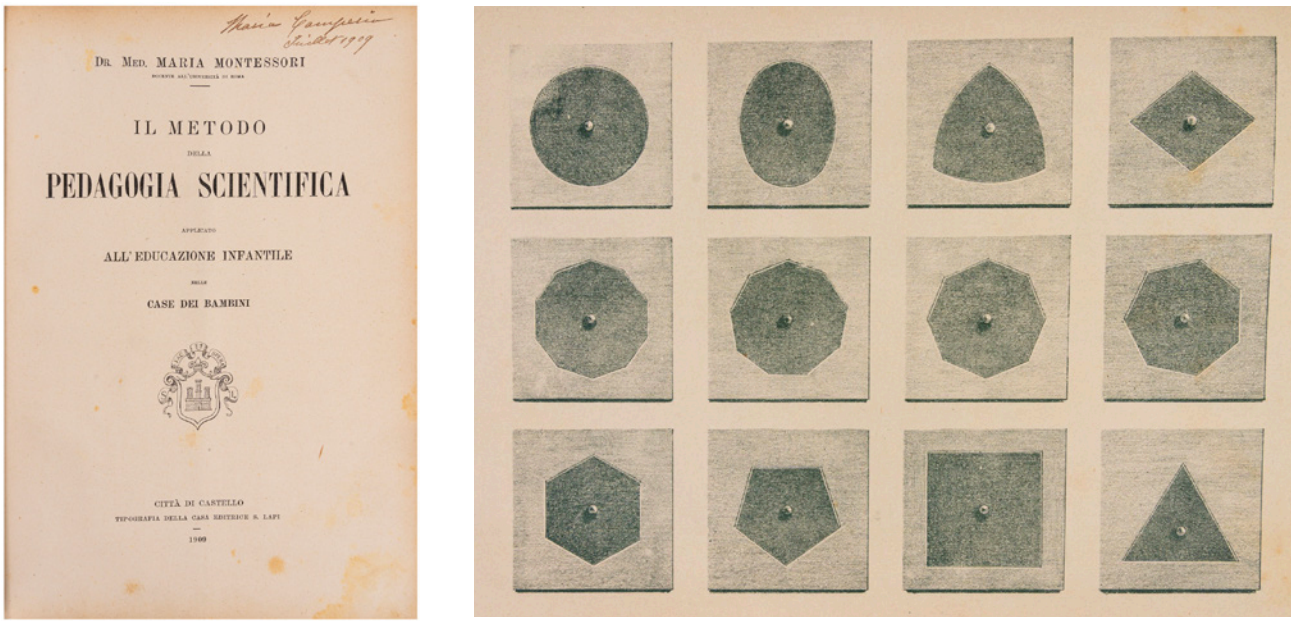
DIREZIONE DEL MOVIMENTO FUTURISTA: Corso Venezia, 61 - MILANO

Tip. A. TAVEGGIA - Milano, Via Ospedale, 1

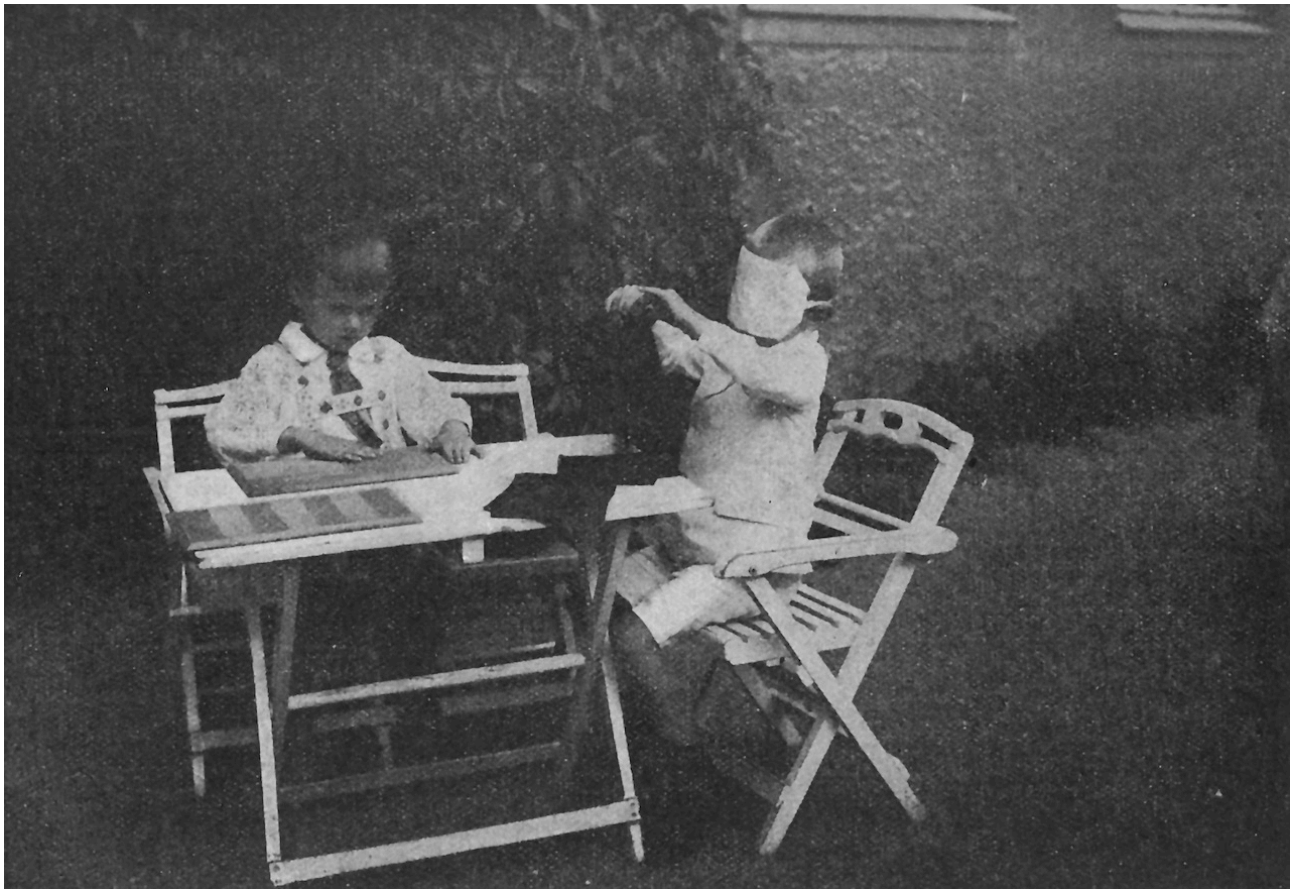
Current page and opposite page: Filippo Tommaso Marinetti, *Manifesto del Tattilismo*, 14 January 1921.
Image from the web.



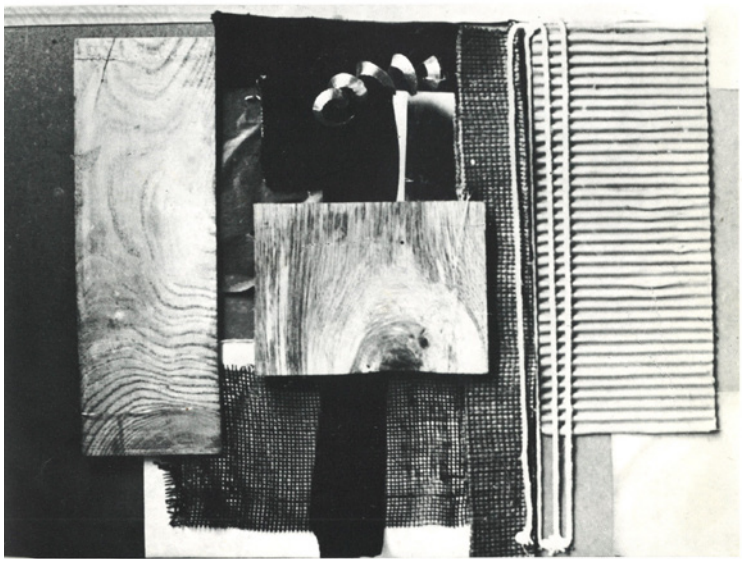
Filippo Tommaso Marinetti, *Sudan-Paris*, 1922. Tactile panel.
Image from the web.



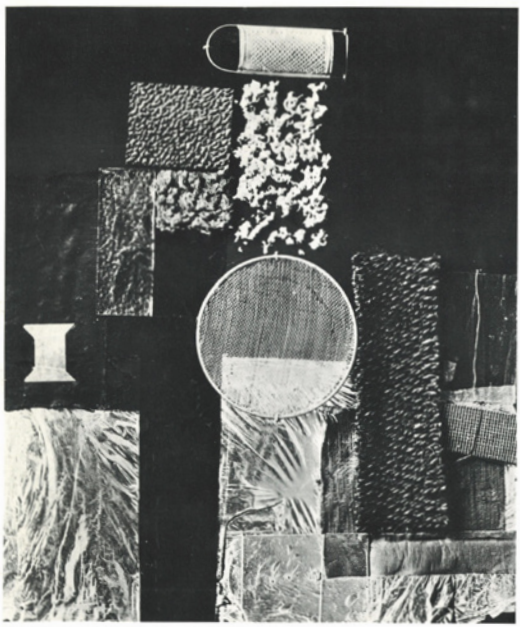

Maria Montessori, *Il metodo della pedagogia scientifica applicato all'educazione infantile nelle Case dei Bambini*, S. Lapi, Città di Castello, 1909 (first edition). Image from the web.



Left: The child touches surfaces of sandpaper and smooth paper in order to perceive their differences (rough and smooth). Right: The child, blindfolded, attempts to recognize different fabrics by touch—paired in identical sets—and matches the corresponding pieces (pairing) [1920s]. In Maria Montessori, Il metodo della pedagogia scientifica applicato all'educazione infantile nelle Case dei Bambini, Maglione & Strini, Rome, 1926. Source: https://atlantemontessori.org/it/.



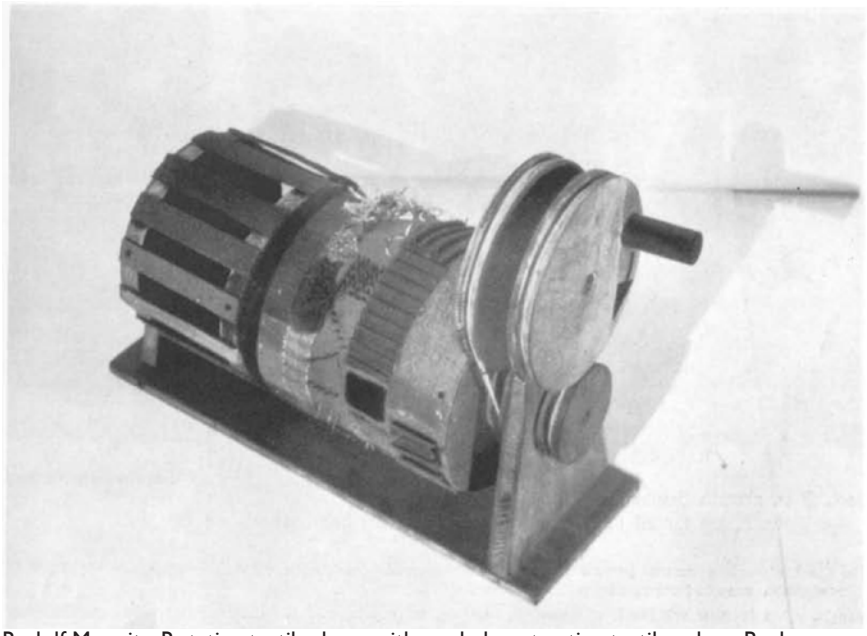
Montage of various materials, E. Baumer, Berlin, 1927. In Johannes Itten, *Design and Form. The Basic Course at the Bauhaus*, Thames and Hudson, London 1963 (reprint 1975), Materials and Texture Studies, p. 35.



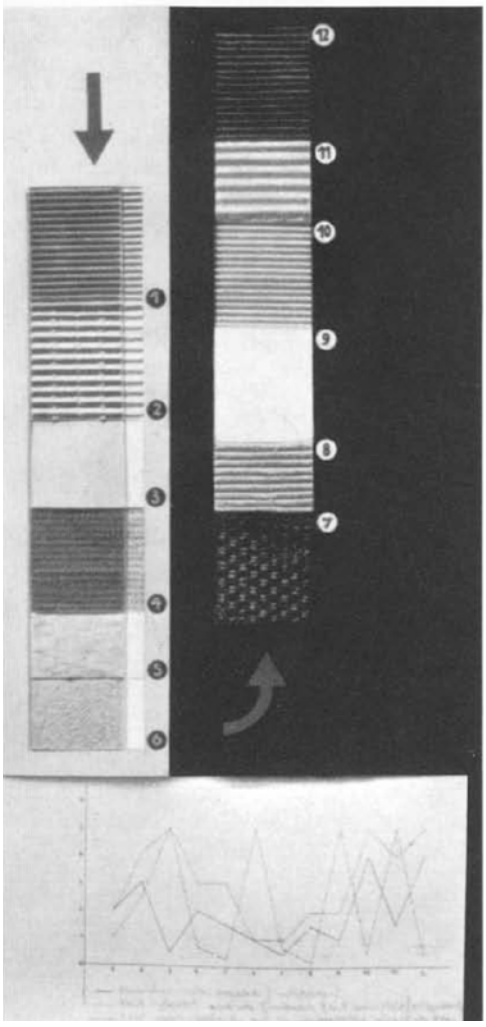
Contrast effect of various materials, Weimar, 1920. In Johannes Itten, *Design and Form. The Basic Course at the Bauhaus*, Thames and Hudson, London 1963 (reprint 1975), *Materials and Texture Studies*, p. 36.

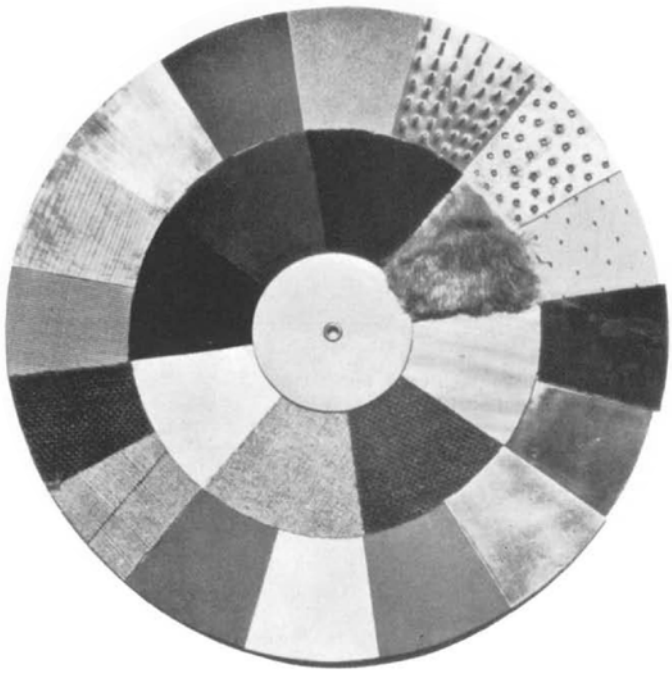


Contrast effect of various materials, Weimar, 1920. In Johannes Itten, *Design and Form. The Basic Course at the Bauhaus*, Thames and Hudson, London 1963 (reprint 1975), *Materials and Texture Studies*, p. 36.



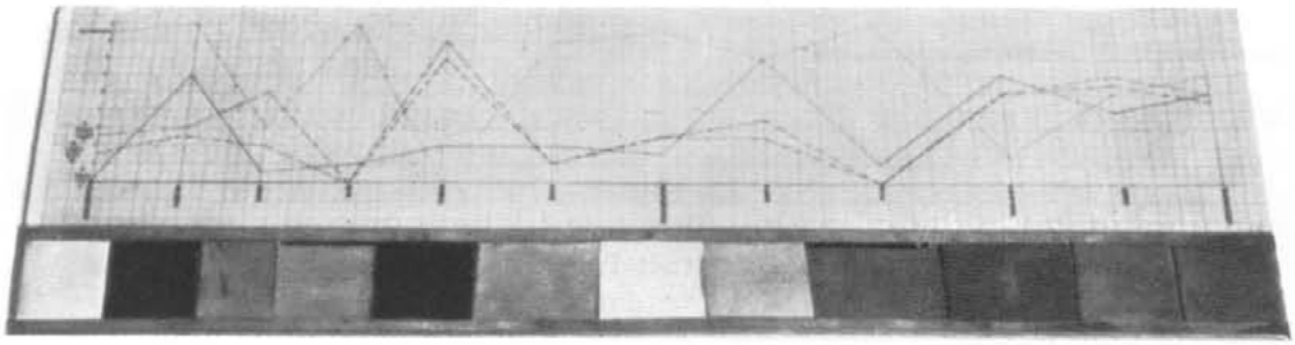
Rudolf Marwitz, Rotating tactile drum with graded contrasting tactile values, Bauhaus, 2nd semester, 1928. In László Moholy-Nagy, *Von Material zu Architektur,* Florian Kupferberg, Berlin 1929, p. 25.



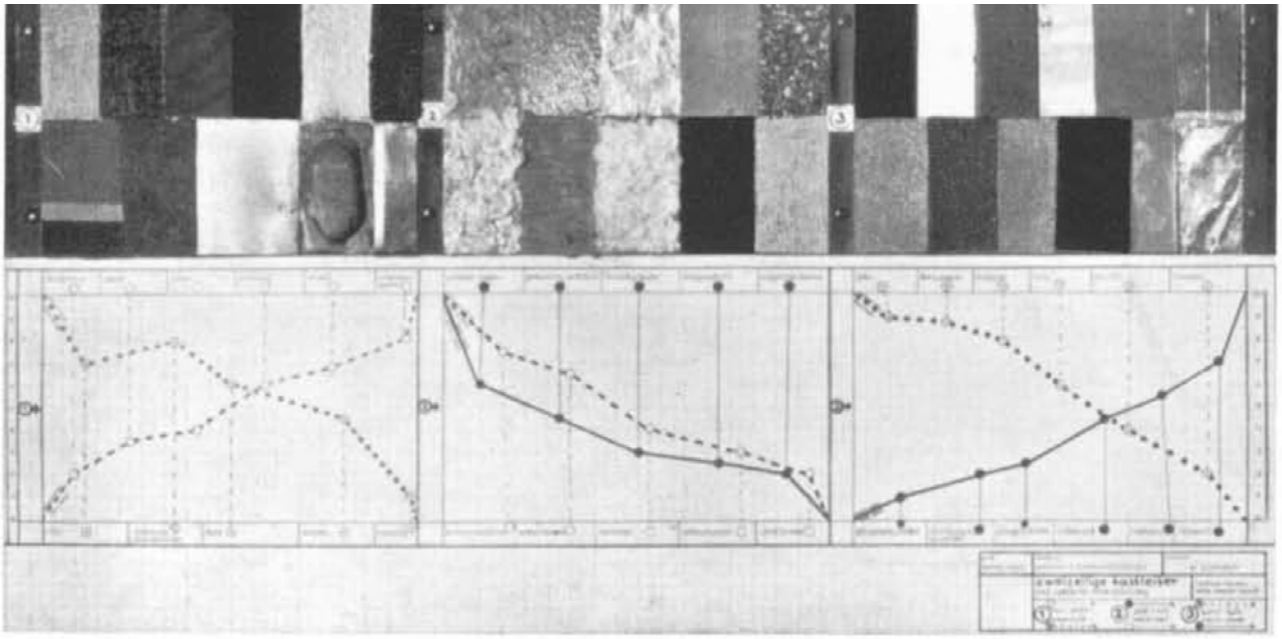


Walter Kaminski, Rotating tactile panel with contrasting tactile values (soft–hard, smooth–rough), Bauhaus, 2nd semester, 1927.
In László Moholy-Nagy, *Von Material zu Architektur*, Florian Kupferberg, Berlin 1929, p. 27.

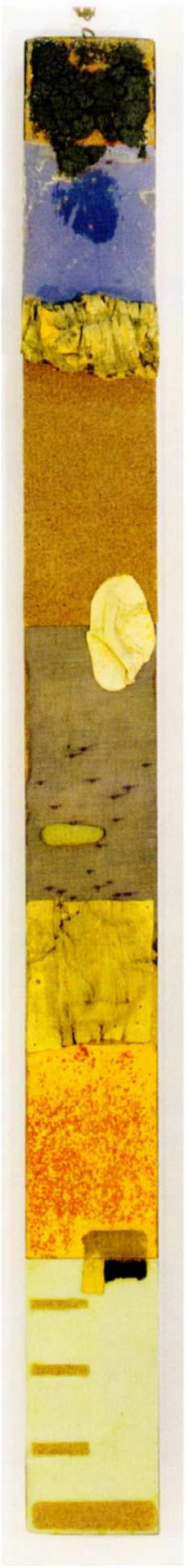
Gerda Marx, Tactile panel in paper exploring articulated tactile values for pressure and vibration (smooth, rough, hard, soft, grooved, ribbed, granulated), Bauhaus, 2nd semester, 1928. In László Moholy-Nagy, *Von Material zu Architektur*, Florian Kupferberg, Berlin 1929, p. 29.



Hinrich Bredendieck, Tactile panel with diagrammatic representation of sensory values, Bauhaus, 2nd semester, 1927.
In László Moholy-Nagy, *Von Material zu Architektur*, Florian Kupferberg, Berlin 1929, p. 22.

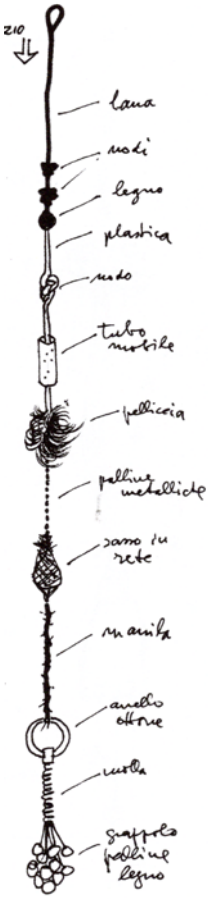


W. Zierath, Double-row tactile panel with diagrammatic translation of sensory values, Bauhaus, 2nd semester, 1927.
In László Moholy-Nagy, *Von Material zu Architektur*, Florian Kupferberg, Berlin 1929, p. 26.



Bruno Munari, Tactile panel, 1931, collage of materials. Variations on panel, 100 × 9 × 4 cm. Corraini Collection, Mantua.
In Marco Meneguzzo, Stefano Roffi (eds.), *Bruno Munari. Tutto*, Dario Cimorelli Editore, Milan 2024, p. 65.






Bruno Munari, *Messaggi tattili per non vedenti* (Tactile messages for the visually impaired), 2019 (reconstruction of a 1980 project), mixed materials. In AA.VV., *Toccare la Bellezza. Touching Beauty. Maria Montessori, Bruno Munari*, Corraini, Mantua 2020.

Bruno Munari, *I Laboratori Tattili. Per il mantenimento e l'educazione di un senso importante quanto la vista e l'udito*, Zanichelli, Bologna 1984, cover and internal image, p. 29.











PERCORSO DELLA MOSTRA

*Sezioni a cura dell'Atelier des Enfants del Centre Georges Pompidou di Parigi:*

I — LA MANO
Serie di 9 GUANTI
Sculture di IPOUSTÉGUY, FERRIER

II — CAREZZARE
Opere di PILLET, ASTUGUEVIEILLE, REBEYROL, HICKS, UBAC, FRANCKEN

III — SEPPELLIRE, SEPOLTO
Materiale pedagogico creato dall'Atelier des Enfants e dal Centre Louis Braille

IV — IMPRONTA
Opere di CÉSAR, COMTE, MIRÒ, ADZAK, OLDENBURG

V — VOLUME
Opere di PEDANO, GRAND, SORIA, NEVELSON, CHATEAU, LESENFANS, SABIN, FEFF, BERTHOLIN, DESSERPRIT

VI — ASSEMBLAGE
Musée du Toucher, Bordeaux; Centre Louis Braille, Strasburgo
Opere di PAVLOS, CALDER, TAKIS, HUTCHINS, BERROCAL, CHASE-RIBOUD

VII — LA CITTA'
Plastici — LARMINAT, VINDRY, ASTUGUEVIEILLE, COMBET, REBEYROL
Centre Louis Braille, Strasburgo
Strumenti diversi per non vedenti
Plastici termostampati

*Sezioni a cura della Galleria Nazionale d'Arte Moderna di Roma:*

VIII — PERCORSO TATTILE ATTRAVERSO LA SCULTURA DEL '900
Opere dalle collezioni della Galleria Nazionale d'Arte Moderna - Roma di:
CIAMPI, MARTINEZ, GRECO, FAZZINI, MANZU', ARCHIPENKO, CASCELLA, PASCALI, MAROTTA, MORELLE, MINO ROSSO, LEONCILLO, CASTELLI, LINCK, UNCINI, CARRINO

IX — "IL SERPENTONE" - PERCORSO SENSORIALE
Struttura con un percorso di 40 metri.

Pia Vivarelli (ed.), *Le mani guardano, exhibition catalogue*, Galleria Nazionale d'Arte Moderna, Rome, 24 September–2 November 1980, De Luca Editore, Rome 1980, cover and exhibition layout.
Roman iteration of Les Mains regardent, organized by the Atelier des Enfants of the Centre Pompidou, October 1977.

*Toccare la bellezza. Maria Montessori, Bruno Munari*, curated by Fabio Fornasari, exhibition conceived by the Museo Tattile Statale Omero and the Comune di Ancona, in collaboration with the Fondazione Chiaravalle Montessori and the Associazione Bruno Munari, 22 June 2021–27 February 2022, Palazzo delle Esposizioni, exhibition view.
Photo by Francesco Iovine, source: palazzoesposizioni.it.

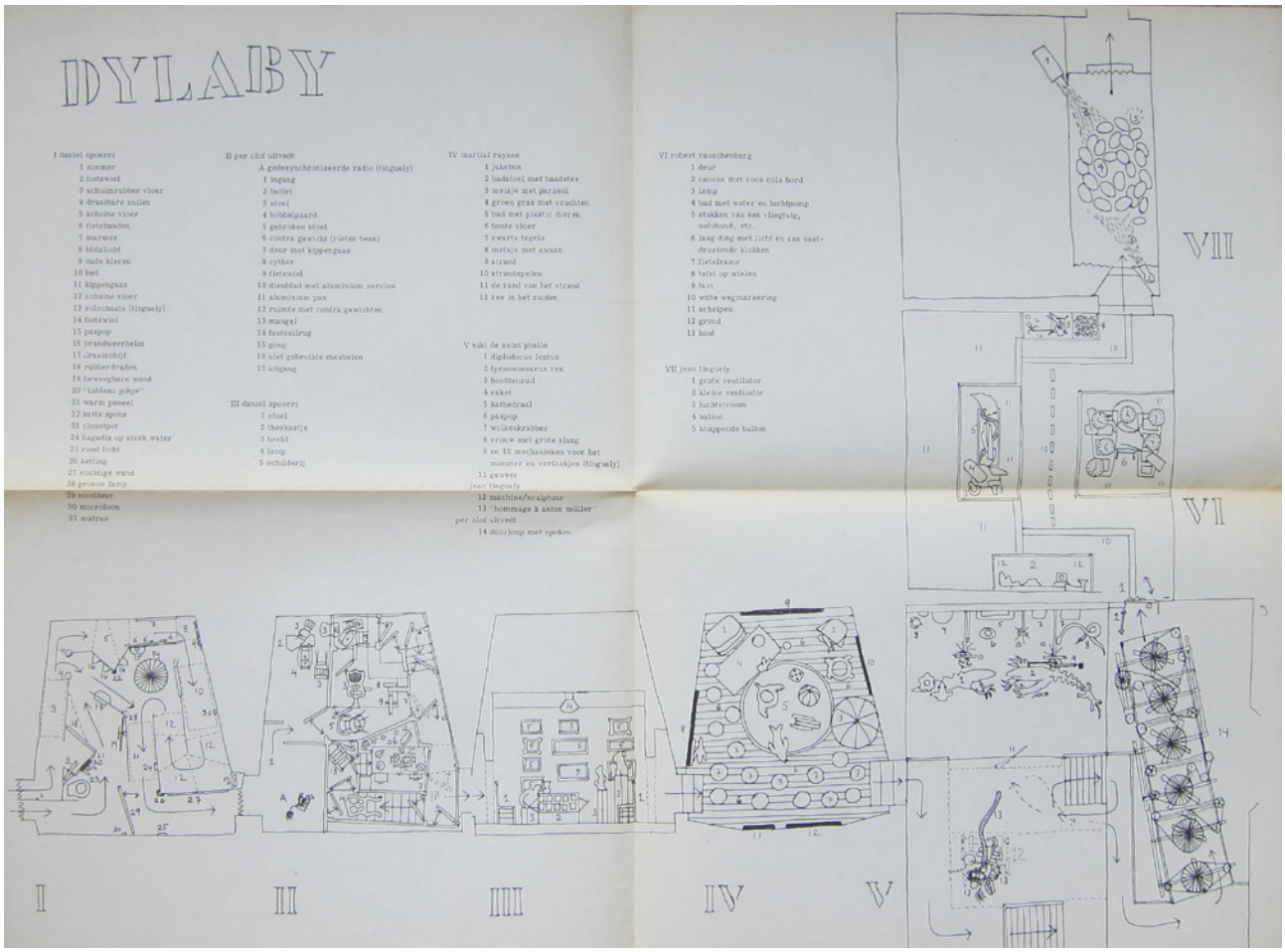








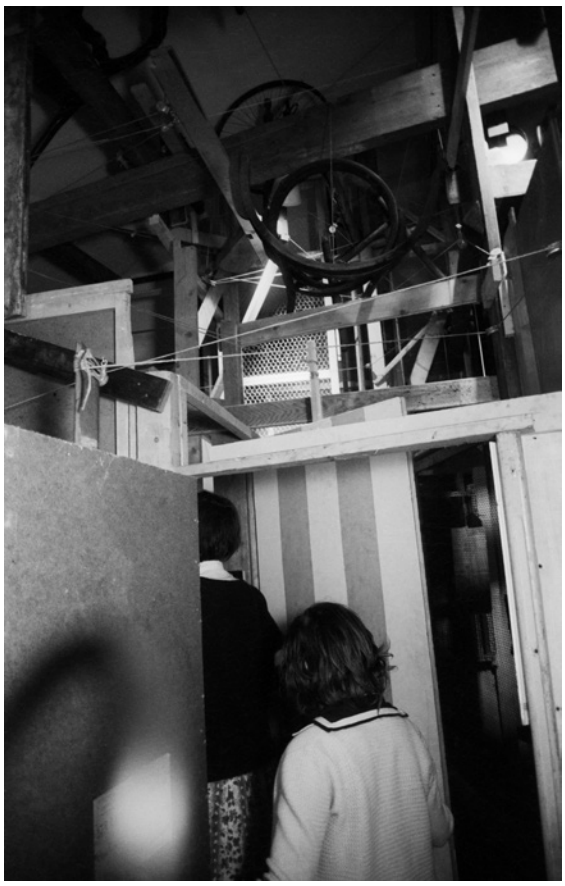

# Performative and Site-Specific Research




Dynamisch Labyrint, Stedelijk Museum, Amsterdam, September 1962.
Installation plan and views of Daniel Spoerri's environment, photo by Ed van der Elsken, from the exhibition catalogue.

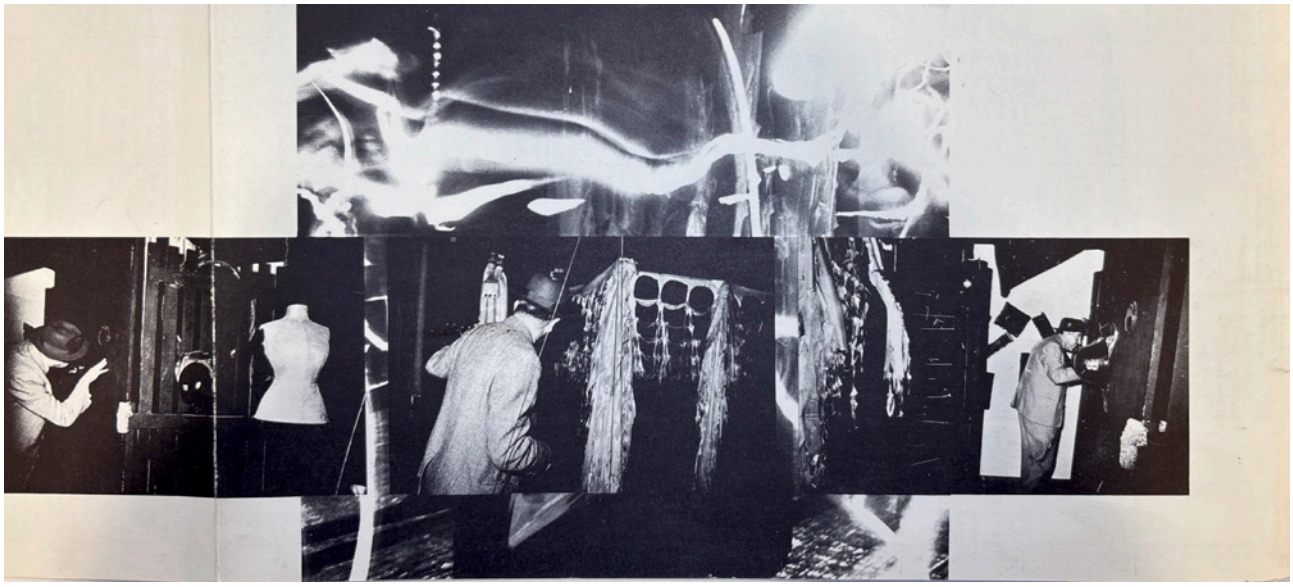
Dylaby, Stedelijk Museum, Amsterdam, 1962, Environment 7, Jean Tinguely.
Photo by Ed van der Elsken / Nederlands Fotomuseum.







*Dylaby*, Stedelijk Museum, 1962, Environment I and III
Daniel Spoerri, photo by Ed van der Elsken / Nederlands Fotomuseum.





DYLABY de uitsmijter van jhr. W. Sandberg

# HET „STEDELIJK" ALS WONDERTENT

## „Gaat dat zien, gaat dat zien" zij ons devies

door Jan Spierdijk

AMSTERDAM, dinsdag

„UIT de botsing tussen kunstenaar en samenleving blijft alleen nog maar een soort veredeld behang over", bracht mijn Slechtere Ik boosaardig op het tapijt, terwijl wij hijgend stonden voor een Constantje in een zaal vol Appels, Benders, Corneilles (de alfabetische volgorde is toevallig), mijn Betere Ik, mijn Slechtere Ik en Ik.

„De kunstenaar botst niet meer met de samenleving", zei Ik, „Hij heeft de samenleving gevonden. Je mag nu van een ontmoeting spreken".

„Nu kom je in mijn straatje", zei mijn Betere Ik, „eindelijk heeft de samenleving de kunst die zij behoeft. Deze Appels, Benders, Corneilles zijn geknipt voor de moderne interieurs, als zij tenminste niet te groot zijn".

**„Zie je dat ik gelijk heb", riep triomfantelijk mijn S.I., „Veredeld behang! En dan, die woningen zijn er ook naar. Het zijn net TV-toestellen, waar je, buiten staande, het hele gezinsleven voorgespeeld krijgt, vooral 's avonds als de lampjes branden. En voorzover er nog wanden zijn worden ze bedekt met wandmeubelen, echte- en namaak-Appeltjes enzovoort."**



DIT is de plaats, waar de aap uit de mouw komt in het Stedelijk Museum, zij het niet over het museumbeleid.

### Het begint onschuldig...

**Ik maakte een eind aan het debat, probeerde krampachtig mijzelf te hervinden, weer zo'n echte Hollandse man uit één (flink) stuk te worden: Maar dat mijn persoonlijkheid zo raar gespeeld was, kwam door jhr. W. Sandberg en zijn „Dynamisch Labyrinth" en het draaien van mijn maaginhoud, enkele koppen zwarte koffie, een zacht gekookt ei en een belegen maandagmorgenboterhammetje. Ik was misschien wat „dylabisch" na „Dyla-'by"!**

Het begint heel onschuldig. Je koopt een kaartje aan de kassa van Sandberg's wondertent in de Paulus Potterstraat. Je vraagt een catalogus. Er wordt je verteld dat die in de maak is, omdat fotograaf Ed van der Elsken eerst nog de reacties van het publiek moet vastleggen. Die moeten erin. Vervolgens in een klein kamertje ontmoet je in grote foto's de koppen van de scheppers der tentoonstelling, drie jongelui uit Parijs, een uit Nice, een uit Stockholm en een uit New York. Er is één meisje bij, dat thuis Niki genoemd wordt, de andere zijn jongens, Daniël, Martial, Jean, Per en Robert.

### Drie dingen

Nu kun je twee dingen doen, of eigenlijk drie. Je kunt weggaan, een rode pijl volgen, een blauwe pijl volgen. Volg je de rode of de blauwe, dan kom je in een stikdonkere ruimte, waarin je je tastend en strompelend voortbeweegt. Je bezeert je niet, want hoewel je je herhaaldelijk stoot, is het aan autobanden, schuimplastic en

Even om de hoek bevindt zich een ingewikkelde machinerie, waarin een soort aap van bont, bont zit te hijsen tot de vellen erbij hangen.

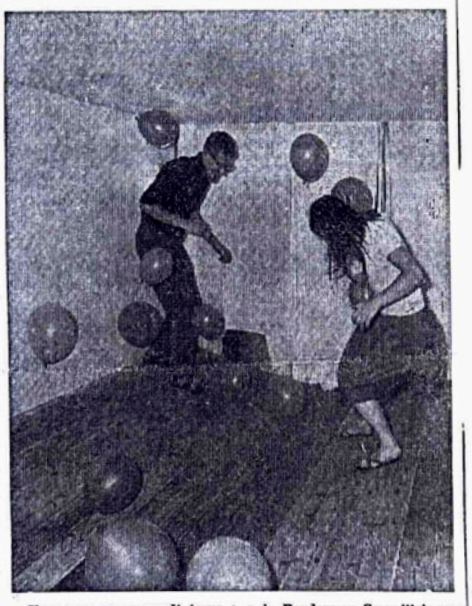
### Spullebaas

„Dit is de uit de aap gekomen mouw", zei mijn S.I., maar ik legde hem het zwijgen op. Even later hadden wij alle drie plezier bij Niki. Dat meisje laat ons tenminste meedoen. In een soort kermistent heeft zij kraakzindelijke, witte beelden van dinosaurussen en zo in een soort sneeuwlandschap staan. Daarbij is een gesubsidieerde spullebaas opgesteld in de vorm van een suppoost met witte jas, die geweren uitdeelt aan de schietgragen. De bedoeling is, dat je schiet op plastic zakjes verf. Schiet je raak dan worden de verfklodders over het landschap uitgestort en heb je meegewerkt aan een kunstwerk. Alleen echte schutters kunnen zich dus als kunstenaars aandienen voor dit jachttafereel.

### De wethouder

„Die rode vlek op die dinosaurus is van wethouder De Roos", zei mijn S.I. sarcastisch. „Wethouder De Roos heeft deze tentoonstelling officieel geopend, maar niet geschoten. Wethouder De Roos is pacifist", zei mijn B.I.

Wat is er verder? Er zijn lokketten, die lange witte hemden op fietswielen in beweging brengen. Er staat een oude stoelpoot eenzaam opgesteld in een brok radiator. Er zijn dol geworden elektrische klokken en tegen een wonderlijke mechanische wirwar bloeit heel lief en witjes een bakje Ster van Bethlehem. En voor je dan naar de grote kunst van Karel Appel



Voor men weer wordt terug- | pels, Benders en Corneille's mag

Dagblad De Stem, Breda 29 Sept. '62

# DYNAMISCH LABYRINT een doolhof van meningen

***De tentoonstelling „Dynamisch Labyrint" in het hoofdstedelijk museum heeft in de korte tijd van zijn bestaan allerlei en merendeels emotionele reacties uitgelokt. Er werd door sommigen gesproken van „De laatste stunt van jhr. Sandberg", de scheidende directeur van het Amsterdamse Lyceum, terwijl anderen eenvoudigweg met de kwalificatie „een kermis" smeten. Een uitvoerig artikel in een van de landelijke dagbladen weet het verschijnsel van deze expositie aan wat hij noemde „het fatalisme van onze tijd". Tenslotte waren er de aarzelaars, die eigenlijk met deze hoofdstedelijke tentoonstelling een beetje in hun maag zaten en zich beperkten tot een beschrijving van wat er te beleven viel.***

EN DAT was niet weinig: een spelonkachtig begin vol duisternis, grond-onder-de-voeten van wisselende aard en koorden en fietsbanden, waarin de tastende bezoeker dreigt vast te lopen. Alleen al de attributen van dit obscure interview zijn tekenend voor wat hier gebeurde: er waren onder andere een zoemer, oude kleren, een bed, kippegaas, een natte spons, closetpot, hagedis op sterk water, een draaischijf en een ketting. Een complete zolderinventaris, die het zwerven moeilijk maakt en tot opwindende verrassingen leidt. En daarna een complex van deurtjes, trapjes en allerbenauwdste lokaliteitjes, waarin allerlei meubilair op en neer ging aan koorden, die met het andere eind aan de deuren waren vastgemaakt. Daarna een kamer op zijn zijkant, zodat de museumbezoeker over de schilderijen aan de benedenwand heen moest stappen en moet bukken, wil hij een beeld passeren. Dan is er ineens iets heel anders: een brok bijna beangstigende werkelijkheid in plastic, een stukje strandleven rond een plastic pover met een overdaad aan plastic badbeesten en enkele meisjes uit evenzeer synthetisch materiaal. Een jukebox bekroont met geluid dit werkelijkheidstafereel. En vandaar komt men dan in de inmiddels beroemd geworden schiettent van Niki de saint Phale, in hoofdzaak bestaande uit een reuzenplastiek, waarboven plastic zakjes met verf ronddraaien. Een suppoost in tropenuniform en met dito helm reikt u een geweer aan en u kunt dus zelf aan de beschildering van de plastiek meewerken door zo'n verfzakje kapot te schieten.

En verder passeren we dan enkele lokalen met de gedempte sfeer van machine-ruimten, waarin vreemde en praktisch gesproken zinloze apparaten met geluid en vorm de stemming oproepen die we rond de moderne machine plegen te ondergaan. Een doorgang met spoken, lange witte gewaden op staken die in beweging worden gezet door de tourniquets vormen een ander typisch element van deze wonderlijke tentoonstelling.

Kan het verbazing wekken dat dit geheel van uiteenlopende elementen die stuk voor stuk in een museum wat ontheemd aandoen, geleid heeft tot een even dynamisch labyrint van meningen die overigens voor het merendeel afwijzend waren. Het is misschien toch de moeite waard te proberen tot een mening te komen, die boven de opgewonden slagzinnen weet uit te stijgen.

DE MEEST voor de hand liggende vraag is of we hier nog wel met kunst te maken hebben. En daaraan koppelt zich natuurlijk de tweede vraag of dergelijke evenementen wel in een kunstmuseum thuis horen. Toch lijkt het ons, dat een belangrijker kwestie bestaat n.l. de vraag of met een dergelijke expositie een daad wordt gesteld, die in verband met de beleving van de kunst een positieve betekenis heeft. En we zouden het toch niet graag voor onze rekening nemen te beweren, dat dit niet het geval is. In onze gladde wereld van onafhankelijke voorwielvering, rechte wegen en gangen met geluiddempende vloeren en wanden lijkt alles wat nog werkelijk emotie kan veroorzaken vrijwel radicaal ingeblikt te zijn. De wereld om ons heen, bedreigt niet meer, lokt niet of speelt niet meer de indrukwekkende. Met een perfecte organisatie en techniek heeft de westerse beschaving kans gezien vrijwel alles buiten de mens tot een gladgeschoren en beschaafde achtergrond te maken van de mens zelf, die zich hier schokloos kan voordoen als de grote onafhankelijke, die de natuur volmaakt ondergeschikt heeft gemaakt aan zijn behoefte aan gladde perfectie. En een heel stuk van het dynamisch labyrint brengt ons weer in contact met wat ons schokken kan, roept weer een wereld op, waarin tasten, zoeken en onzekerheid de plants heeft ingenomen van de gestroomlijnde veiligheid die de sfeer van ons moderne bestaan zo zeer kenmerkt. In de spelonken van Spoerri beleeft men weer de verboden opwindingen uit de kindertijd in kelders en op zolders, waar kinderen niet mogen spelen omdat ze er zo vuil worden.

Andere afdelingen op de tentoonstelling doen iets dergelijks. Ze brengen ons als het ware ervaringen in herinnering die wij na onze jeugdjaren naarstig afgezworen hebben om in het geluidloze lopende-band-systeem van onze tijd te passen. Maar het zijn juist dergelijke ervaringen, die aanleiding kunnen worden tot het maken en ondergaan van kunst.

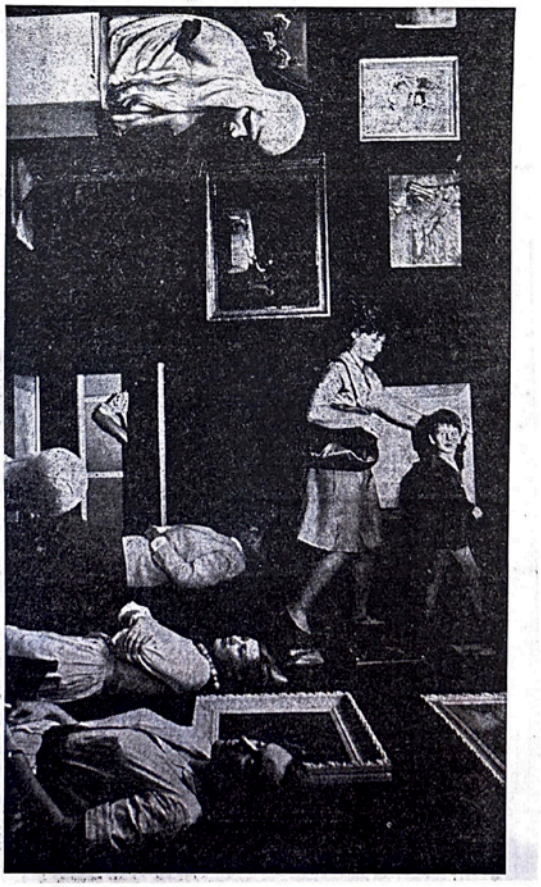
HET IS voorstelbaar, dat een museum iets dergelijks als een stuk leergang aan het publiek wil aanbieden. Het blijven surrogaten voor de echte ervaringen, die de natuur en de wereld rondom ons bieden, wanneer we niet alles wat schokt en emoties oproept zorgvuldig verstoppen achter de gevels van ziekenhuizen, gevangenissen, slachthuizen en wat dies meer zij.

Doch we moeten het er blijkbaar voorlopig maar mee doen.

De zaak wordt pas dubieus wanneer een dergelijk complex van bizarre ruimtelijkheden ons als kunst wordt opgediend. Kunst is niet het maken van dingen in volledige werkelijkheid maar het oproepen vanuit een beperking. En vooral op de strandafdeling in plastic van Raysse zien we op zijn scherpst hoe de suggestie eenvoudigweg vervangen is door een ongeremde werkelijkheidsimitatie. En iets dergelijks kan in grote trekken ook van de meeste andere ruimten gezegd worden. Behalve dan van de schiettent, die meer bij het tachisme aanknoopt, bij het streven om iets ongeordends te doen en dan te kijken hoe dat met de vorm wel afloopt.

De bedoeling van de tentoonstelling is intussen wel degelijk geweest om hier kunst bijeen te brengen. De exposanten wilden onder goedkeuring van jhr. Sandberg kunst scheppen waaraan het publiek actief deel zou hebben. In dit opzicht een voortzetting van een vorige tentoonstelling „Bewogen Beweging" waarbij eveneens aan de kunst zelf werd voorbijgegaan.

Ro.

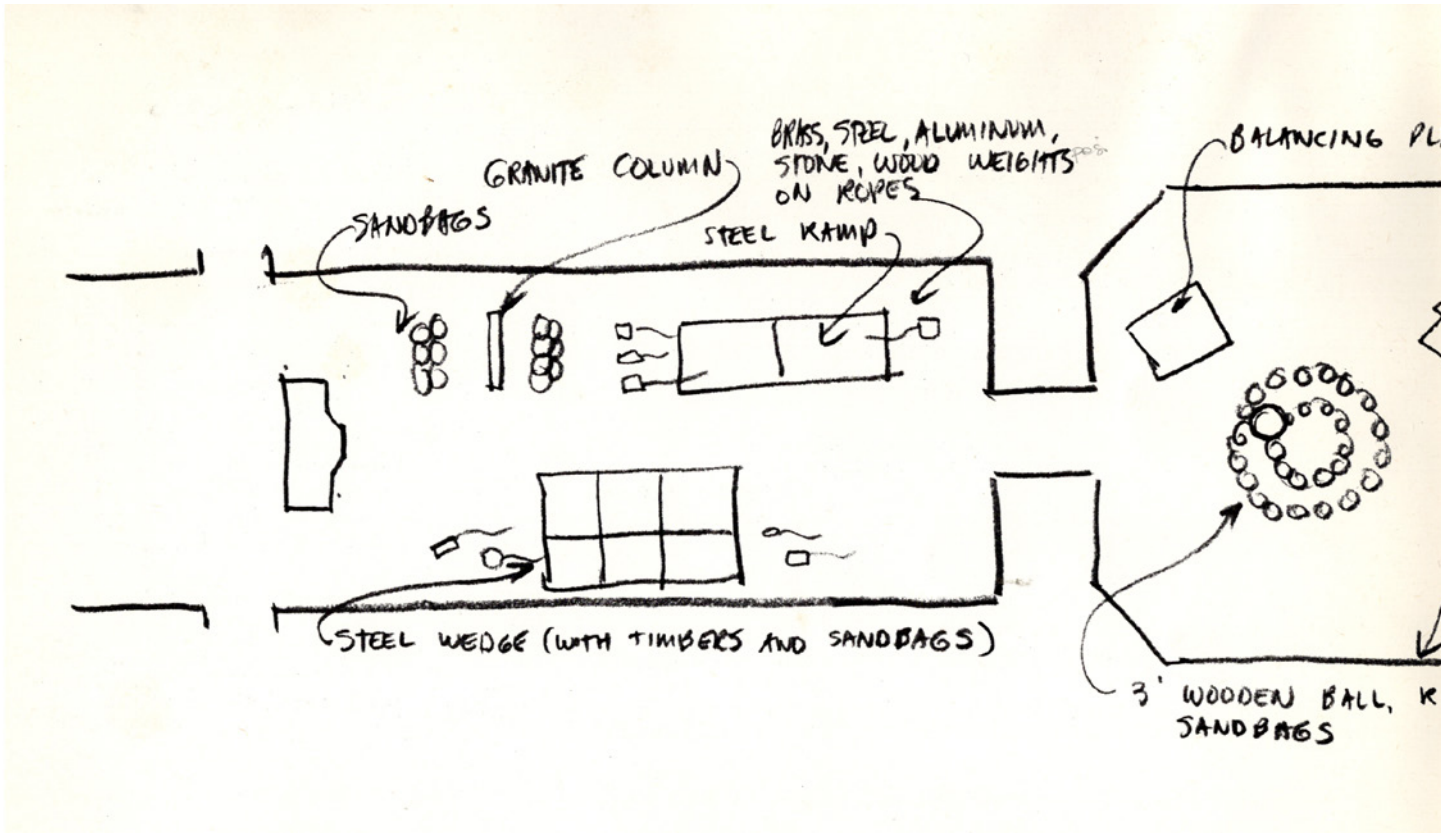


Dylaby, press review, De Telegraaf, 4 September 1962, and Dagblad De Stem, Breda, 29 September 1962: "The 'Stedelijk' as a wonder tent" and "a maze of opinions," where the exhibition "elicited mostly emotional reactions."
Stedelijk Museum Archives, consultation of 1 May 2025.

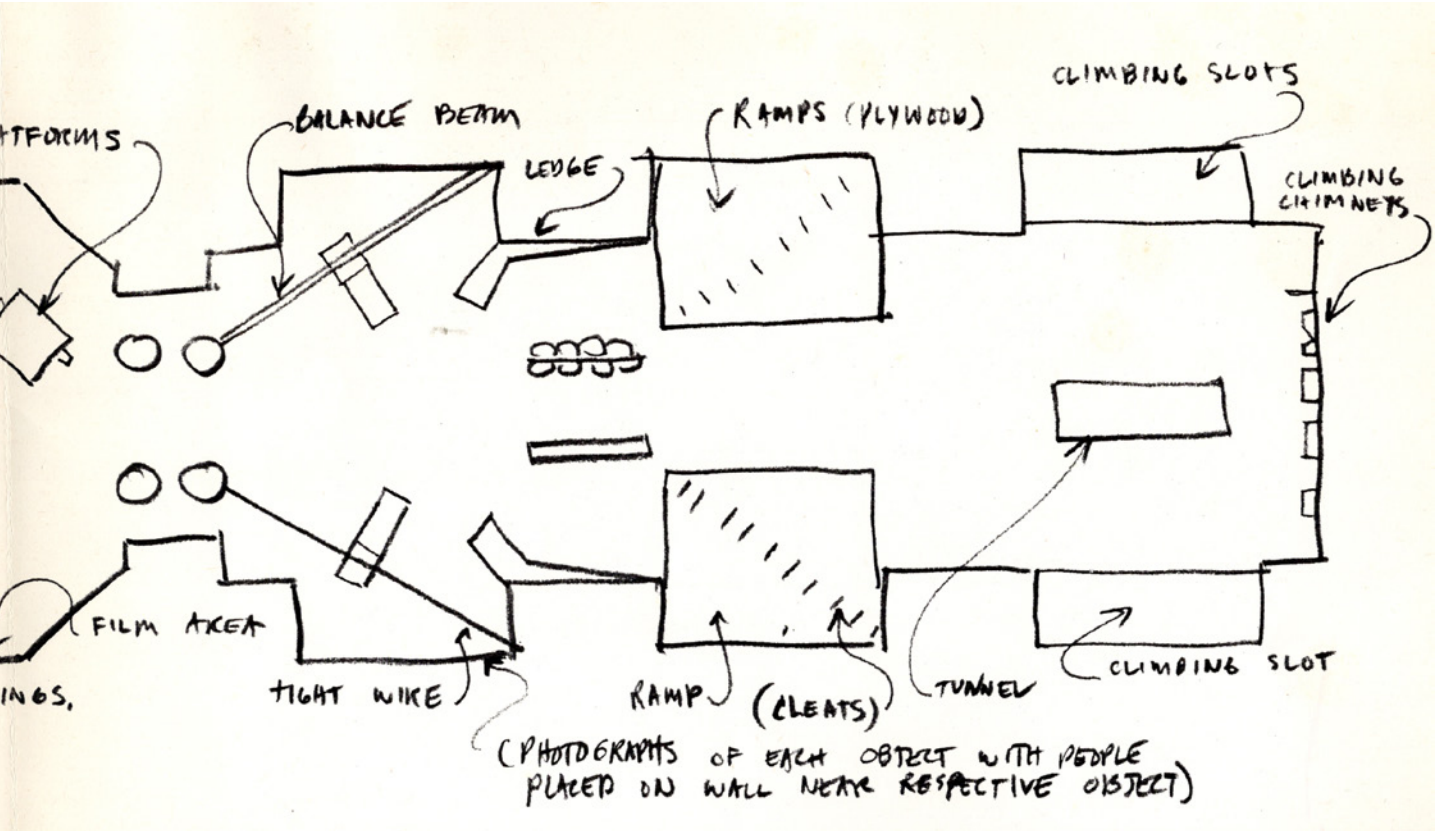


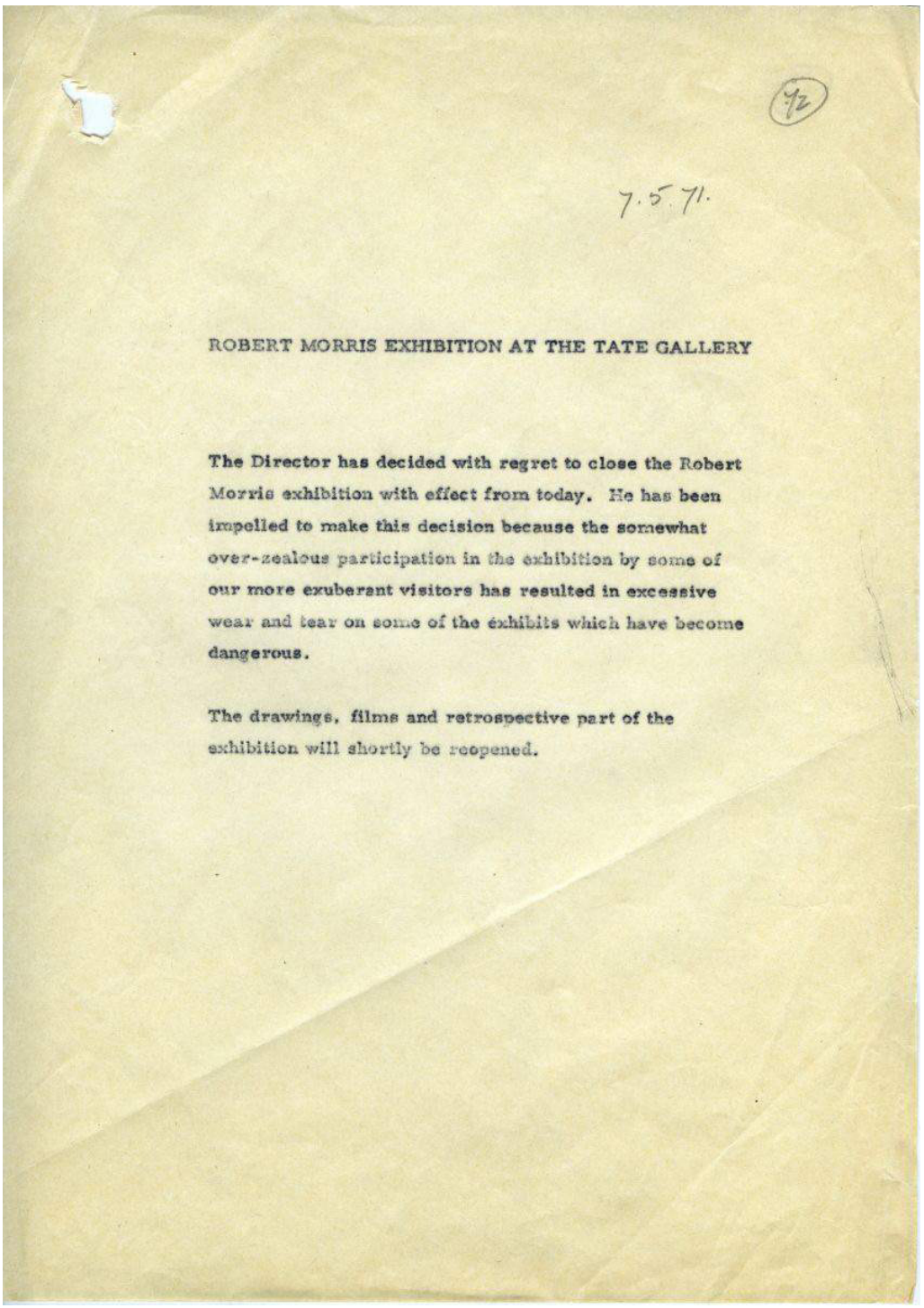
People interacting with *Bodyspacemotionthings*, by Robert Morris, installation at Tate, 1971.
© Robert Morris / Photo © Tate (Simon Wilson).

Exhibition plan of *Robert Morris 1971 (Body Motion Space)* at the Tate Gallery, published in the exhibition catalogue, in Michael Compton and David Sylvester (eds.), *Robert Morris*, Tate Gallery, London 1971.






CLIMBING SLOTS
BALANCE BEAM
RAMPS (PLYWOOD)
LEDGE
CLIMBING
FILM AREA
TIGHT WIRE
RAMP
(CLEATS)
TUNNEL
CLIMBING SLOT
(PHOTOGRAPHS OF EACH OBJECT WITH PEOPLE
PLACED ON WALL NEAR RESPECTIVE OBJECT)



7.5.71.

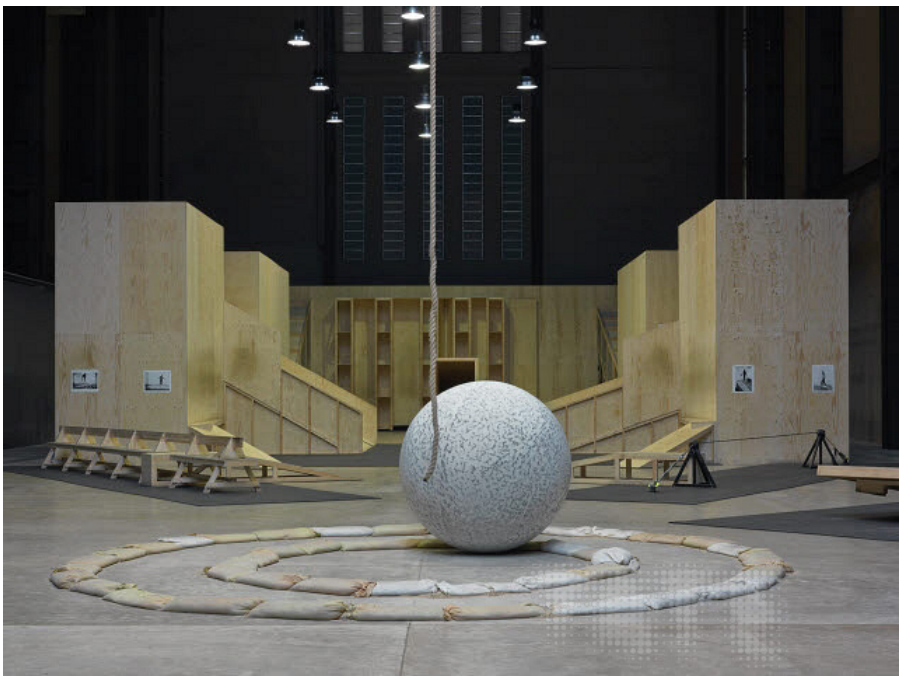
ROBERT MORRIS EXHIBITION AT THE TATE GALLERY

The Director has decided with regret to close the Robert Morris exhibition with effect from today. He has been impelled to make this decision because the somewhat over-zealous participation in the exhibition by some of our more exuberant visitors has resulted in excessive wear and tear on some of the exhibits which have become dangerous.

The drawings, films and retrospective part of the exhibition will shortly be reopened.

Draft press release concerning the closure of Robert Morris, dated 7 May 1971, Tate Archive TG 92.236.1.

Installation photograph showing the re-creation of Robert Morris's *Bodyspacemotionthings* (1971) at Tate Modern, May–June 2009. © Robert Morris / Photo © Sheila Burnett / Tate Images.







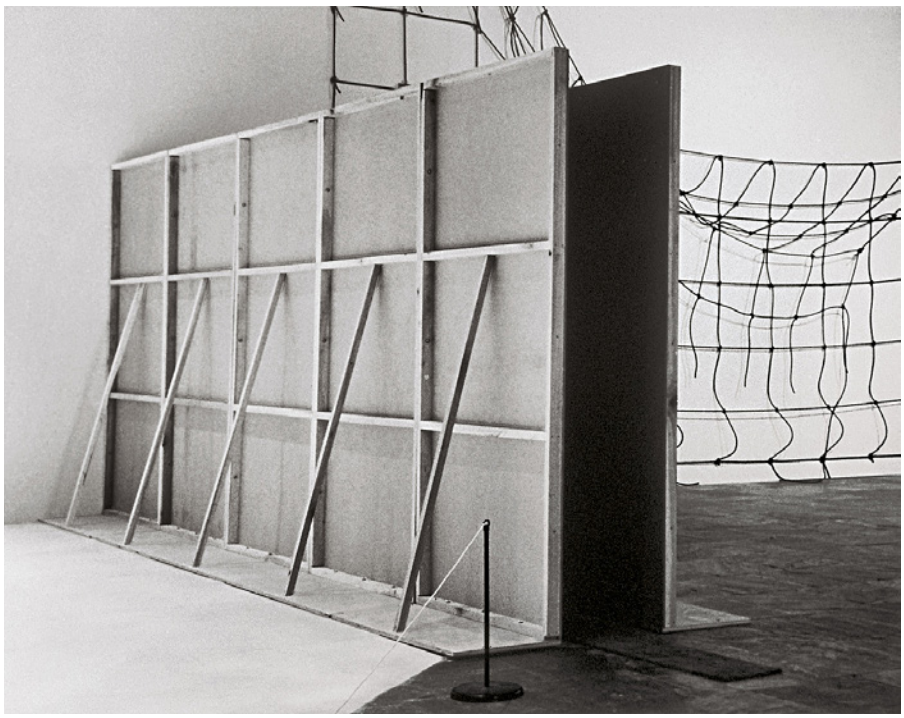




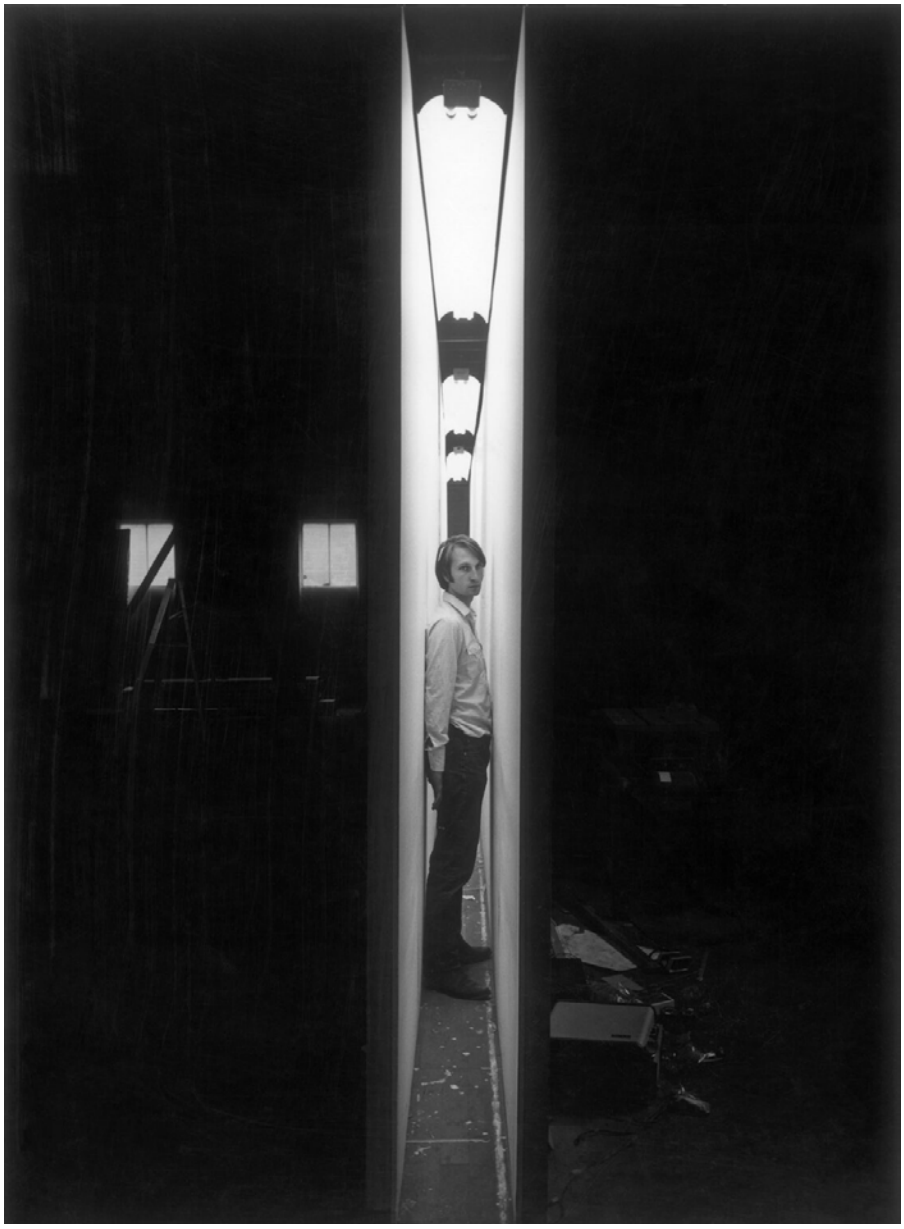





Bruce Nauman, *Performance Corridor*, 1969.
Wallboard and wood, 243.8 × 609.6 × 50.8 cm. Solomon R. Guggenheim Museum, New York, Panza Collection, Gift, 1992.



Bruce Nauman in his Pasadena studio, 1970, inside his mock-up for *Green Light Corridor*, 1970.
In Roberta Tenconi, Vicente Todolí (eds.), *Bruce Nauman. Neons, Corridors*, Rooms, Marsilio Editori, Venice 2022, p. 182.



Opposite page. Bruce Nauman, *Exercise on the Perimeter of a Square (Square Dance)*, 1967–68.
Video performance (black-and-white, sound), ca. 10 min.



Bruce Nauman, (from left to right), *Stamping in the Studio*, 1968, *Bouncing in the Corner, No. 2: Upside Down,* 1969, Electronic Arts Intermix, *Bouncing in the Corner, No. 1*, 1968, Pinault Collection.
Courtesy of the artist and Electronic Arts Intermix (EAI), New York Installation view, *Bruce Nauman: Contrapposto Studies* at Punta della Dogana, 2021. Ph. Marco Cappelletti © Palazzo Grassi.

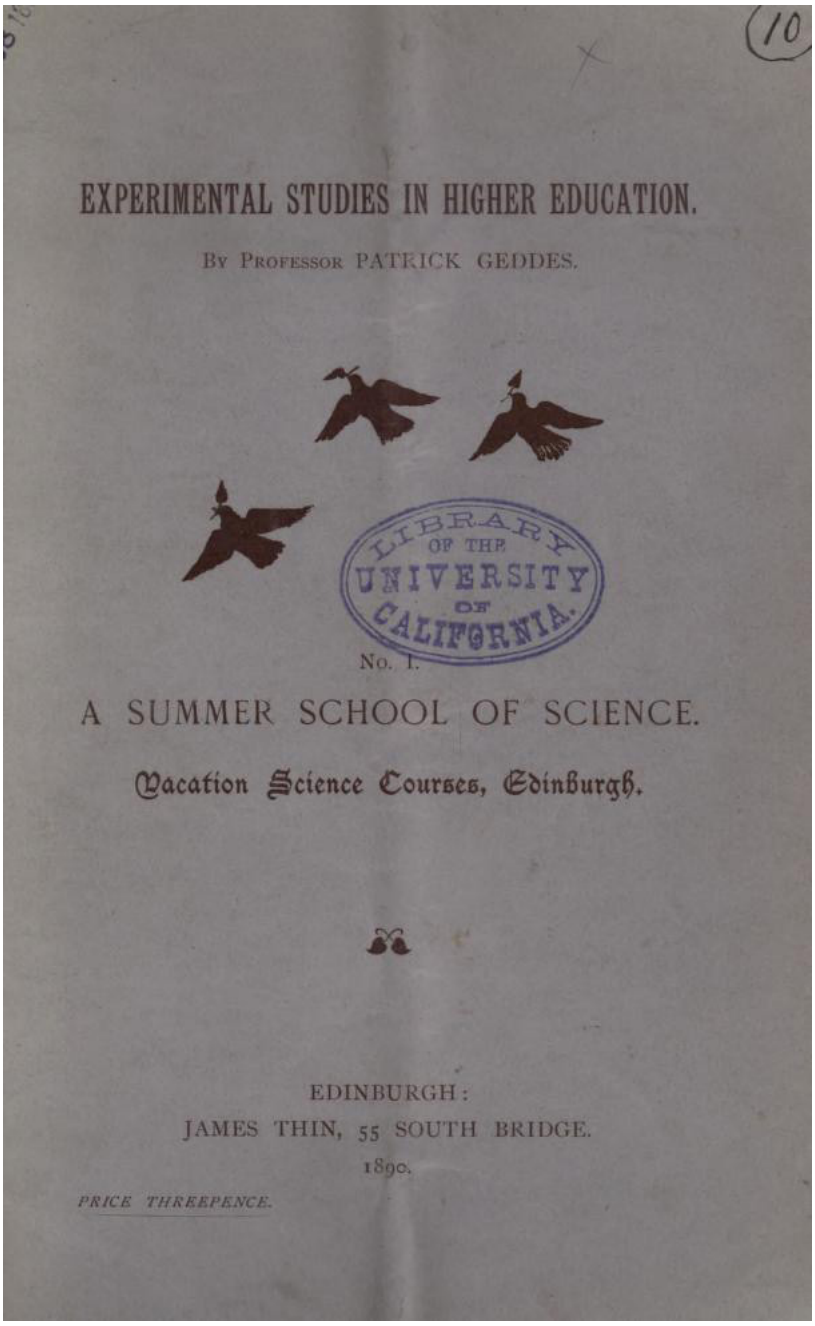


Bruce Nauman, Contrapposto Studies, I through VII, 2015–2016, Jointly owned by Pinault Collection and the Philadelphia Museum of Art. Installation View, Bruce Nauman: Contrapposto Studies at Punta della Dogana, 2021. Ph. Marco Cappelletti © Palazzo Grassi.

# 5. Learning Space: The City as an Educational Environment

## Patrick Geddes: The Value of the Direct Experience of the City in Learning

Patrick Geddes, *Summer School of Science*, programme booklet, Edinburgh, 1890. Printed programme presenting Geddes's experimental teaching method, grounded in direct observation, fieldwork, and active learning.



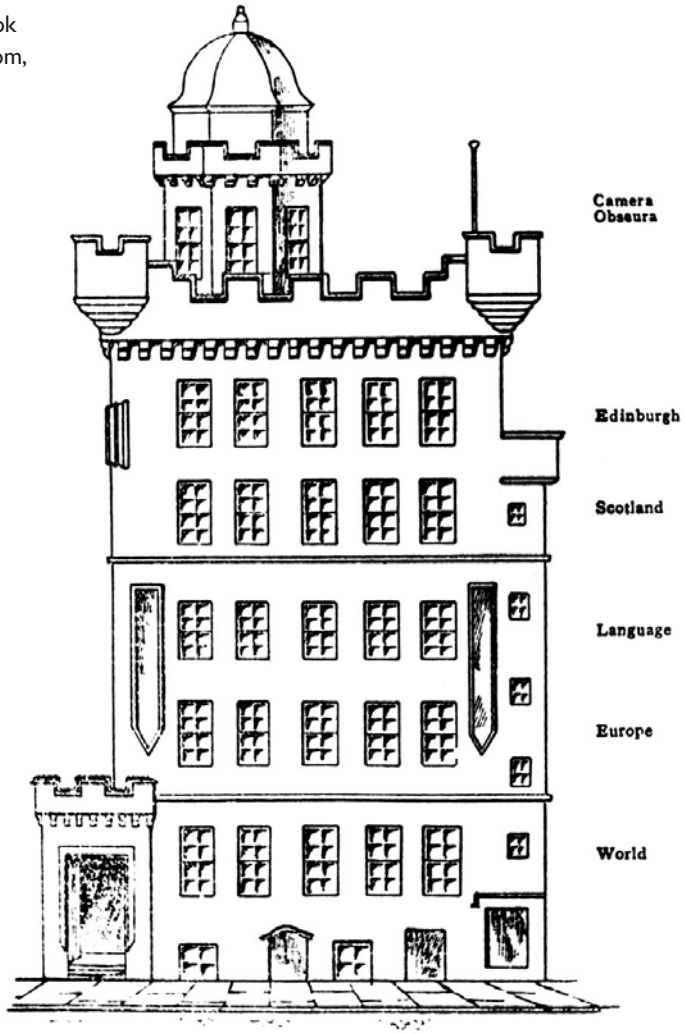


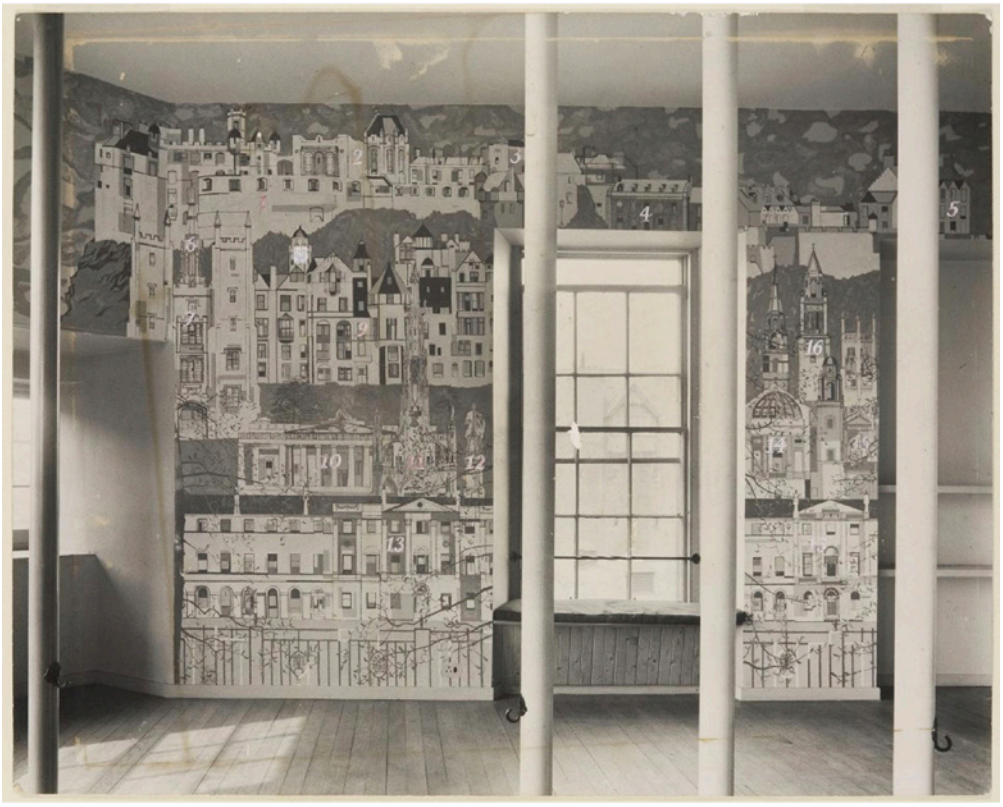
Patrick Geddes and a group of children in front of the Outlook Tower
(Patrick Geddes Collection, Ref: Coll-1167/B/23/12).




Patrick Geddes, *Guide to the Outlook Tower, Edinburgh*, 1906.
Cover of the guide published by Geddes and colleagues for visitors to the Outlook Tower.

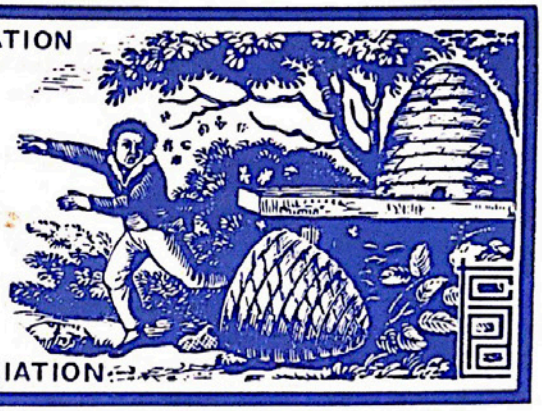
Opposite page. Patrick Geddes, Diagrammatic elevation of the Outlook Tower and view of the Edinburgh Room, 1906.
In A First Visit to the Outlook Tower, Edinburgh: Patrick Geddes and Colleagues.



BULLETIN OF ENVIRONMENTAL EDUCATION

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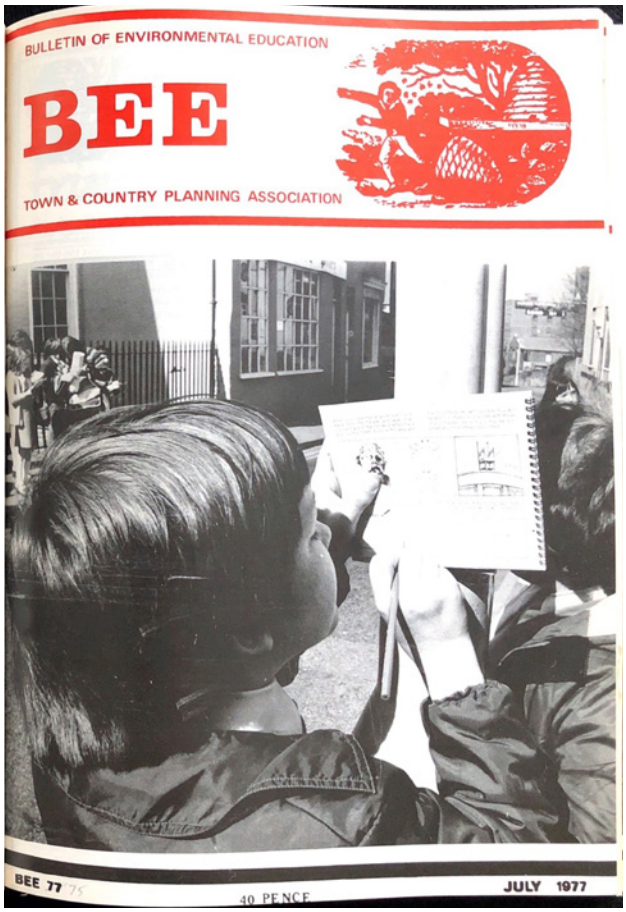
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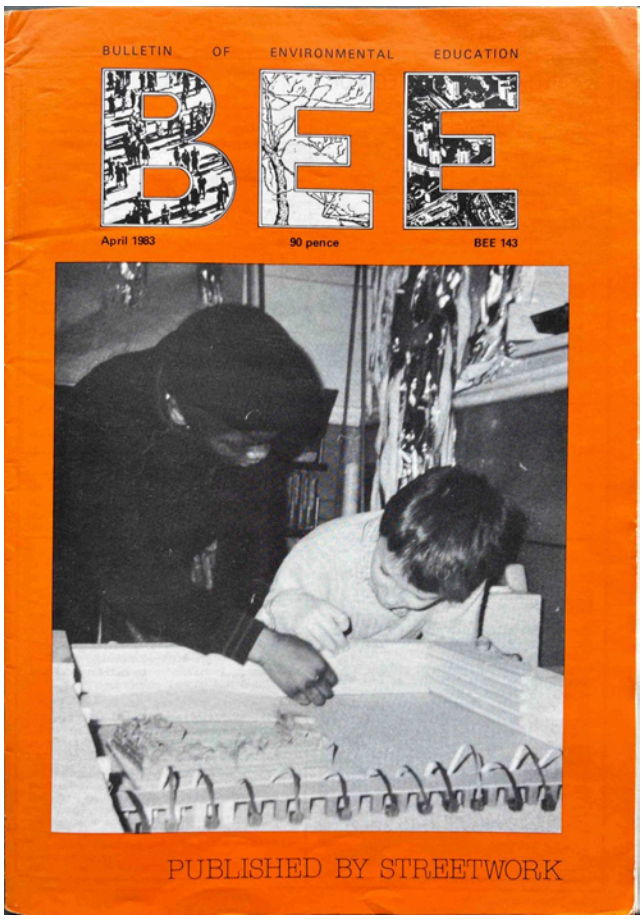




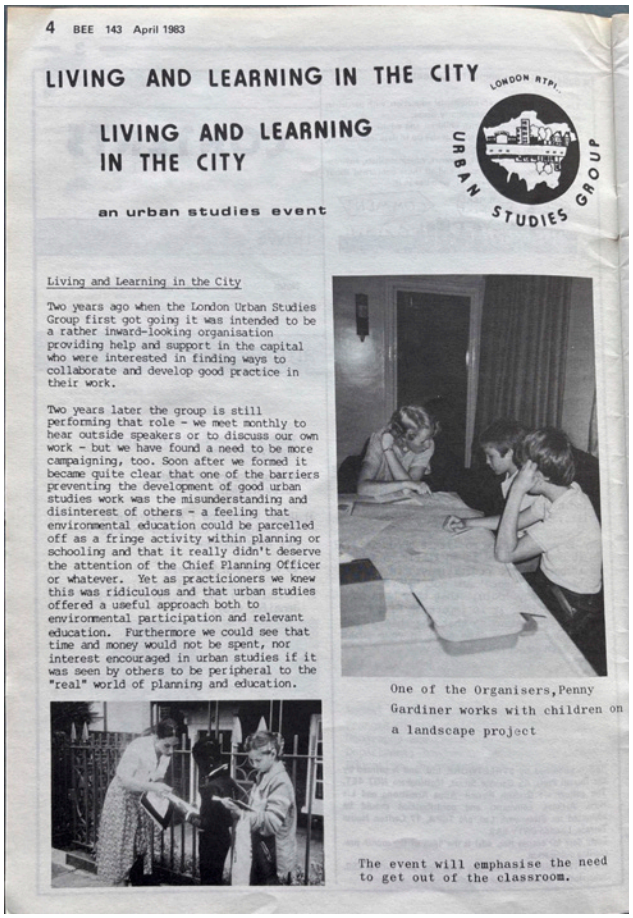



BEE: Bulletin of Environmental Education, first issue cover, May 1971, and covers of subsequent issues.
Published monthly by the Education Unit of the Town & Country Planning Association, London. Education Officer: Colin Ward.
Courtesy of Jere Kuzmanić (Polytechnic University of Catalonia) for the scans.

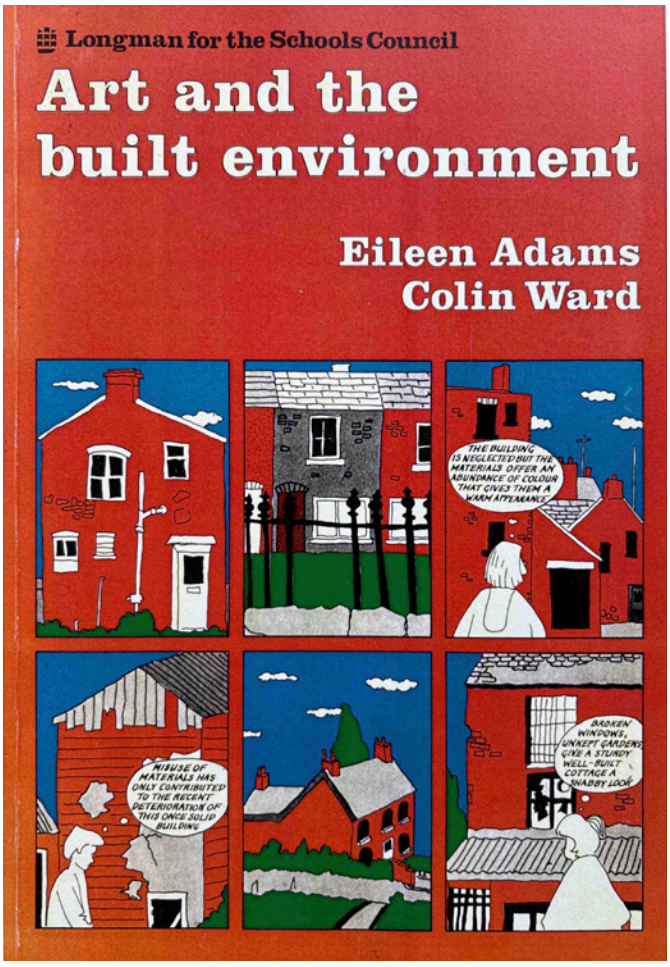


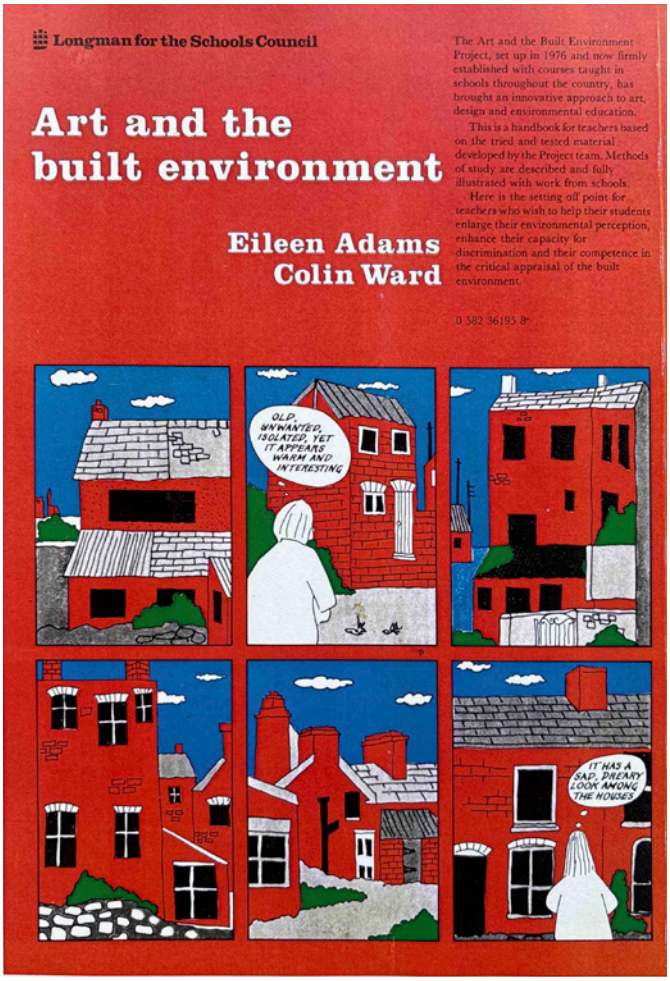

BEE: Bulletin of Environmental Education, no. 143, 1983, cover and selected pages (pp. 4–5).
International Institute of Social History, Amsterdam, ARCH03180-INV.NR.234.

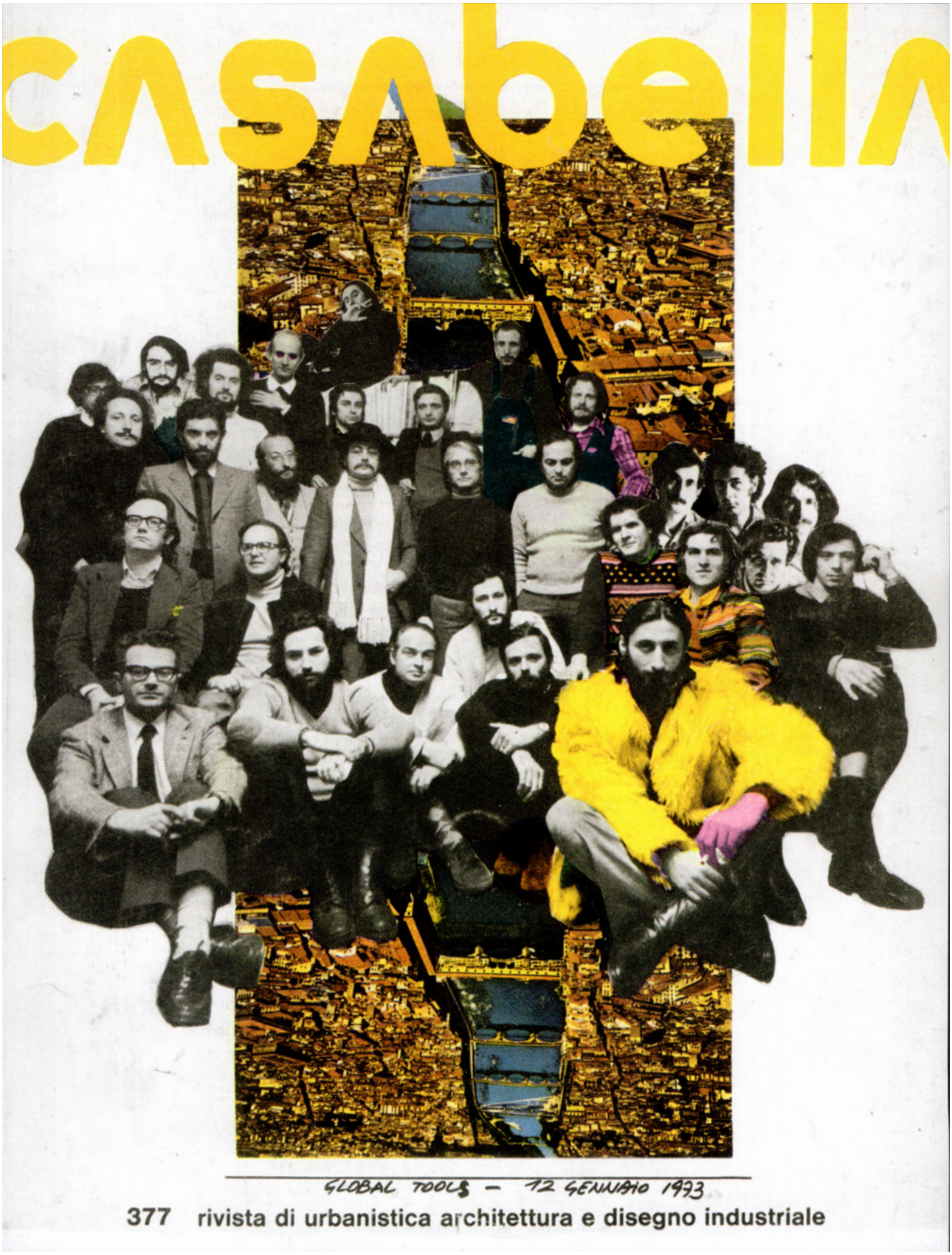





Eileen Adams and Colin Ward, *Art and the Built Environment. A Teacher's Approach*, Longman, 1982. International Institute of Social History, Amsterdam, ARCH03180-INV.NR.27.






"Casabella" no. 377, May 1973, cover designed by Adolfo Natalini; back cover featuring the index of Global Tools members.

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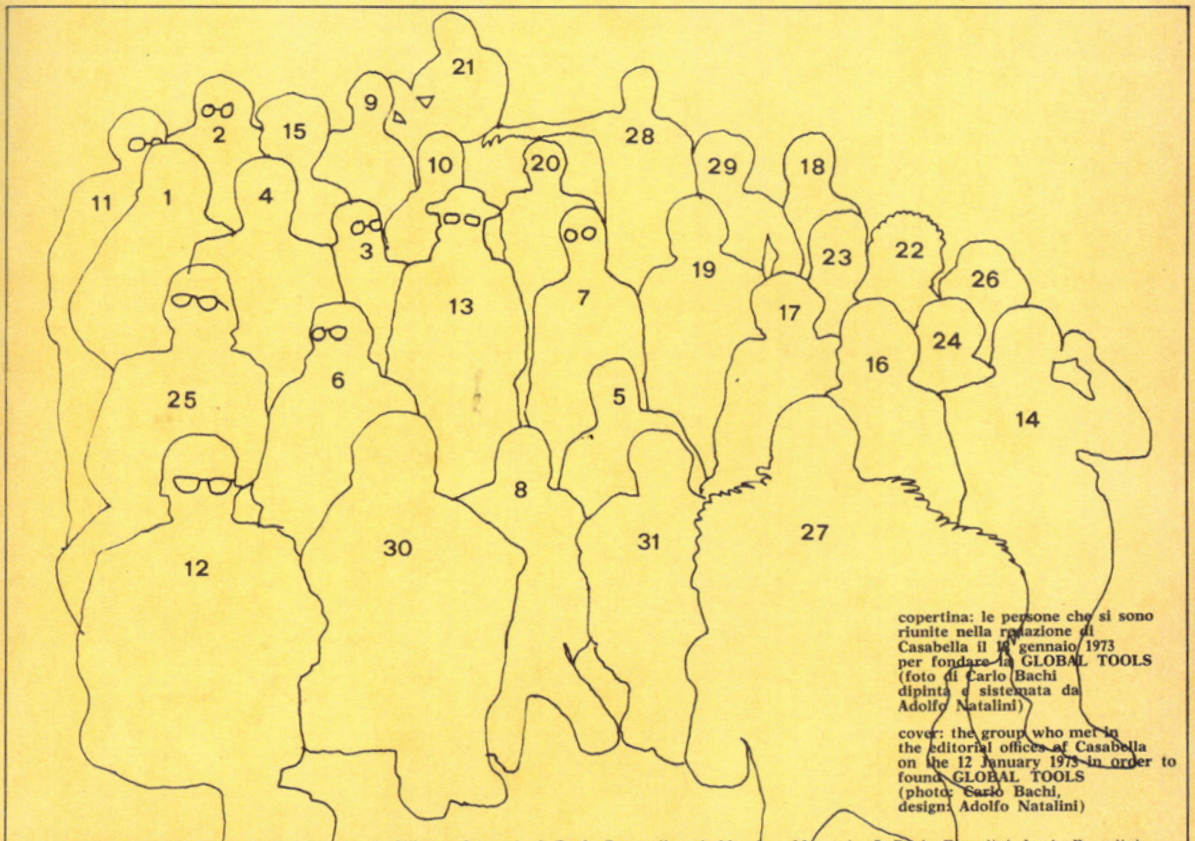


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**Milano - giugno '75**

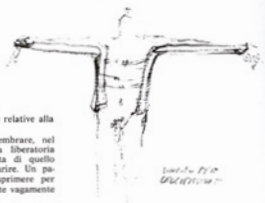
## IL CORPO E I VINCOLI
## THE BODY AND THE BONDS

**L'uso anomalo del corpo come strumento conoscitivo. Azioni-oggetti-progetti (inlutili**
**The anomalous use of the body as an instrument for knowledge. Actions-objects-usefullessi projects**

Il seminario sul rapporto tra corpo e vincoli è stata la prima operazione concreta all'interno del programma Global Tools.
La fantomatica organizzazione registra curiosamente una storia, una bibliografia e una pubblicistica decisamente superiori all'entità del realizzato. Similmente a quanto accade in un racconto di Borges, essa è più conosciuta per quel che ha omesso di fare che per quello che ha fatto. Come la Settimana Enigmistica, contra già alcuni tentativi di imitazione all'estero. Nella sua sostanza di progetto collettivo immaginato, discusso, reimmaginato, e poi previsto operativamente, assume il fascino di un confronto teorico tra ipotesi di lavoro e di strategia per l'invenzione di spazi possibili, da cui ripartire in avanti, per sbloccare l'attuale situazione di involuzione del lavoro delle avanguardie. Questa fase non è stata priva di significato. L'autoriduzione è sembrata l'ovvio destino della dimensione ottimisticamente istituzionale della Global Tools: "la cooperativa" (destinata a vivere una vita in letargo).
Importante è che sia avviata la problematica, concettualmente definita la camera di scoppio per operazioni che nascono dalla crisi dell'attuale sistema culturale dell'architettura come sistema di valori. La struttura comunicativa diventa, come per Fluxus, la possibilità di usare le strutture esistenti, posta telefono radio strade e altro; il riferimento culturale: l'insieme di lavoro fatto fino ad oggi da individui o gruppi che hanno agito e teorizzato sul tema della creatività individuale e collettiva nella maglia dei condizionamenti politici e culturali esistenti; la sede burocratica: un indirizzo postale; la sede reale: ovunque accadono fenomeni congruenti.
Dopo l'uscita tardiva del bollettino che configura dettagliatamente corsi e programmi — rimandati per sopraggiunti problemi finanziari — ha avuto luogo a Milano, all'interno del programma della sezione del Corpo, una esperienza parziale.
Il programma apriva un ventaglio di tematiche teoriche, analitiche e progettuali tra le quali è stata scelta quella del "Corpo e i vincoli"; l'uso anomalo come strumento conoscitivo.
L'esperimento è stato significativo sul piano metodologico e su quello del rapporto collettivo e individuale con il problema fattuale.
Metodologicamente si è deciso di partire in verticale su una tematica ristrettissima (corpo-vincoli) sulla quale far convergere liberamente, nel momento del fare, considerazioni generali relative alle altre tematiche; il tutto in maniera non preordinata, per lasciare ognuno estremamente libero di organizzare un momento di invenzione-azione individuale senza confronti a priori sui progetti, e lasciando coagulare le persone liberamente sui progetti che si andavano realizzando, in una specie di situazione fluida.
Così Noja ha approfondito il rapporto tra lo stato mentale e l'invenzione-imposizione di un vincolo, mentre Mendini ha sviluppato una serie di oggetti che rappresentano costrizioni bilaterali e rapporti statico dinamici tra individui. Altri hanno agito su precise parti del corpo decontestualizzandole o sopprimendole per aumentarne il livello di presenza e di autocoscienza, e così via.
Personalmente, sul piano del rapporto interpersonale rispetto al momento del fare e a quello del teorizzare, questa esperienza ha ridimensionato il concetto previsto del fatto creativo come momento di gioia e di liberazione, inducendo invece uno stato di difficoltà e fatica, quasi d'angoscia rispetto alla presenza del gruppo, che mi dimostra quante rimozioni occorra fare per superare il condizionamento culturale, che vede l'atto creativo ancora come un fenomeno gelosamente individuale.
Per finire, questi disegni e progetti sono le schematizzazioni di ragionamenti e non vogliono essere oggetti finiti, anche se per deformazione professionale si è sempre sul filo del rasoio dell'estetismo.

F. R.





Il corpo umano, più che evolversi per destino di natura, si trasforma sempre più artificialmente. Esso è il massimo artefatto dell'uomo autodestinatosi soggetto e oggetto di una utopia.
Al punto in cui siamo, parlare di corpo libero, di funzioni naturali, con certa enfasi di moda, equivale a formulare un « To be or no to be » non sul teschio di Yorick ma su un fortunoso cranio di Cro-Magnon.
Un'analisi del corpo reso iper e subfunzionante per sussidi e coartazioni, come è avvenuto nel corso di questo seminario, è realistica al pari di qualsiasi altra ricerca realisticamente condotta sulle funzioni corporali.
L'apposizione di vincoli e protesi al corpo ha consentito di sperimentare flessioni e incrementi di attitudini cinestetiche e sensorie nei vari gradi di libertà individuali e prossemici.
Contrazioni e prolunghe, di sensi, di movimenti e di prensione, hanno, inoltre, evidenziato complesse relazioni con altri organi in un ambito più generale di attitudini estetiche ed anche più profonde relative alla personalità.
Per paradossale che possa sembrare, nel vincolo si annida una carica liberatoria meno inquietante e masochista di quello che a prima vista possa apparire. Un paradosso simmetrico si può esprimere per le prolunghe che il soggetto sente vagamente come coercizioni.
Non voglio dire che, in assoluto, la protesi sia opprimente e il vincolo riposante, ma, per quel tanto che il vincolo esclude il fare, mentre la protesi lo suppone e in se stessa lo finalizza, il paradosso si spiega e può essere di valido sussidio ad una attività di controdesign.
Una più approfondita verifica di vincoli e protesi al di là di accezioni sado-ospedaliere può rivoluzionare concettualmente la schematica manualistica dell'architetto: questo è quanto di più specifico suggerisce il lavoro di questo seminario.

Nazareno Noja

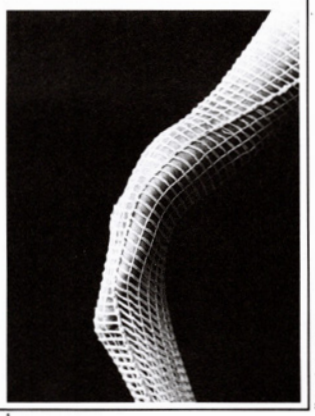
**1. Vincolo rettilineo elastico.**
**2. Vincolo per posizione crocifissa (vincoli rituali).**
**3. Esibizione (vestito a fasce mobili per l'esibizione di una sezione del corpo).**
**4. Posizione seduta.**
**5. Vincolo tubolare elastico.**



# SEZIONE CORPO

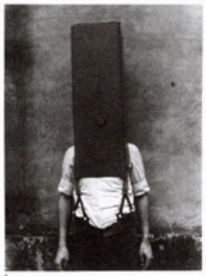


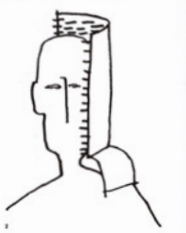






Il corpo come strumento primario. Nell'accezione convenzionale, il corpo è considerato un impedimento o comunque un fattore trascurabile, della cui consapevolezza d'uso non ci si cura; in certe religioni il corpo è vissuto come una colpa. liberarsi della sua fisicità è un traguardo.
In un processo di azioni deintellettualizzate si può pensare ad una indagine del corpo inteso come strumento, prescindendo da culture specifiche, simulando e ripercorrendo il processo che va, progressivamente, dalla scoperta all'uso, finalizzato e non, del proprio corpo. L'esito conoscitivo non è prevedibile, ma sarà determinabile via via a posteriori delle operazioni. Si potranno allora innescare processi di maggior consapevolezza sull'uso e sulle possibilità strumentali del proprio corpo.
L'inventario del corpo umano può portare ad una presa di coscienza del corpo come oggetto, nella sua duplice realtà fisica e mentale. Una sequenza base di schede campione può dare avvio ad una griglia continua, sempre più dettagliata e complessa.



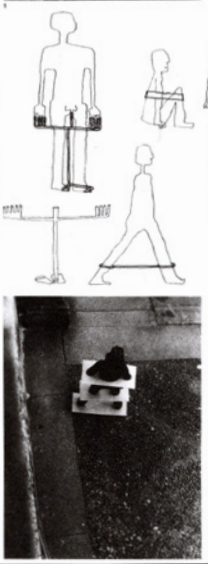


**IL CORPO E LA COSTRUZIONE**
Il corpo e le tecniche costruttive. - L'uso della mano per costruire. - Utensili. - Materiali. - Ginnastiche costruttive. - Costruzione come lavoro non funzionale. - Costruzione come fenomeno fattuale (come esperienza). - Il rituale del procedimento (valore corporale del lavoro).

**IL CORPO E LA TEORIA**
Il corpo come contenitore della mente. - Tecniche di pensiero, di concentrazione, di meditazione (ipnosi, massaggio, yoga...). - Religione, ragione, rito, preghiera. - Condizioni parapsicologiche (droga, magia, astrologia, estasi...). - Il piacere. - Esercizi mentali (choc, discontinuità, casualità, emozione...). - Tecniche di immaginazione. - Ingombro fisico, ingombro spirituale. - Reincarnazione. - Il virtuosismo (giocoliere, prestigiatore, fachiro, digiunatore...). - Il corpo dell'alienato mentale...

**IL CORPO E LA SOPRAVVIVENZA**
Rapporto corpo/elementi. - Uomo da solo, uomo assieme. - L'accoppiamento. - La riproduzione. - La nascita. - Il gruppo. - La famiglia. - Il vestito. - Il cibo. - Caldo e freddo/stagioni. - Spostamento, stazionarietà. - Il corpo come strumento per lavorare. - Il corpo e gli attrezzi. - La salute fisica (igiene, pulizia e sporcizia, massaggio, sauna...). - La difesa. - L'istinto. - Il riposo. - Dolore, malattie, ferite. - Perversione, sadismo, mutilazione, tortura. - Vecchiaia. - Morte. - Uccisione. - Suicidio. - Guerra. - Sopravvivenza assoluta. - Corpo senza protezione / corpo con protezione. - Il corpo fuori del pianeta terra. - Ginnastiche come esercizi di affinamento del corpo. - Mimetismo. - La vita selvaggia...

**IL CORPO E LA COMUNICAZIONE**
Il corpo come emittente e ricevente. - Il corpo come linguaggio, rappresentazione, autorappresentazione, contemplazione. - Il corpo del borghese, del proletario, del primitivo... - Il corpo vestito, il corpo nudo. - Trasformazione del corpo e del volto. - Danza, mimica, maschera, trucco, smorfia, gesto, ritmo. - Recitazione, canto, parola, verso. - Travestimento, esibizionismo, camuffamento. - Il sesso, l'erotismo. - Strumenti di moltiplicazione del corpo (video, foto, calco...).





**Vincoli statici e dinamici: l'azione di vincolo si esercita su momenti statici e dinamici. Gli oggetti assumono un aspetto diagrammatico accentuando relazioni fra parti del corpo. In altri casi il vincolo unisce/separa/mette in relazione obbligata due individui evidenziando ambiguamente la natura psicologica del rapporto vincolato.**
**1. Una serie di maschere isolano progressivamente le parti del corpo relative ai cinque sensi (il gusto).**
**2. Vincolo alla rotazione del capo.**













**The body as a primary tool. The human body is conventionally regarded as a hindrance, or anyhow as a factor of little or no importance, the conscious use of which we take in little regard; in some religions people live their bodily functions as if they were faults, so that getting rid of its characteristics appears to be a goal.**
**Within a process of actions, deprived of their intellectual side, you can think of enquiring about the body, seen as an instrument, without taking into account specific cultural worlds, simulating and running again through the process, progressively from the discovery to the finalized use or not of our body.**
**We cannot foresee the results, but we can determine them, gradually after our operations. So doing, we shall be able to develop more conscious processes about the use and the instrumental faculties of our body.**
**The enquiry can start with an "Inventory of human body".**
**By making an inventory we are easily brought to realize that the body is an object endowed with both a physical and mental reality. A basic sequence of sample-cards can be the starting point of a constant refinement, more and more complicated and detailed.**

**THE BODY AND ITS BUILDING WORK**
**The body and the building techniques. - Using hands to build. - Tools. - Materials. - Building activities. - Building activity as an unfunctional work. - Building activity as experience. - The ritual of the process (bodily value of work). - Relationship between body and things.**

**THE BODY AND THE THEORY**
**The body as brain container. - Thought, concentration and meditation techniques (hypnosis, massage, yoga). - Religion, reason, rite, prayer. - Parapsychological conditions (drug, magic, astrology, ecstasy). - Pleasure. - Mental exercises (shock, discontinuity, casualty, emotion). - Imagination techniques. - Physical and mental degree of importance or influence. - Reincarnation. - Virtuosity (juggler, conjurer, fakir, man devoted to fasting). - The body of a madman.**

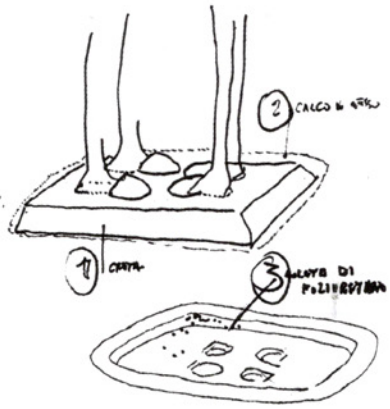
**THE BODY AND ITS SURVIVAL**
**The relationship between body-elements. - Man, isolated or associated with other people. - Coupling. - Reproduction. - Birth. - Group. - Family. - Clothing. - Food. - Warmth and coldness / the seasons. - Moving and settlement. - The body as a tool for work. - The body and its tools. - Health (hygiene, cleanliness, dirt, massage, sauna). - Defence. - Instinct. - Rest. - Pain, illness, wounds. - Perversion, sadism, mutilation, torture. - Old age. - Death. - Murder. - Suicide. - War. - Absolute survival. - The protected and unprotected body. - Physical trainings which make our bodies thinner. - Wild life.**

**THE BODY AND THE COMMUNICATION**
**The body as input and output. - The body as language, representation, self-representation, contemplation. - The body of the bourgeois, the proletarian, the primitive man. - The dressed body and the naked body. - Transformations of the body and of the face. - Mimic dance, masque, make-up, grimace, gesture, rhythm. - Acting, singing, speaking, and writing verses. - Disguise, exhibitionism. - Sex, eroticism. - Duplication instruments of the body (video, pictures, close copy).**



**THE USE OF OUR BODY**

**Our body is the first instrument our mind can express itself with: with our hands, voice and movements.**
**We don't possess a full awareness of our body as an instrument of cultural communication, and, on the contrary, are greatly conditioned by the bounds that the inventory of gestures and motions of our body imposes to our free expression.**
**These physical bounds, which, as a whole, are tacitly accepted as a "natural condition", can be examined and overcome in order to get to new degrees of freedom in expressing our feelings.**
**Our body, considered as the principal topic of architecture, as the centre of all the environment experiences, is the parameter for the use (ergonomy) of the whole planning experience.**
**The courses are split up in two parts:**
**Active ergonomy: we make experiences that are in antithesis with the corrective and imitative gymnastics in order to suggest a theory of the body as a system of parts in a static-dynamic balance.**
**The aim of this experience is the progressive consciousness we can acquire about the mutual relationships that different movements stir up in different areas of our body. So we assert the cognitive meaning of our motor activity and we don't use compulsory implements, but we can choose freely some objects that can act together with our body, as also the use of primary musical instruments.**
**The Planning of our Body: we make experiences inside the relationship between body and object, considering the object as an extension and a complementary part of our body, that can be used also for purposes that aren't strictly functional. We use simple materials and elementary techniques of communication (paper, cloth, fabric, clay, rope, cord, polaroid). These experiences are guided by Alessandro Mendini, Davide Mosconi, Franco Raggi.**






**USO DEL CORPO**

Il corpo è il primo strumento attraverso il quale la nostra mente si esprime: con la mano, con la voce, con il movimento. Noi non possediamo una coscienza esatta del nostro corpo come strumento di comunicazione culturale, e invece subiamo forti condizionamenti dai limiti che il repertorio gestuale e motorio del nostro corpo impone alla libera espressione della nostra creatività.
Questi limiti fisici, l'insieme dei quali è tacitamente accettato come "condizione naturale", può essere esplorato e superato per raggiungere nuovi gradi di libertà espressiva. Il corpo come oggetto principale dell'architettura, come centro di tutte le esperienze ambientali, è il parametro d'uso (ergonomia) di tutta l'esperienza progettuale.
Si individuano due settori di ricerca:
**Ergonomia attiva:**
esperienze in antitesi alle ginnastiche correttive ripetitive propongono una teoria del corpo come sistema di parti in equilibrio statico dinamico. Il fine di questa esperienza è la progressiva presa di coscienza delle reciproche relazioni che vari movimenti inducono nelle diverse parti del corpo. Si afferma cioè il valore conoscitivo dell'attività motoria e non si usano attrezzi obbligatori, ma si scelgono liberamente degli oggetti con cui fare interagire il corpo, come pure l'uso di strumenti musicali primari (percussioni, ritmi elementari ecc.).
**Progettazione del corpo:**
esperienze all'interno del rapporto corpo/oggetto, considerano l'oggetto come prolungamento e parte integrata del corpo, con usi anche non funzionali.
Vengono usati materiali semplici e tecniche di comunicazione elementari (carta, stoffa, creta, corda, legno, polaroid).

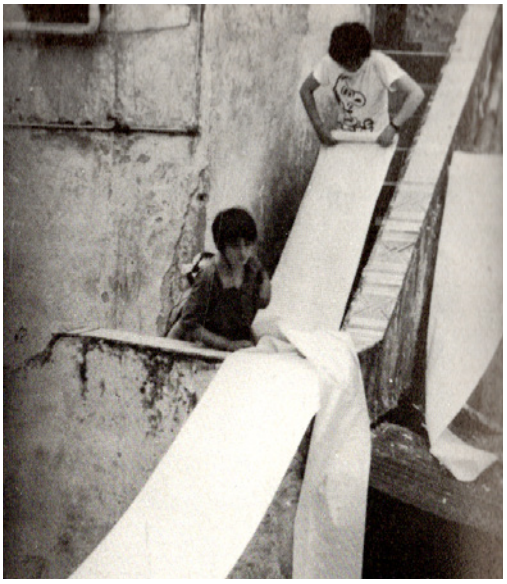
Le esperienze sono state guidate da Alessandro Mendini, Davide Mosconi, Franco Raggi.

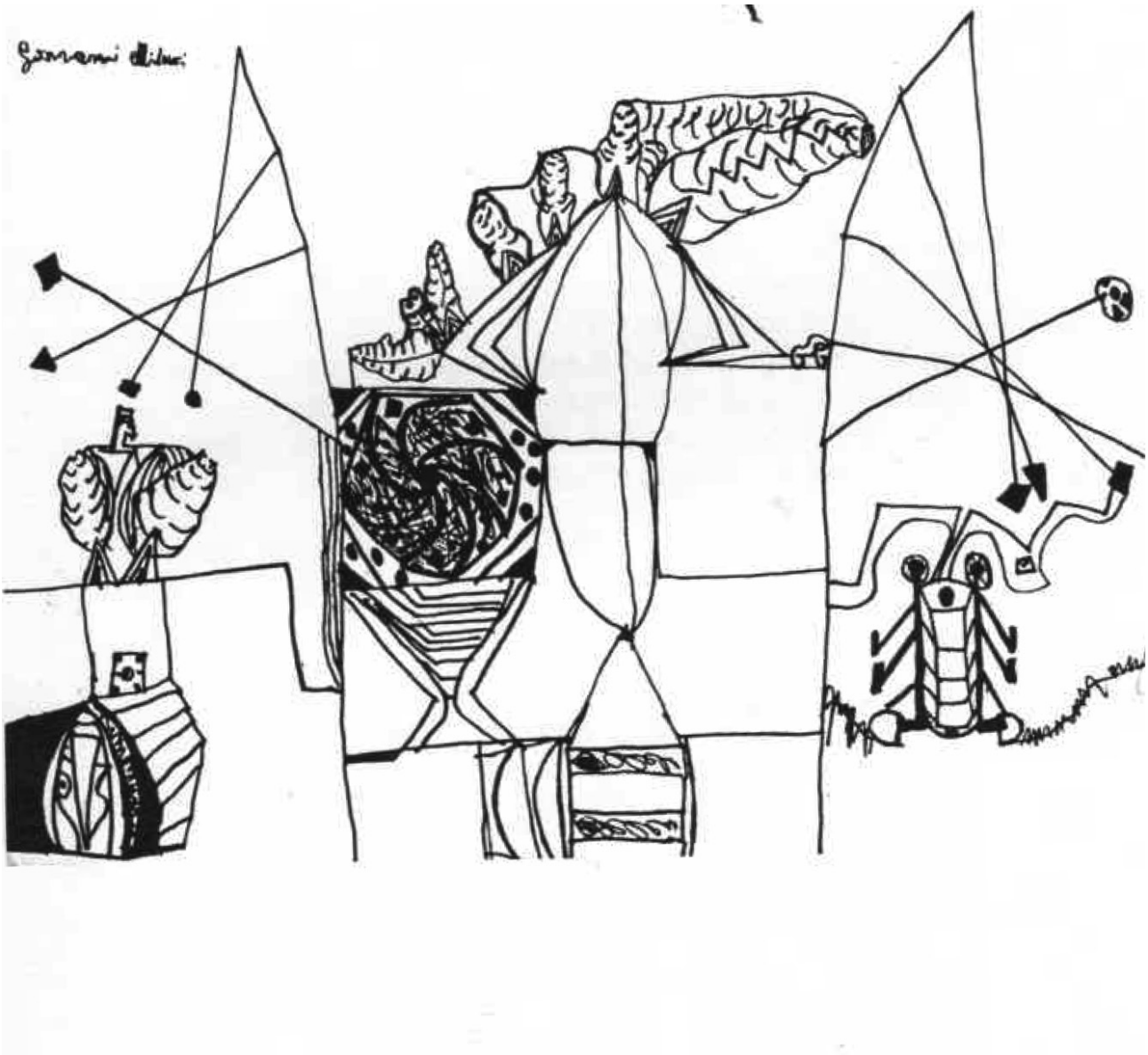
Casabella 411/1976
38

Global Tools, Milan, June 1975. *The Body and the Bones. The Anomalous Use of the Body as an Instrument for Knowledge. Actions - Objects - Useful(less) Projects.* In Casabella 411, March 1976, reproduced in Valerio Borgonuovo and Silvia Franceschini (eds.), *Global Tools. When Education Coincides with Life. 1973–1975*, Nero, Rome 2018, pp. 106–110.

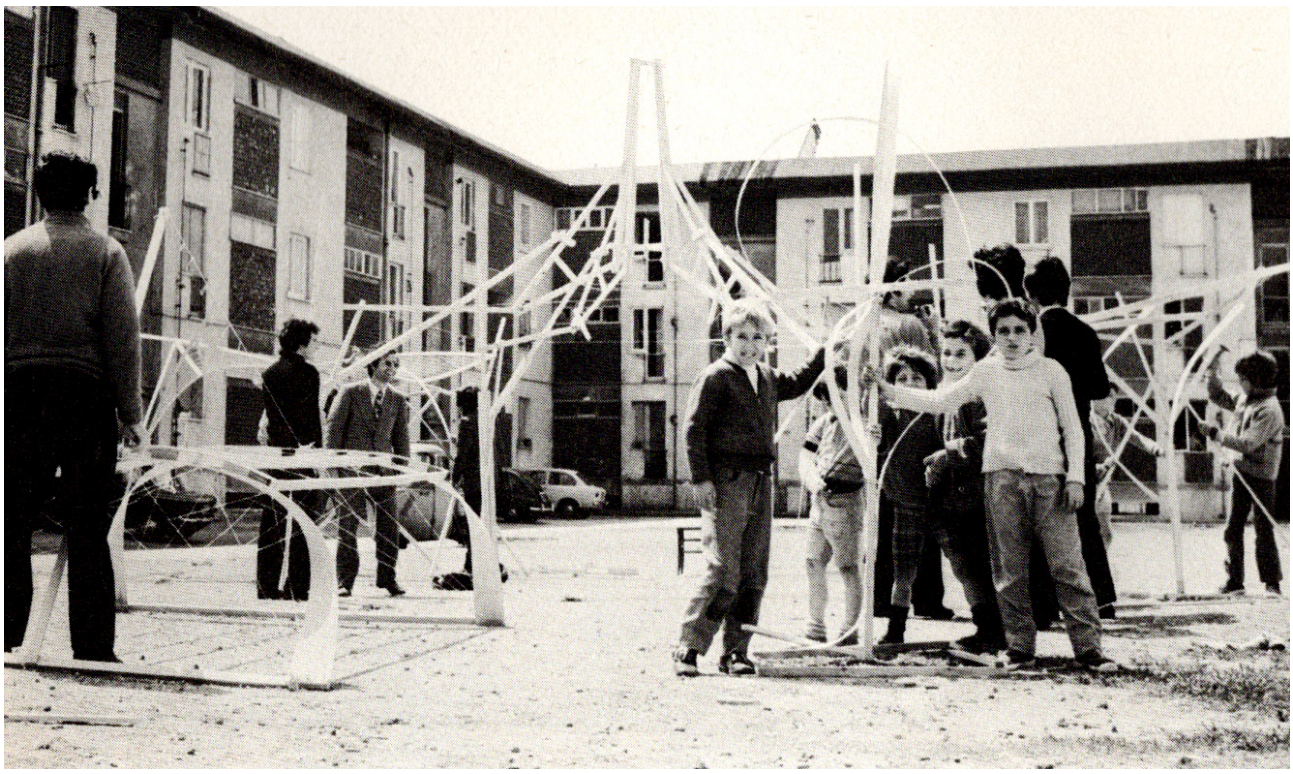


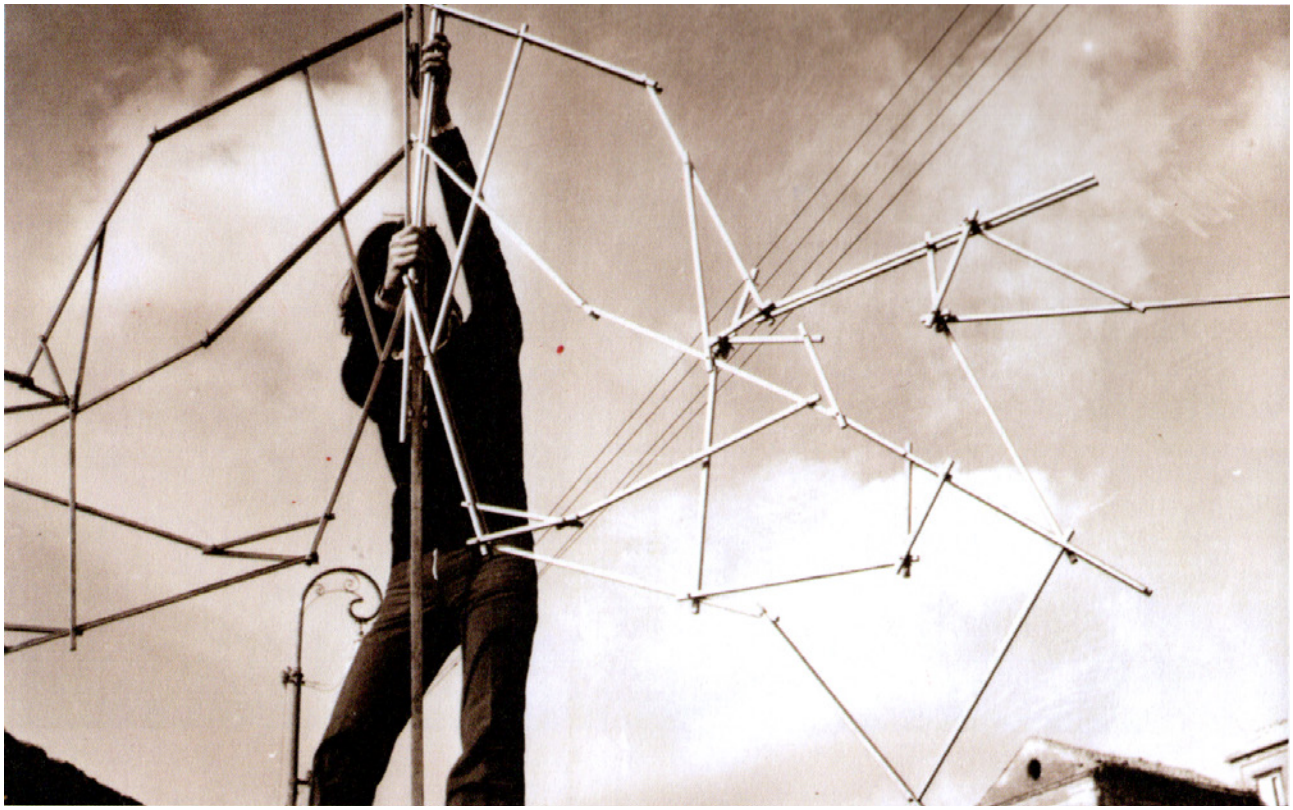


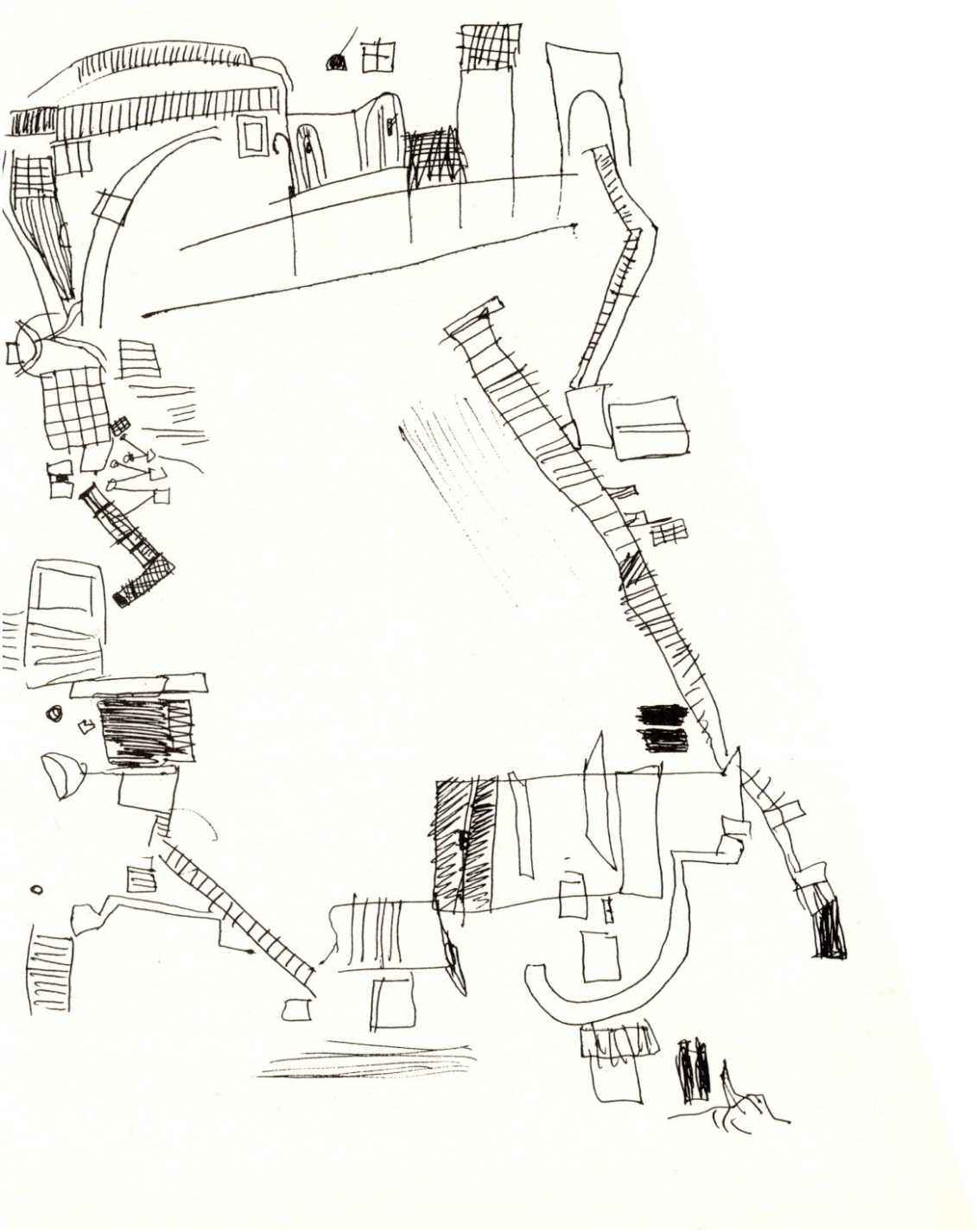




Workshop activities by Riccardo Dalisi in Traiano and Ponticelli (Naples). In Riccardo Dalisi, *Traiano and Ponticelli (Naples): the Recovery of Self-Expression (Community Involvement as Design Training),* Spazio e Società, no. 2, April 1978, pp. 41–70.







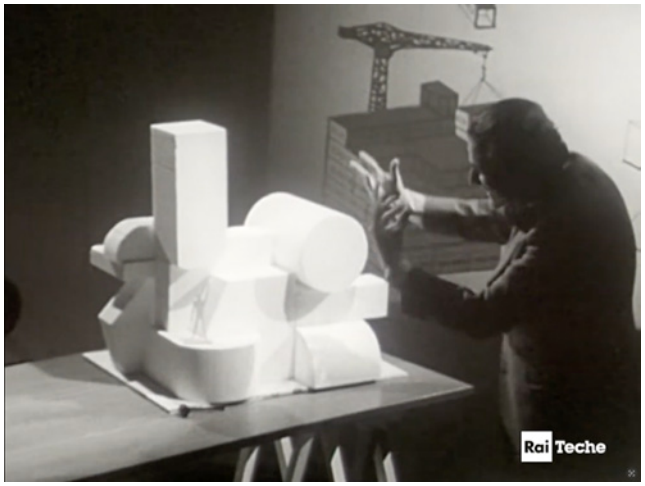
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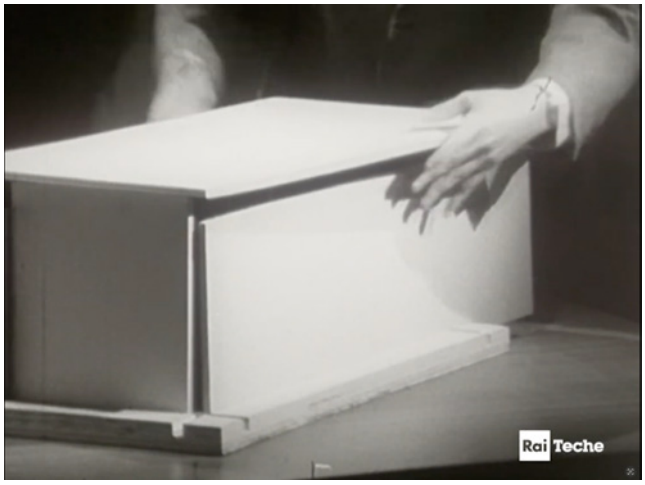
# 6. Learning Space: The Use of Mass Media and a Simplified Language

## Bruno Zevi: Militant Criticism and Mass Media

On this and the following pages, frames from the series curated and presented by Bruno Zevi, *Il linguaggio moderno dell'architettura,* within the TV programme *Habitat. L'uomo, l'ambiente* by Giulio Macchi, October 1974, Second Channel RAI.



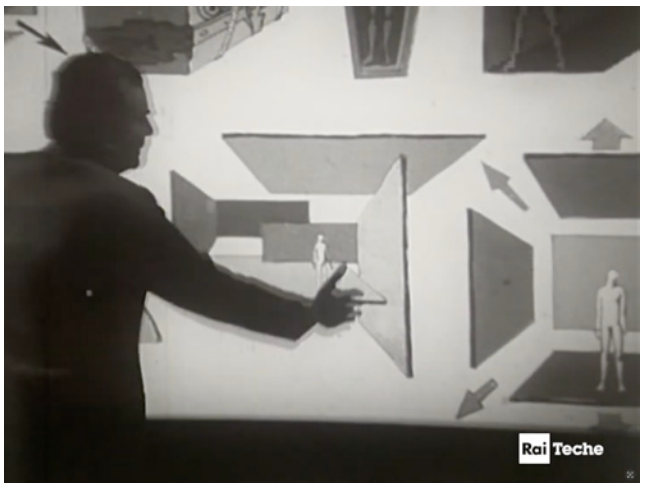



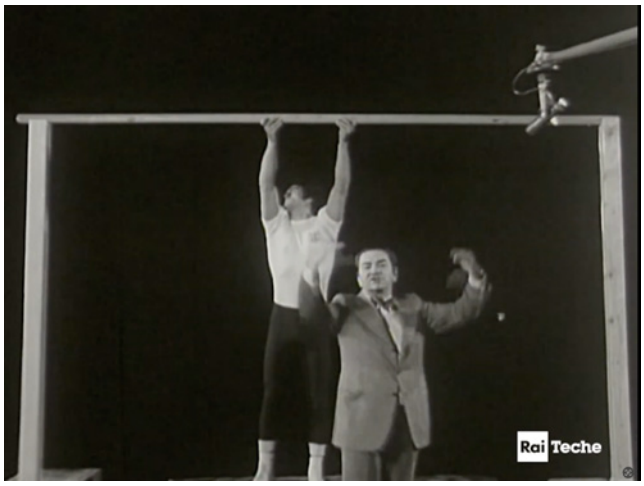






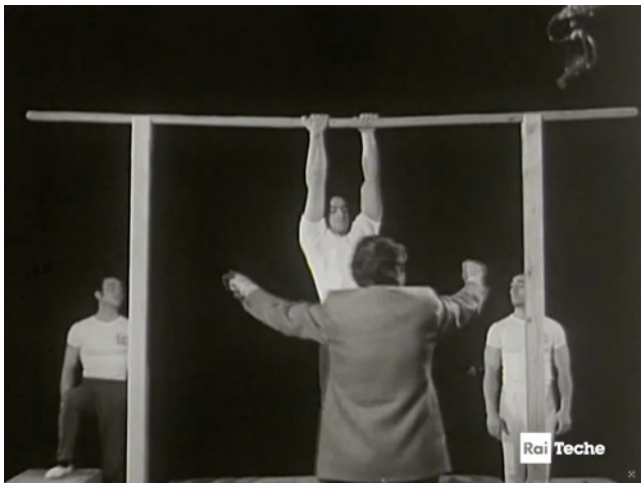




Rai Teche

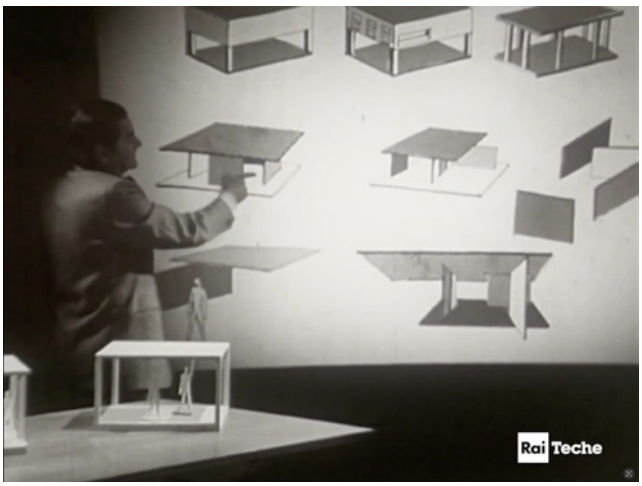
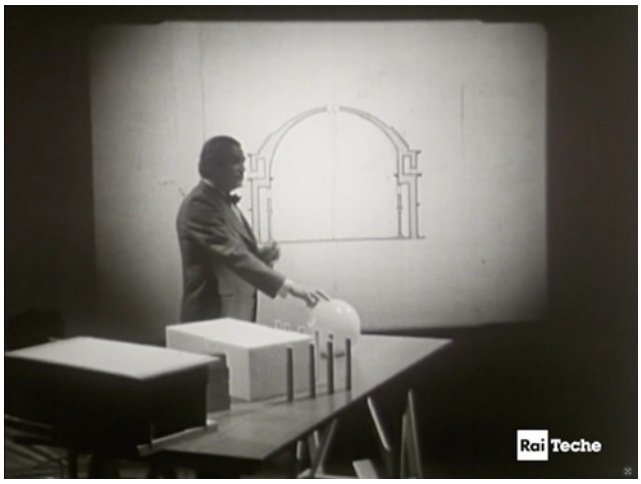
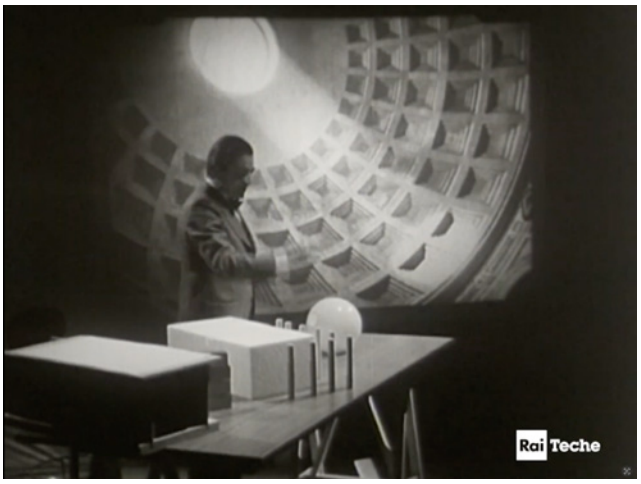
Rai Teche

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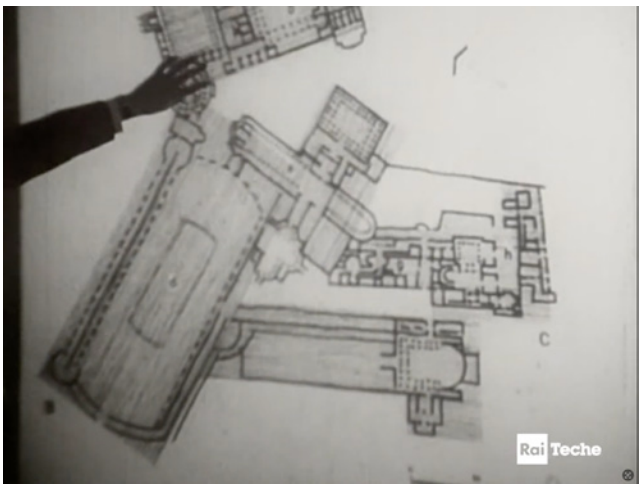
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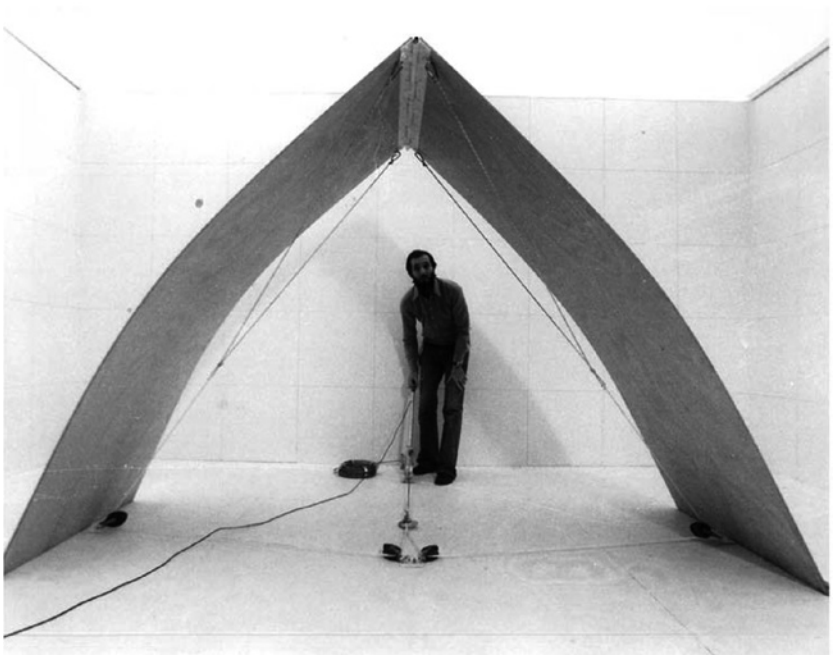
Habitat Television Broadcast
RAI Radiotelevisione Italiana, 1979.
Archivi Fondazione Renzo Piano,
HAB_PH_023.



Habitat Television Broadcast
RAI Radiotelevisione Italiana, 1979.
Archivi Fondazione Renzo Piano,
HAB_PH_004.

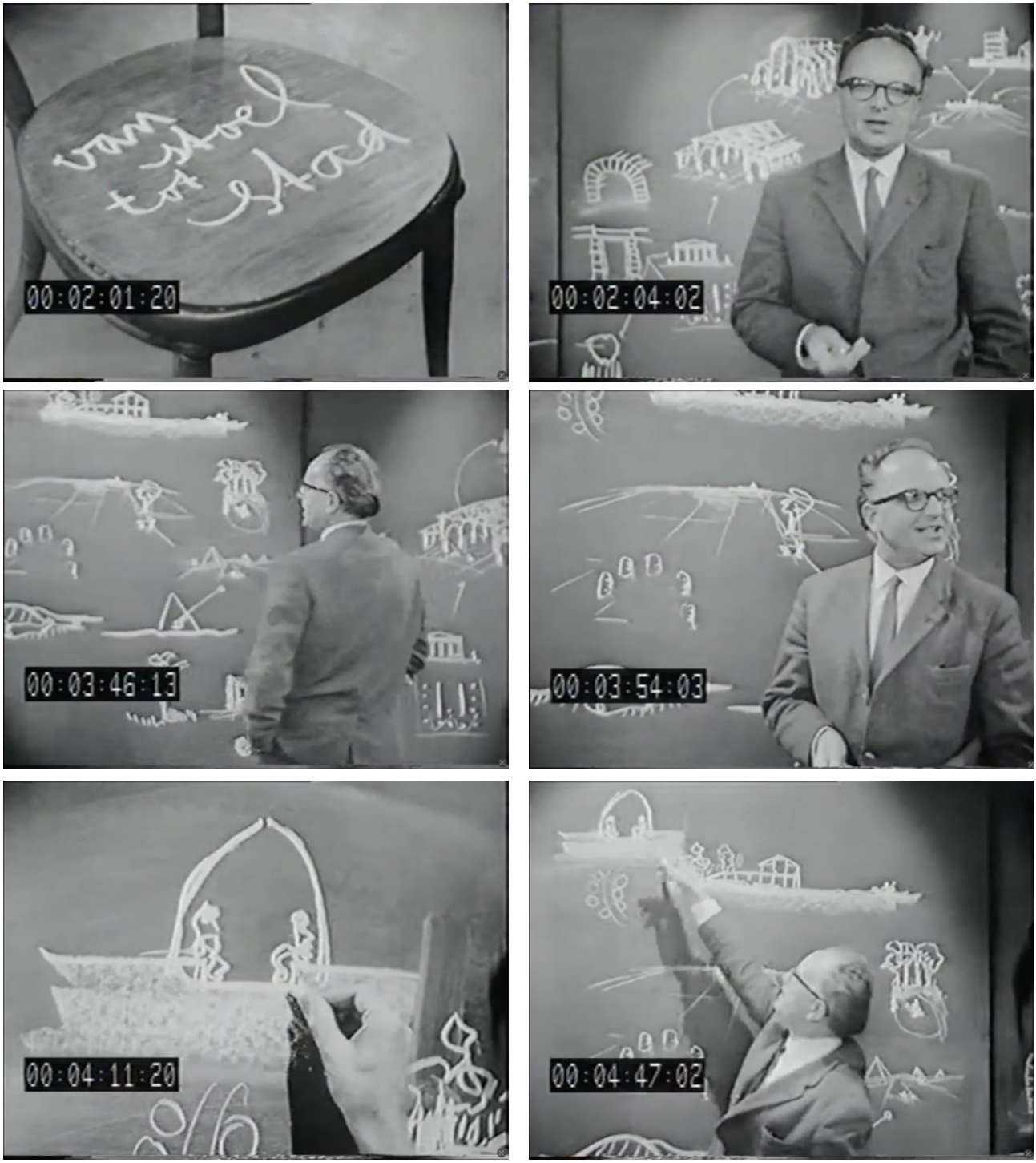


Habitat Television Broadcast
RAI Radiotelevisione Italiana, 1979.
Archivi Fondazione Renzo Piano,
HAB_PH_002.



# Jaap Bakema: the Television Programme *Van Stoel tot Stad*

Frames from video, taken from the opening sequence of *Van Stoel tot Stad* (From Chair to City) by Jaap Bakema, broadcast by AVRO, 21 October 1961. Netherlands Institute for Sound and Vision Archive.




00:05:17:03

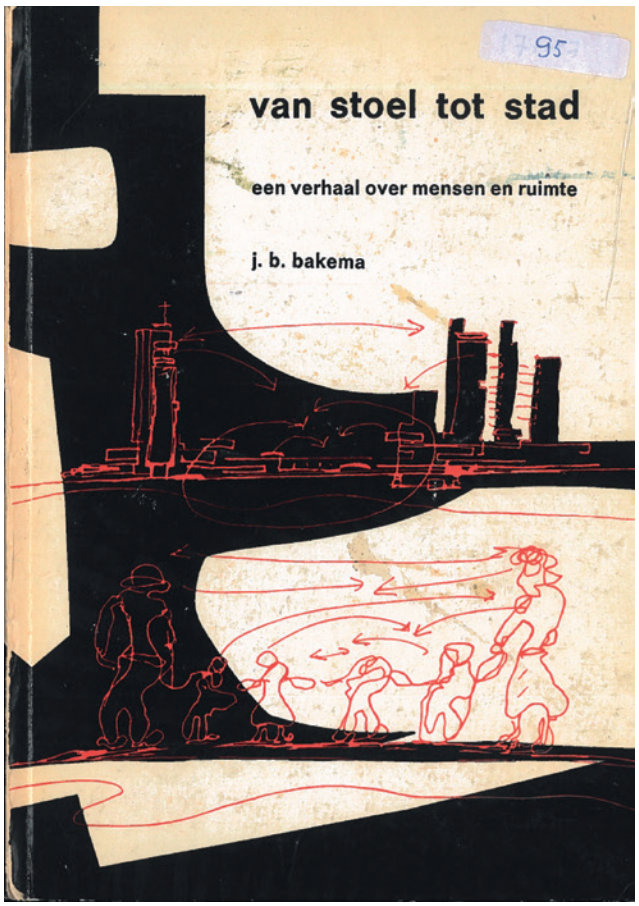

00:05:31:03


00:05:56:23

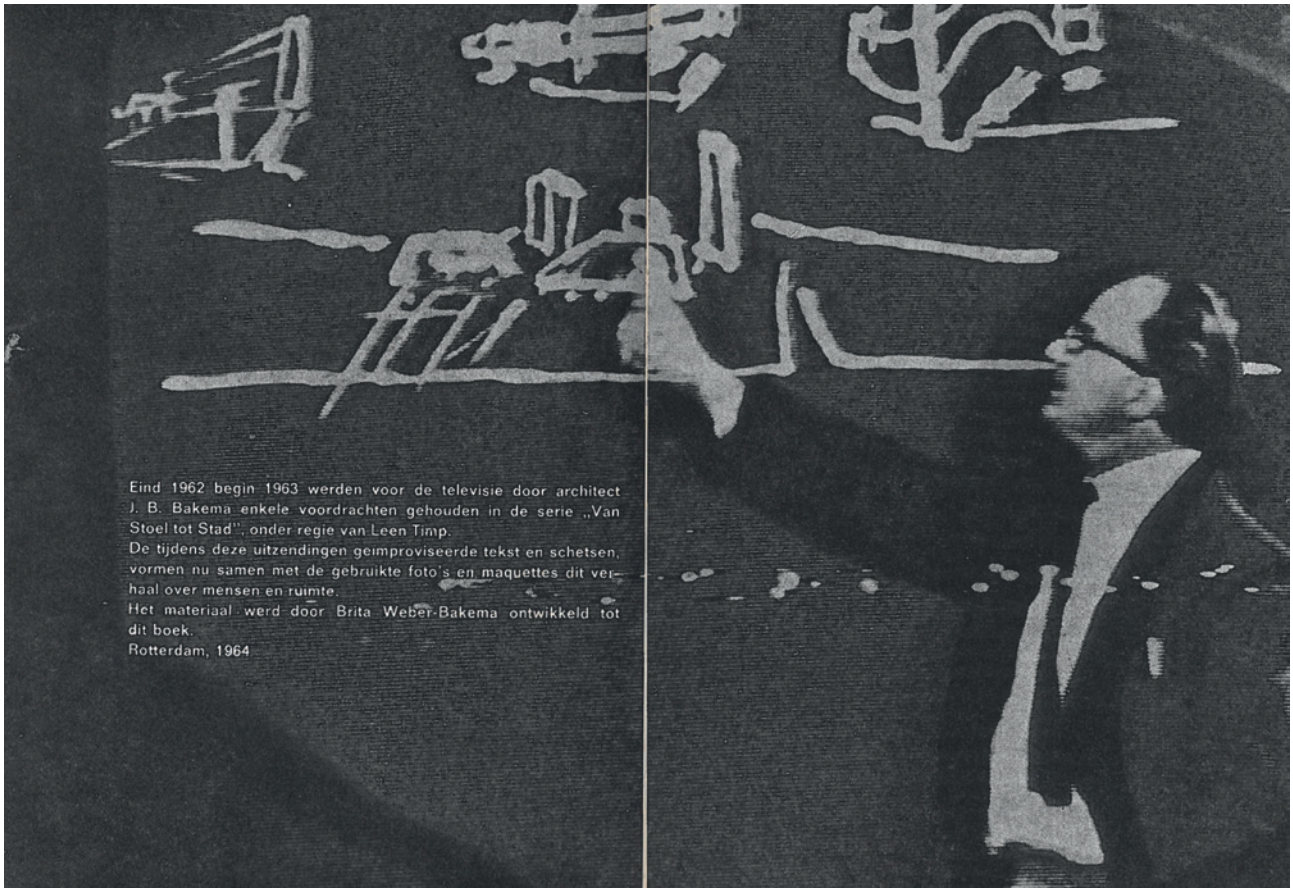

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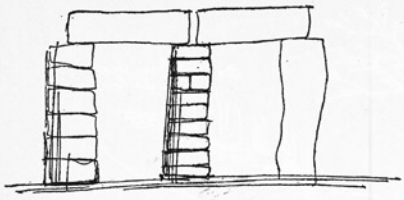

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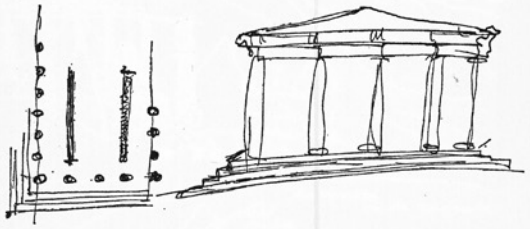

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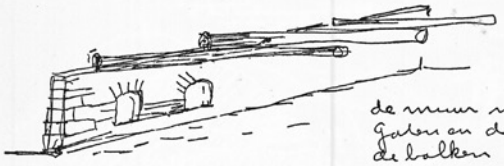



Covers and interior pages from the transcript of the programme: Jaap Bakema, *Van Stoel tot Stad. Een verhaal over mensen en ruimte* (From Chair to City. A Story of People and Space), W. De Haan N.V., Zeist–Antwerp, 1964.







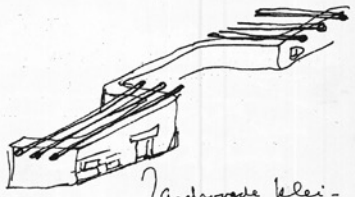


de muur met
gaten en daarmee
de balken

12



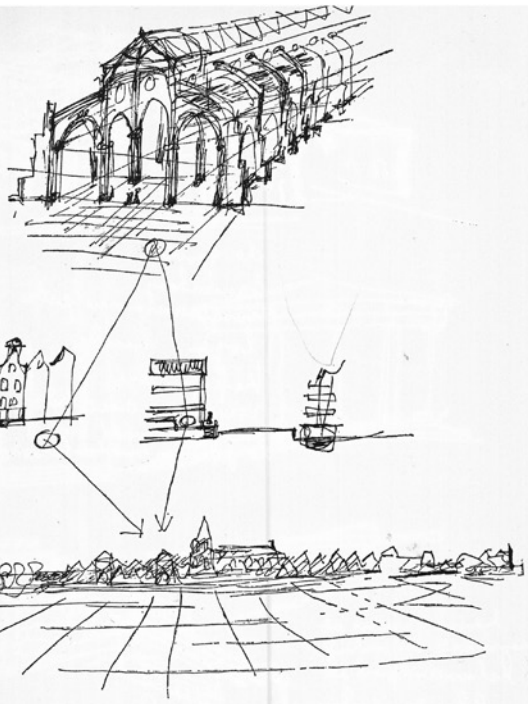
de goede
samenhang
van muren-met gaten
bogen - muren
kalfspanten
een ruimte concepte
van goede maat en
de geleiding van totale ruimte



het innen op
elkanders daken
en het gebruiken
van elkanders muren
de kleine maat
van het huis en
in te ruimen

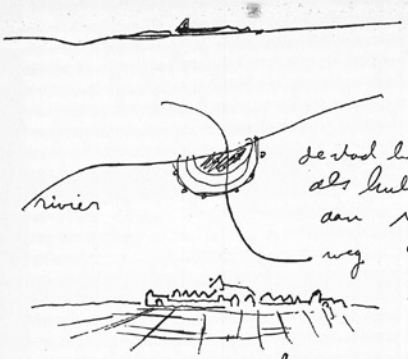
gedroogde klei-
stroomblokken
adobemuren

13



een zinvolle
eenheid
die nog altijd
veel steden
veel mogelijk
is indien deze
behoud vast
blijven

de eenheid van huis -
transport-werken verdediging
galop
is nog realiteit
in vele Europese historische
binnensteden.

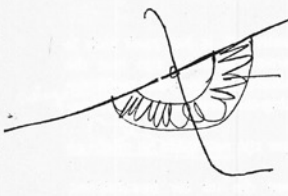


de dode hoeken
als hulpplekken (enkele ruimten
een reinigers
die een
bewoonbare
plaats in een
riviervanden.

rivier

weg

de eenheid met
de speculatieve bevolkingen
resulterend in de
massale randen rondom
de historische kernen



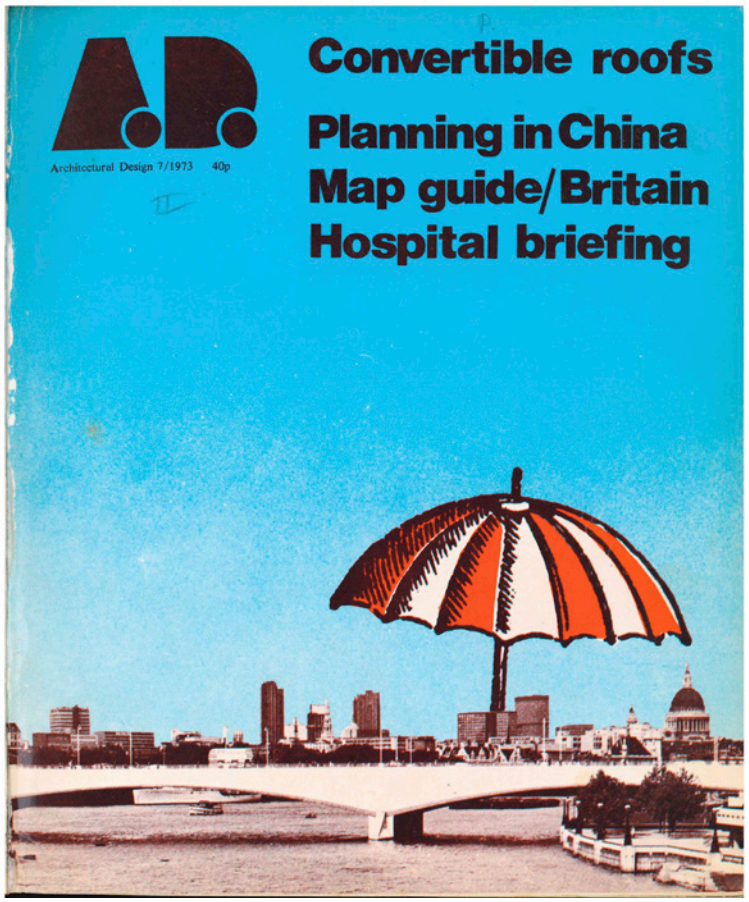
de verdroogde
ongebieden tussen
in dichte explosies

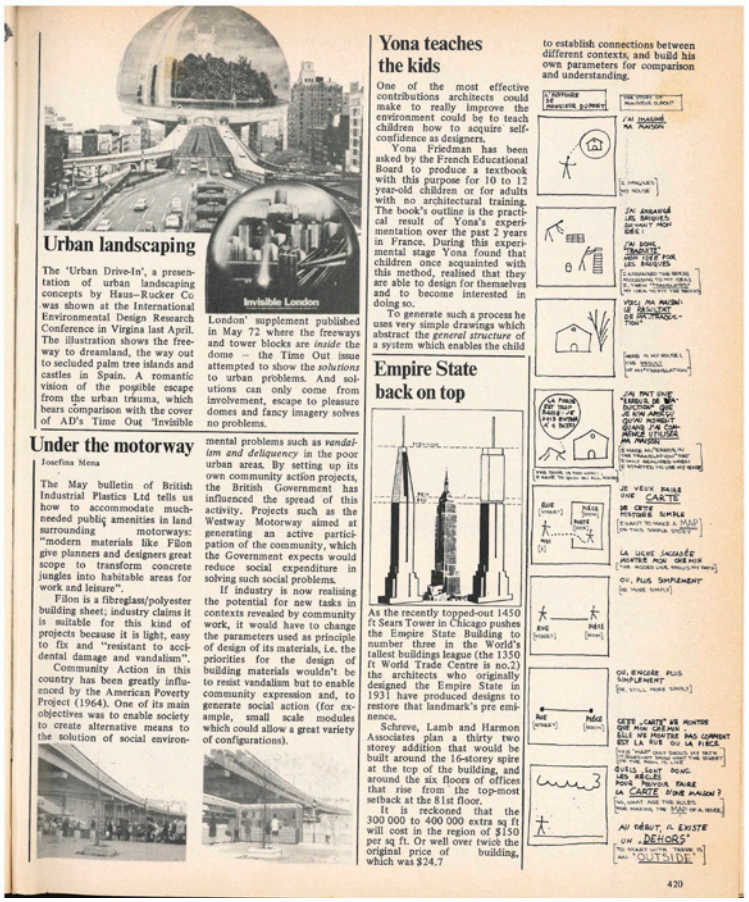
de slums
die nu nog
vaak de intensiteiten
van veel mensen
mede bepalen

15

# Yona Friedman:

# Communicative Urgency and the Invention of a New Language



Urban landscaping

The 'Urban Drive-In', a presentation of urban landscaping concepts by Haus–Rucker Co was shown at the International Environmental Design Research Conference in Virgina last April. The illustration shows the freeway to dreamland, the way out to secluded palm tree islands and castles in Spain. A romantic vision of the possible escape from the urban trauma, which bears comparison with the cover of AD's Time Out 'Invisible London' supplement published in May 72 where the freeways and tower blocks are *inside* the dome – the Time Out issue attempted to show the *solutions* to urban problems. And solutions can only come from involvement, escape to pleasure domes and fancy imagery solves no problems.

Under the motorway

Josefina Mena

The May bulletin of British Industrial Plastics Ltd tells us how to accommodate much-needed public amenities in land surrounding motorways: "modern materials like Filon give planners and designers great scope to transform concrete jungles into habitable areas for work and leisure".

Filon is a fibreglass/polyester building sheet; industry claims it is suitable for this kind of projects because it is light, easy to fix and "resistant to accidental damage and vandalism".

Community Action in this country has been greatly influenced by the American Poverty Project (1964). One of its main objectives was to enable society to create alternative means to the solution of social environmental problems such as *vandalism and deliquency* in the poor urban areas. By setting up its own community action projects, the British Government has influenced the spread of this activity. Projects such as the Westway Motorway aimed at generating an active participation of the community, which the Government expects would reduce social expenditure in solving such social problems.

If industry is now realising the potential for new tasks in contexts revealed by community work, it would have to change the parameters used as principle of design of its materials, i.e. the priorities for the design of building materials wouldn't be to resist vandalism but to enable community expression and, to generate social action (for example, small scale modules which could allow a great variety of configurations).

Yona teaches the kids

One of the most effective contributions architects could make to really improve the environment could be to teach children how to acquire self-confidence as designers.

Yona Friedman has been asked by the French Educational Board to produce a textbook with this purpose for 10 to 12 year-old children or for adults with no architectural training. The book's outline is the practical result of Yona's experimentation over the past 2 years in France. During this experimental stage Yona found that children once acquainted with this method, realised that they are able to design for themselves and to become interested in doing so.

To generate such a process he uses very simple drawings which abstract the *general structure* of a system which enables the child to establish connections between different contexts, and build his own parameters for comparison and understanding.

Empire State back on top

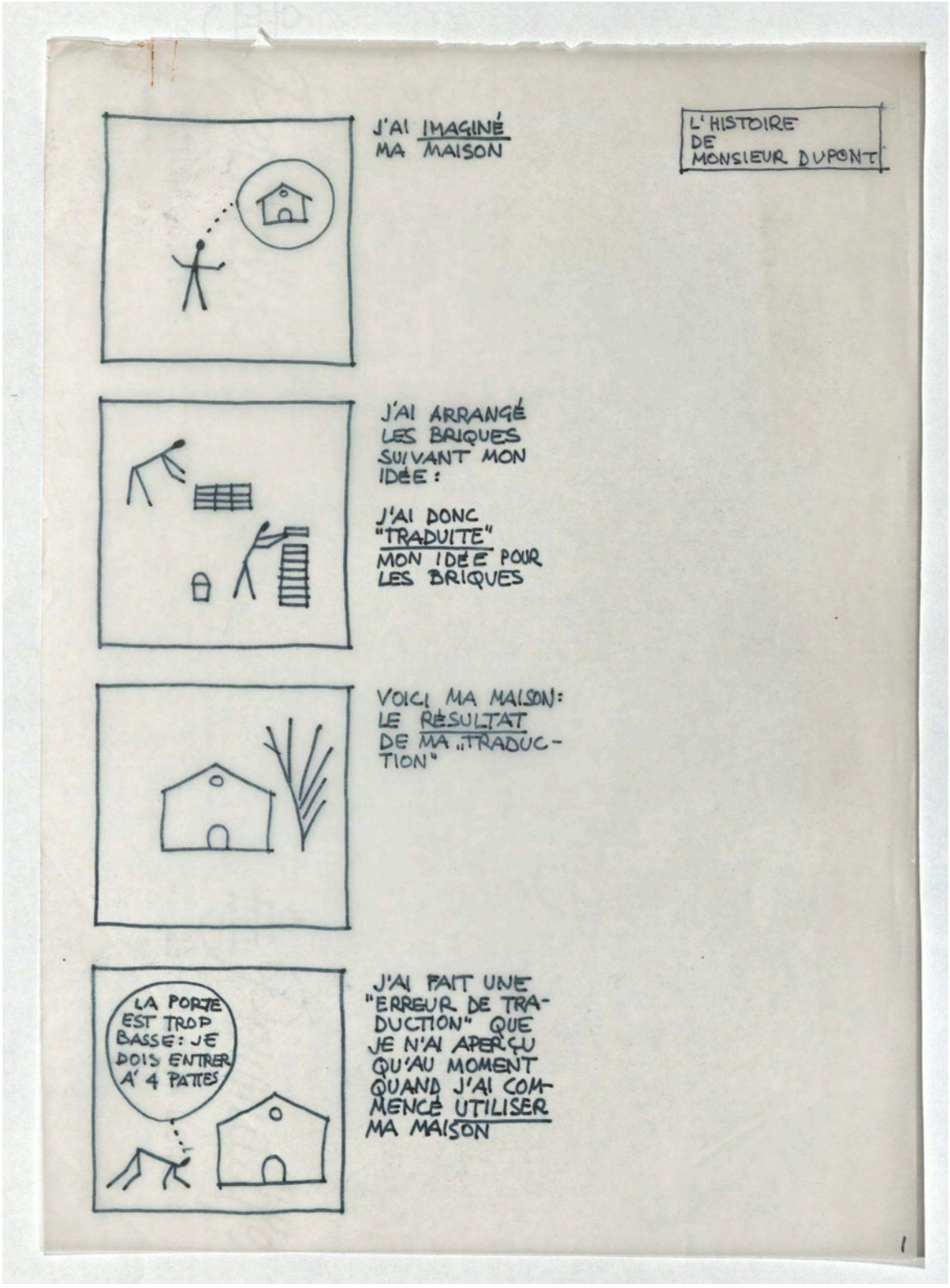
As the recently topped-out 1450 ft Sears Tower in Chicago pushes the Empire State Building to number three in the World's tallest buildings league (the 1350 ft World Trade Centre is no.2) the architects who originally designed the Empire State in 1931 have produced designs to restore that landmark's pre eminence.

Schreve, Lamb and Harmon Associates plan a thirty two storey addition that would be built around the 16-storey spire at the top of the building, and around the six floors of offices that rise from the top-most setback at the 81st floor.

It is reckoned that the 300 000 to 400 000 extra sq ft will cost in the region of $150 per sq ft. Or well over twice the original price of building, which was $24.7

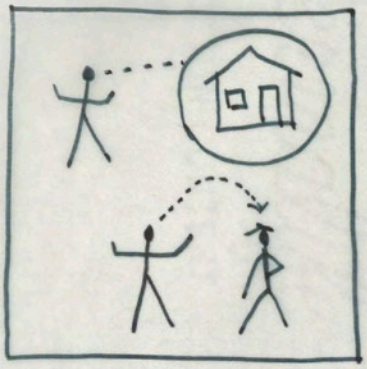
420

Architectural Design, editorial (unsigned), Yona teaches the kids, vol. XLII, no. 7, July 1973, p. 420.



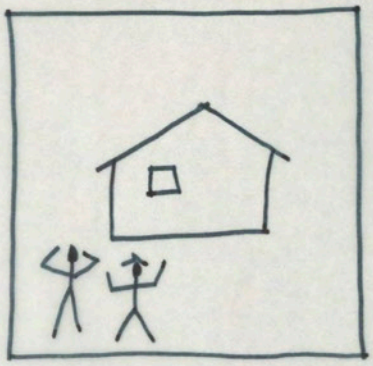

Yona Friedman, *C'est mon manuel car je veux savoir dessiner ma maison !*, 1973. Getty Research Institute.
This and the following pages.

MONSIEUR DUBOIS NOUS RACONTE...



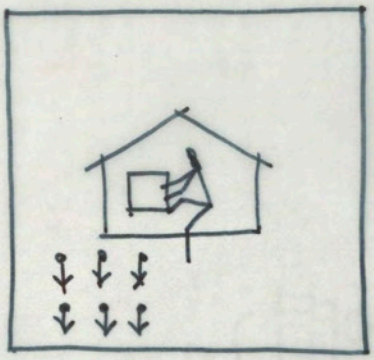
J'AI IMAGINÉ MA MAISON

ET JE L'AI EXPLIQUÉ AU MAÇON

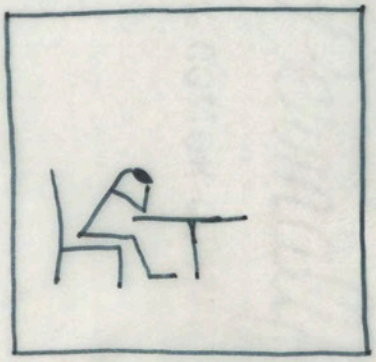


LE MAÇON M'A MAL COMPRIS:

LE RÉSULTAT EST CE QUE MA MAISON N'A PAS DE PORTE SUR LE JARDIN



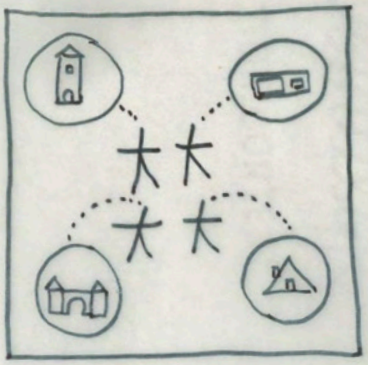
CHAQUE FOIS QUAND JE VEUX UTILISER LE JARDIN, JE DOIS PASSER PAR LA FENÊTRE



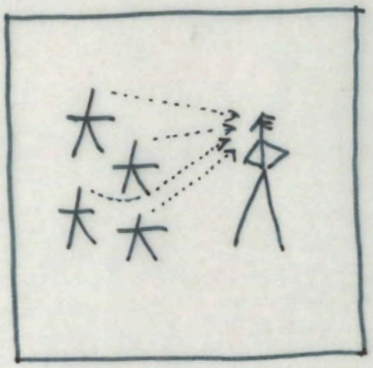
J'AI FAIT UNE ERREUR DE NE PAS EXPLIQUER PLUS LONGUEMENT AU MAÇON CE QUE J'AI VOULU DE LUI...

2.

L'HISTOIRE
DES HABITANTS
D'UN NOUVEAU QUARTIER



CHACUN DE NOUS
A IMAGINÉ SA
MAISON À SA FAÇON



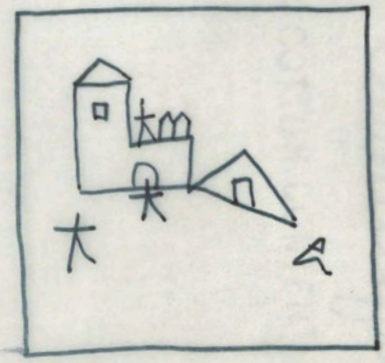
NOUS L'AVONS
ESSAYÉ EXPLIQUER
NOS IDÉES À UN
ARCHITECTE.

MAIS NOUS AVONS
ÉTÉ TROP NOMBREUX
POUR POUVOIR
EXPLIQUER SUFFISAM-
MENT LONGUEMENT
NOS IDÉES.



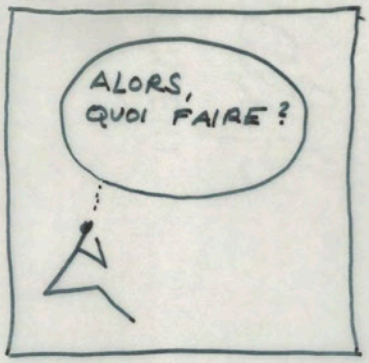
L'ARCHITECTE A
"TRADUIT" NOS
IMAGES DANS UNE
IMAGE À SA FAÇON

CETTE IMAGE LUI
PLAISAIT, MAIS NE
PLAISAIT PAS À NOUS



ET CE N'EST PAS
LUI QUI DOIT
UTILISER
CETTE MAISON !

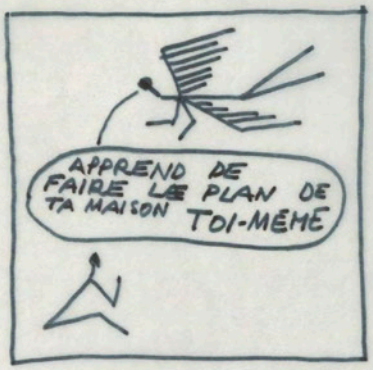
3



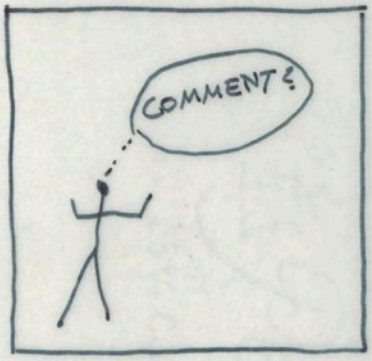

COMMENT AVOIR DONC UNE MAISON QUI NOUS CONVIENT ?

(POURVU QU'ON PEUT SE PAYER UNE MAISON...)

LA MORALE DE CES 4 HISTOIRES




SE FAIRE LA TRADUCTION" DE SON „IMAGE" CONÇUE SOI-MÊME.




POUR FAIRE UNE TRADUCTION JE DOIS CONNAITRE LES LANGUES.

NOUS ALLONS DONC VOIR

LE LANGAGE DE L'ARCHITECTURE

4 A

# SUPPLEMENTARY MATERIALS

# 7. Playground Video Documentation












Amsterdam playgrounds, video still from footage by Jaap Bakema,
Het Nieuwe Instituut, BAKEav95 V.



Film stills from archival footage of Aldo van Eyck's playgrounds in Amsterdam in the 1950s, included in Naar de speeltuin! [To the Playground!], an episode of Andere Tijden, directed by Femke Veltman, research by Hasan Evrengün, 2010. Frames by the author.





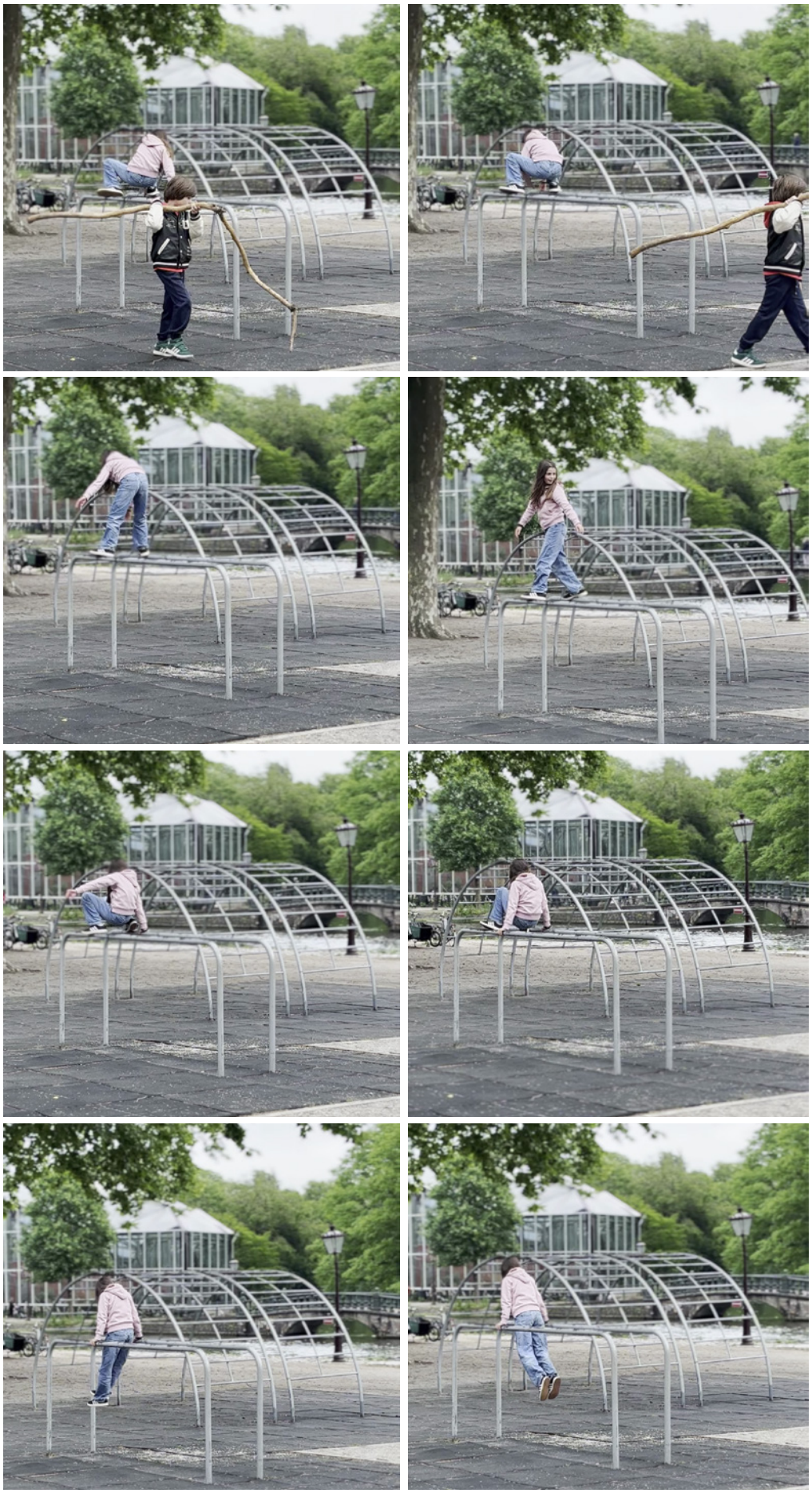








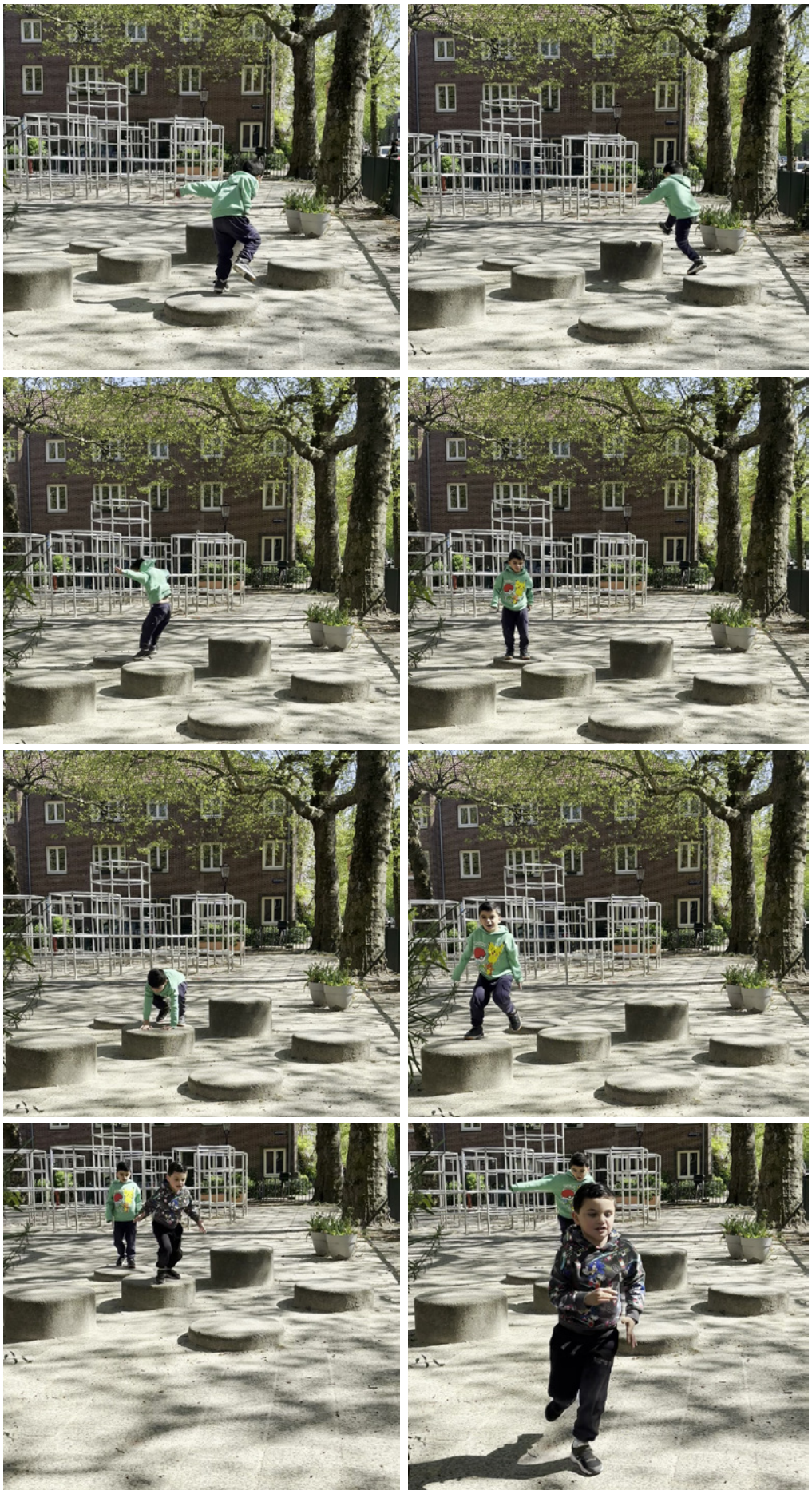

Use of the metal tumbling bars designed by Aldo van Eyck at the Jonas Daniël Meijerplein playground, Amsterdam. Video still, 29 May 2025. Video by the author.



Use of Aldo van Eyck's climbing domes at the Vondelpark playground, near De Vondeltuin, Amsterdam. Video still, 18 April 2025. Video by the author.



Use of the concrete stepping stones at the Bertelmanplein playground, Amsterdam, designed by Aldo van Eyck in 1947. Video still, 18 April 2025. Video by the author.



Use of the sandpits at the Vondeltuin playground, Vondelpark, Amsterdam. Video still, 18 April 2025.
Video by the author.



# 8. Francis De Smedt (Francis Alÿs)
## *Progetto Palmanova. Il ritorno degli animali*

PROGETTO PALMANOVA
IL RITORNO DEGLI ANIMALI

relatore. Prof. F. Nani VALLE
studente: Francis de SMEDT (mat. 209204)

intro

"Que reste-t'il des défilés de cerfs, d'éléphants, de bubales, d'autruches, de chameaux, de brebis d'Ethiopie, de cerfs blancs des indes, de leopards de panthers, des onces, des lions de grande tailles, d'ours blancs, de jaguards, de tapirs et de bufels, de serpents de 50 coudées?
Les métropoles d'aujourd'hui peuvent-elles oublier le panthers noires et les indiens métropolitains?"
Clara Mantica "L'imaginaire des cites"

BIBLIOGRAFIA

Homo Necans, BURCKERT
Dei e eroi della Grecia, KERENYI
L'animalité, saggi di R. BARTHES
Rationalité et cynisme, C. MILLET, G. BATTAILLE
Le rêve et la réalité, ANNE CAUQUELIN
Le geste et laparole, A. LERDI-GOURHAN
La mémoire et les rythmes,
L'idea di città, JOSEPH RYKWERT
Le crû et le cuit, CLAUDE LEVI STRAUSS
Tristes Tropiques
Anthropologie struturale
Il dispositivo di Foucault, M. TAFURI, F. RELLA, G. TEYSSOT, M. CACCIARI

Villes paniques, ed TRAVERSE
Les bêtes,
Saper vedere l'urbanistica, B. ZEVI
Architettura e Natura, W. OESCHSLIN
Architettura e matematica
The image of the city, K. LYNCH
Le lien entre mythe aufklärung, ADORNO, HORKEIMER
Utopia, THOMAS MORE
La città: Utopia e realtà, FRANCOIS CHOAY
Fiabe Africane, PAUL RADIN
Terragni e il Danteum, THOMAS L. SCHUMACHEN
La fortezza veneziana di Palma la Nuova, PIETRO MARCHESI

struttura

PARTE I - ANALISI TEORICA

CAPITOLO I. Analisi del sito di progettazione
CAPITOLO II. L'imprevidenza della nostalgia
CAPITOLO III. Il legame tra la favola e la ratio (secondo Adorno)

PARTE II IL PROGETTO PALMANOVA
LA FAVOLA
↓
Stories only exist in stories
↓
LA FAVOLA NELLA FAVOLA
(la città nella città)

PALMANOVA: "città ideale" del sedicesimo secolo
1. I fatti...

A) Il fallimento urbanistico: il compromesso tra la tendenza militare (SARVOGNANO) e la tendenza civile (BARBARO) e le sue conseguenze sullo sviluppo della città.
B) il fallimento socioeconomico

2. Analisi della filosofia di progettazione nel contesto scientifico rinascimentale

A) il disegno "ex nihil" della città e il ruolo della prospettiva
B) L'Appartenenza dell'Architettura alla matematica e il distacco risultante tra realtà quotidiana e l'architettura del rinascimento
C) La coscienza del luogo: analisi del percorso sequenziale (secondo Kevin Lynch)
D) il simbolismo della pianta radiale

## L'IMPREVIDENZA DELLA NOSTALGIA

Lo sfalsamento nascente tra Architettura e la realtà sensibile coincide verso la fine del '500-primo '600 con l'apparizione delle misure di igiene degli scritti utopisti e nei progetti urbanistici contemporanee. Le città ideali del rinascimento sono derattizzate e copiano la quadrettatura perfetta dell'hippodamos di Millet.
"Bisogna cacciare gli animali e i parassiti che loro trasportano" disse Thomas More. Dal '600 in poi verranno progressivamente cacciati gli animali fuori dalle mura della città.
Premetto l'ipotesi che la perdita di contatto tra Architettura e realtà quotidiana può essere simbolizzata da questa scomparsa progressiva del regno animale. Nel concetto filosofico del '600, l'animale è diventato l'incarnazione dell'inintelligibile, il simbolo dell'indecifrabile.
Dalle società primitive fino al tardo medioevo era comunemente ammessa un'esitazione metafisica tra animalità e umanità. Secondo Platone l'uomo si distingue dagli animali solo tramite la sua rappresentazione, non essendo l'animalità che un tipo particolare di corporeità.
Nel '600 il filosofo Descartes afferma la scissione assoluta tra uomo e animale: dietro l'olocausto degli animali si profila la confessione di un principio di oggettività della quale la scienza non è mai sicura.

Bisogna far dire agli animali che loro non ci appartengono, che la bestialità, la selvatichezza con tutto ciò che loro implicano di inintelligibile, di stranezza radicale non esiste per la ragione. "Bisogna uccidere nelle bestie la bestialità e il suo principio di incertezza".
Tornando a Palmanova, "città ideale" del Rinascimento, si potrebbe dire che il malessere della città è così inerente il suo processo di concezione, così strettamente legato alla sua essenza urbanistica che siamo ben aldilà di un semplice "caso di architettura". L'architettura stessa sarebbe in qualche modo "impotente" in confronto al suo male: sia la banalità e l'angoscia generata da un eccesso di ordine.
Tuttavia vorrei approfittare del fallimento di Palmanova per mettere in scena una breve allegoria nella quale gli attori principali saranno gli animali. Nello stesso modo in cui Peter Eisenman utilizza il sistema di rappresentazione come strumento di analisi dell'architettura post rinascimentale verso la produzione di un oggetto architettonico "ironico", vorrei introdurre gli animali come testimoni muti di una evocazione melanconica, una succinta narrazione nostalgica. All'ambiente di fallimento della Ratio di Palmanova, vorrei opporre un microcosmo favoloso, un "Mausoleo all'animalità decaduta", all'innocenza persa, punto nero "cauchemardesque" in seno all'orgogliosa città che ridicolizza i giusti ordinamenti allineati e riallineati sul nome del re, dello stato, della Religione...

"Perché gli esseri sono tra di loro debitori della pena e della riparazione delle loro ingiustizie secondo l'ordine del tempo."
precetto di Anaximandre.

p3
disegno

p4

LA FAVOLA

nei tempi remoti gli animali vivevano nella società degli uomini. Uomini e animali stavano nel mondo come acqua nell'acqua. Gli dei che dimoravano sui nomi e i luoghi scendevano spesso a visitarli e mandavano i loro figli a fecondare gli uomini. Però, durante una notte senza luna, gli uomini si recarono nella foresta e tagliarono dei pali più alti della giraffa e più robusti del bufalo. Tornati in pianura all'alba, piantarono un tronco gigante in mezzo al nulla e lo modellarono a loro immagine. Dopo averci legato una liana tracciarono una linea per separare l'interno dall'esterno, il rombo delle ruote dall'urlo dei lupi. Ci piantarono i pali e, avendo cacciato gli animali, ci allinearono case e strade. La felicità del circolo mise fine alla felicità tutta verticale degli dei che godono della distanza presa rispetto alla terra. Gli uomini costruirono una piramide umana per unire il cielo e la terra come la pioggia unisce il cielo e la terra. Per punirli di questo sacrilegio, il serpente multicolore (arcobaleno) gettò lo scompiglio tra gli uomini e gli dei che dimorano sui nomi e i luoghi mandarono gli animali banditi disturba l'ordine che banalizza il territorio.
Dalle foreste uscirono i cervi, i lupi, i tapiri, e i bufali.
Dalle acque emersero i coccodrilli e gli ippopotami.
Dalle montagne discesero gli orsi, le tigri e i serpenti.
Dalle pianure arrivarono i giaguari, gli elefanti e i bufali.

p5

immagine "gli animali irruppero nella città"

p6
Gli animali irruppero nella città,
si diffusero nelle strade.
Nel seno della città scavarono la fossa,
dissotterrarono il Mausoleo dell'animalità decaduta.
Ma gli animali saranno sempre sedotti in folla da un flautista che li condurrà al di là dei muri della città per annegarli.
Però le strade si ricordano di un attimo d'innocenza e forse qualsiasi città che ha avuto una visione della verità conserva una possibilità di memoria...?

p7
STORIES ONLY EXIST IN STORIES
...for as it was necessary for the hightly rational-programatic societies of the XVI century to create utopie in order to survive, it would appear that we of our time must create fables for our times…

p8
LA FAVOLA NELLA FAVOLA
"Nel moto indiano dell'origine del veleno la sostanza vegetale, l'intervallo tra umanità e animalità si trova ridotto al minimo. Per raggiungere il veleno i miti devono attraversare una specie di gola ("dèfilé") la cui strettezza avvicina singolarmente i confini di Natura e Cultura, di umanità e animalità. Tra umanità e animalità il veleno opera una specie di intrusione (effimera) della Natura della Cultura."(mito Bororo d'Amazonia centrale)
La finalità mitica cercherà di minimizzare all'estremo l'intervallo per ritrovare la trasparenza dell'uomo nel suo rapporto con il mondo. La favola è una profonda illusione sulla natura irreversibile del tempo. Simile ad una melodia lo spazio esistenziale della favola annulla lo spazio vissuto e crea un luogo altro-utopico. Fuori dal tempo lineare che costringe il

presente a scomparire senza ritorno, la favola possiede questo tratto che più di tutti l'imparentela al paradiso: la perennità. Una tale proprietà cancella una qualsiasi possibile identificazione temporale o culturale nel microcosmo della favola. E anche se si obbietta che si tratta solamente di un'illusione, la ragione stessa del processo è di intrattenere quest'illusione.

p9
A partire da alcuni spunti- poi largamente superati-del mito "dell'origine del veleno" si è costruita l'immagine melodica di un mondo sepolto, fossile di una società ormai scomparsa. L'oro dei suoi affreschi si è lentamente sgretolato, il luogo di luce si è sprofondato sotto la terra e la notte ha invaso il labirinto delle sue sale, oggi vuote e buie, probabili reminiscenze di luoghi di sacrificio e di altri "locus" dedicati a templi sconosciuti. Entrando nella favola si abbandona l'universo diurno degli uomini per affondarsi nel notturno, l'onirico l'incosciente. il mausoleo e il microcosmo che lo circonda sono stati disegnati come architettura negativa, metafora dell'incosciente primitivo e della memoria collettiva. Gli studi elaborati a partire da questa prima intuizione sono stati concepiti come paesaggi mentali, ora tentando collegamenti con altri miti, ora come prodotti di puri desideri-o fantasie- che sono stati espressi.
Le diverse tavole che compongono lo spazio itinerante della favola, più che delle associazioni libere, sono l'articolazione di una espressività secondo una progressione diaframmatica Diurno-Notturno-Diurno.

p10
tavola 1 "La piccola sorella di BABELE"
Un disegno di WHITE (1593) relativo ad una cerimonia indiana nella colonia inglese chiamata "Colonia perduta".

Gli indiani sono raffigurati con le braccia alzate, le mani giunte nell'atto di danzare. tre pali lignei posti in cerchio; le sommità dei pali, più larghe delle basi, sono scolpite in forma di teste umane. Qui il rapporto tra la colonna e il corpo umano è evidente: i corpi dei danzatori in movimento diventano architettonici e i pali lignei sono corpi immobili.

p11
Tavola II
"La caduta"
"L'uomo è un angelo decaduto.
L'animale è un uomo caduto"
Platone

p12
Tavola III
"L'itinerario tortuosamente intrigato"

"(Il sacrificio) è una dimensione circondata da barbarie che però devono essere infrante secondo un itinerario complesso, tortuosamente intricato, fissato. Per chi prende parte, l'irreversibile processo diventa un'esperienza che lascia l0impronta dell'emozione..."
"Homo necans"
W. Burkert

p13
Tavola IV. "Il Mausoleo

"Sul carro ci sono rami di mirto e corone, bricchi d'or d'oro e mira. Al centro è eretto un altare, il sangue scorre sul rogo."
Plutarco, descrizione del luogo di sacrificio

"La sonorità potente è astratta dalla forza materiale"
Kandinsky

p.14
Tavola V. "L'acqua e la montagna"

"Per ciò che riguarda la montagna:
Il silenzio che la montagna racchiude interiormente
L'immensità che la montagna rivela nel suo chaos massiccio
La saggezza che la montagna rivela nel suo vuoto animale

Per ciò che riguarda l'acqua:
tramite la sua costanza essa riporta immancabilmente il suo corso verso l'oriente.
Bisogna che la montagna si applichi all'acqua affinché si riveli lo scorrimento universale.
Bisogna che l'acqua che si applichi alla montagna affinché si riveli l'abbraccio universale"
Le parole di SHITAO

p15
TAVOLA VI.
"La desacralizzazione"
"In ogni caso all'aspetto notturno del rituale corrisponde l'aspetto diurno della desacralizzazione"
"Homo necans"
W. Burkert

p16

POST SCRIPTUM

Come l'indiano del mito, sono andato tanto lontano quanto lo permetteva la terra, e quando sono arrivato al confine del nulla ho interrogato le cose e gli esseri per ritrovare la sua delusione:

"Rimase lì in lacrime, pregando e gemendo.
Eppure non udì nessun rumore misterioso,
e non fu neppure portato via nel suo sonno al tempio degli animali magici, Per lui non sussisteva alcun dubbio: nessun potere, di nessuno, gli sarebbe mai dedicato..."