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13. Several housing units of this type will constitute a complex with schools, traffic routes, shops, workshops and offices.

14. Each programme (likewise for the offices, workshops and stores) comprises small-scale and large-scale elements; the architecture ought to emphasize these differentiations.

15. As in the case of residential zones, the other groups of buildings can be arranged in such a way that the low silhouettes help to accent the larger structures.

Let us imagine a future archaeologist discovering one of our cities. Will he think that it represents a democratic civilization or rather a human mass living in slavery?

It is therefore high time town-planning restored his identity to the anonymous man and his right to participate in the affairs of his city. It is on this sole condition that the anonymous owner will be able to regard his home as "his own".

The true architect will win the confidence of his fellows only if he respects this principle.

Josef Lehmbruck

#### **Town-planning: a Political Responsibility** (page 29-34)

The following article describes and criticizes European town-planning in general and that of Germany in particular. The author does not believe that town-planning can be the work of a "Great Architect". According to him, town-planning grows out of the marshalling of a great number of decisions, both short and long-range ones. To Lehmbruck town-planning is a political matter; he tells us: Most planners evaluate the effectiveness of their designs in a strangely optimistic manner. When we call to mind the living

conditions endured by a John Steinbeck or a James Joyce or even of a Henry Miller, it is difficult to agree to what Bakema maintains when he says that man shapes his abode and that the latter in turn exerts a moulding influence on him. It is true that man can be influenced in a bad sense (monumental squares and avenues) but has there never been a design capable of having a good influence on the spirit, on culture and on mankind in general? When Bakema criticizes housing projects of recent construction by saying that they are the expression of bondage and not of a democratic age in which each individual has his rights and desires, he seems to forget, truly, that bondage and design are two entirely different things.

The urban groupings that surrounded the edifices of the aristocracy were consummate and they were inhabited by serfs, whereas people today live in the buildings that Bakema criticizes and have been emancipated from slavery, crushing poverty and famine, serfdom having been replaced by the service contract. The right of the individual is no guarantee of beautiful design; on the contrary, every liberation entails, at its outset, chaos of form.

Kenzo Tange with Yoshikatsu Tsuboi and Uichi Inoue

#### **National Sports Arenas in Tokyo** (page 39-44)

For the Olympic Games of 1964 Kenzo Tange and Yoshikatsu Tsuboi and Uichi Inoue submitted a plan for two sports arenas. The first is the larger of the two, and is intended for swimming events and judo. There are a planned 11,112 fixed seats and 2,134 movable seats for the former events, and 11,112 fixed seats and 5,134 mov-

able seats for the latter, with the swimming pools being in this case covered over. The other arena, the smaller one, is reserved for basketball and boxing, with 3,391 fixed seats and 540 movable seats planned for basketball games, and 3,371 fixed seats and 1,980 movable seats for boxing matches.

The larger of the two arenas is based on a plan comprising two identical opposed floor decks. In this way access to the main entrances is kept on two different levels. The spectator enters the arena via the entrance located on the first floor while the participant uses the entrance located on the ground floor. There is a circular gangway feeding the spectators into the amphitheatre seats.

The roof is supported by a net construction. In its longitudinal axis two suspended cables, forming parabolas, hold up the pillars to which the net is attached. A skylight has been installed above the two main cables. It provides the whole arena with adequate natural daylight.

There is a plan to cover the net construction with sheet metal panels 4-5 mm. thick.

The second arena displays the shape of a helix. The entrance, naturally enough, was located in the open part of the structure. It has the same kind of roof as the first arena.

Emancipation involves the total acceptance of the individual freedom of others. Most planners have not yet realized this fact, still believing in their apostle's role, for which no use is made of squares and avenues; they have another idiom in which it is a question of dominants, of neighbourhoods, of spatial structures. In short, there is not only an abuse of design on the part of the dictator, but there is also a formal dictatorship on the part of the designer; both are strait-jackets intended to confine our formal conception.

The present-day town-planner is no longer a Great Man; he is neither orchestra conductor nor creator of leading ideas; nor is he the final instance. These sovereign pretensions no longer exist; they are not in keeping with the character of the society in which we live.

It will be necessary for us to mobilize public opinion, that is, the spokesmen of the people, and to convince them of the necessity of the total freedom of each individual when it comes to selecting the design of the house he is to live in.

The architect plainly will then have lost much of his prestige. Moreover, it will be necessary to counter certain defects in the law governing land tenure and other abuses.

We regard this programme as absolutely indispensable if we wish to avoid the "design monstrosities" that the town-planners are going to inflict on us. The citizen has the right to choose his urban design in keeping with the needs of his society. Architects must adapt themselves to this state of affairs.

The citizen must be convinced that any kind of violence is bad, because violence destroys what is specifically "human". Neither the architects nor the planners will elaborate the society or the city of the future; this task is incumbent on free citizens alone. It is indispensable for architects to take into account this principle and tone down their ideas of integral town-planning. To Lehmbruck's observations we should like to add the following: The city, to be sure, needs the concerted strength of all its citizens, but as Alfred Andresch rightly said, it is the individual who will have the last word, for he will have chosen what he wants. It will not be possible to convince him, it will only be possible to influence his choice.

Dieses Heft wurde von Prof. Dr.-Ing. Jürgen Joedicke  
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