

Miniature architecture as an intermediary between house and street

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TASK 02 The Mark of an Educated Mind

Learning Activity Marker

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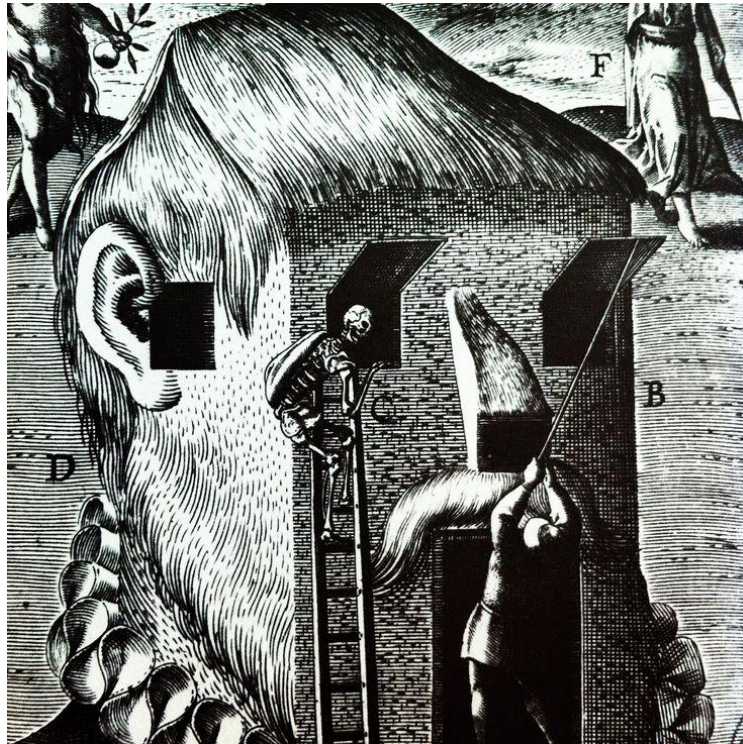
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“Make a welcome of each door/and a face of each window” Aldo van Eyck¹

According to Aldo van Eyck, “individualism sees man only in relation to himself, whilst collectivism fails to see man at all”, thus, in order to bridge this tense relation it is necessary to establish a borderline where individual and collective meet, communicate and embrace each other. This strong relation can be easily spotted on levels of house and street, inside and outside space, private and public - “...the world of the house with me inside and you outside or vice versa...two worlds clashing, no transition...”². In that case, the way of reconciling these conflicting polarities lies in the acceptance of the house façade as intermediary, transitional element, place of interchange and direct communication between inside and outside. The façade consisted of its miniature elements become a part of “in-between”, neither inside nor out, public nor private. In order to express the importance of the relation between house and street, Aldo van Eyck developed the concept of “la plus grande realite du seuil” (the greater reality of the doorstep), whose mission was to explain and soften the rigid relation between these two through deeper and theoretical analysis of phenomena of doorstep. In this way, miniature elements of the façade – walls, doors, frames, stairs, screens can be developed within their own ‘greater reality’ of intermediates between house and street. They would become a miniature engagements or moments which could be negotiated and questioned constantly. As previously mentioned in marker “Proximity as regulator of perception”, these elements play an important role in the perception of the house itself, therefore these “miniatures” and their position as in-between’s have strong impact on the relation of the house to the street. For example, greater reality of the doors can be perceived in the fact that they are something that frames your coming and going, a place made for occasion, “for an act repeated millions of times in a lifetime between the first entry and the last exit”. When it comes to windows, openings and screens, they can be presented as filters, sieves that let outside come inside and vice versa. Apart from poetical view, physical dimensions of these miniature elements, their proportions, disposition, small details in materialisation and inter-relations on

the interface of the house regulate the stance which house as a whole has towards the street, the way of inviting/enclosing.



original lemma in Latin: "Adspectus Incauti Dispendium", English translation: "Looking does harm careless person", engraving by Cornelius Galle in Jean David, Verdicus Christianus



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2. Alison Smithson, *"Team10 Primer"* Studio Vista Limited, London, Great Britain, 1968., page 96
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4. Dr Andrea Mubi Brighenti *"Urban Interstices: The Aesthetics and the Poetics of the in-between"*, Ashgate, University of Toronto, Italy, 2012.

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6. Gestalt principles of perception
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