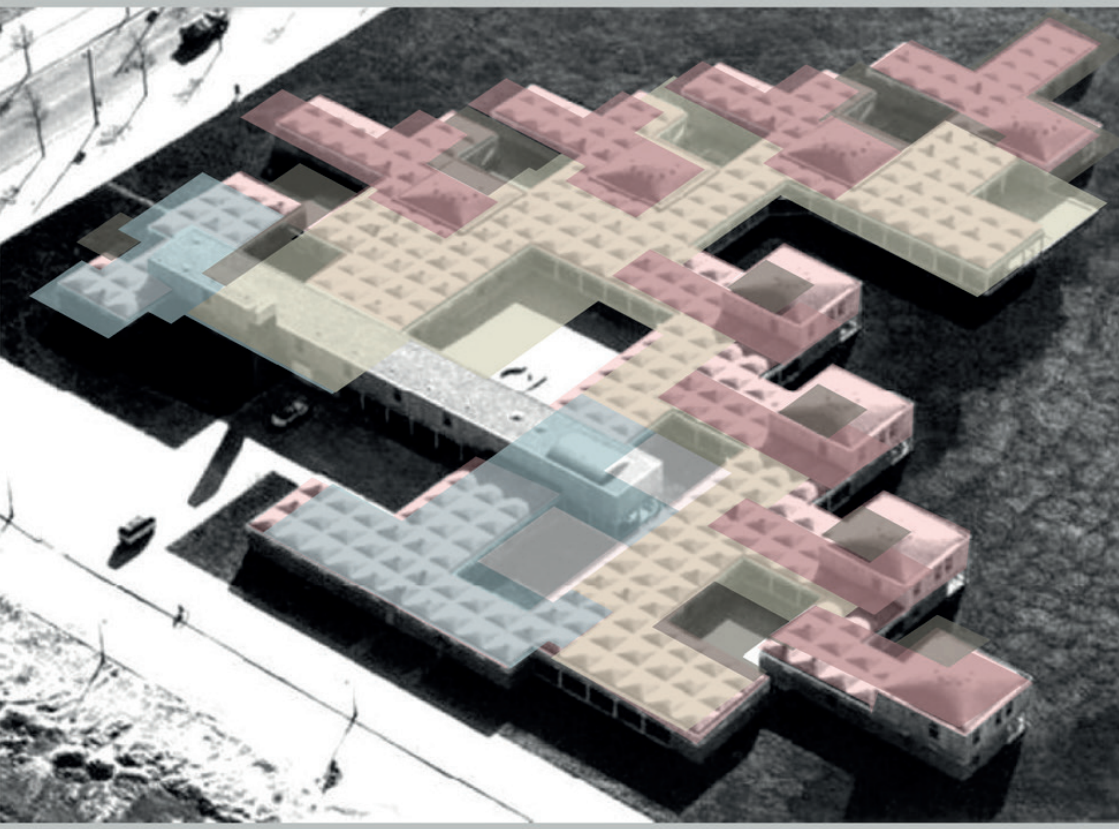
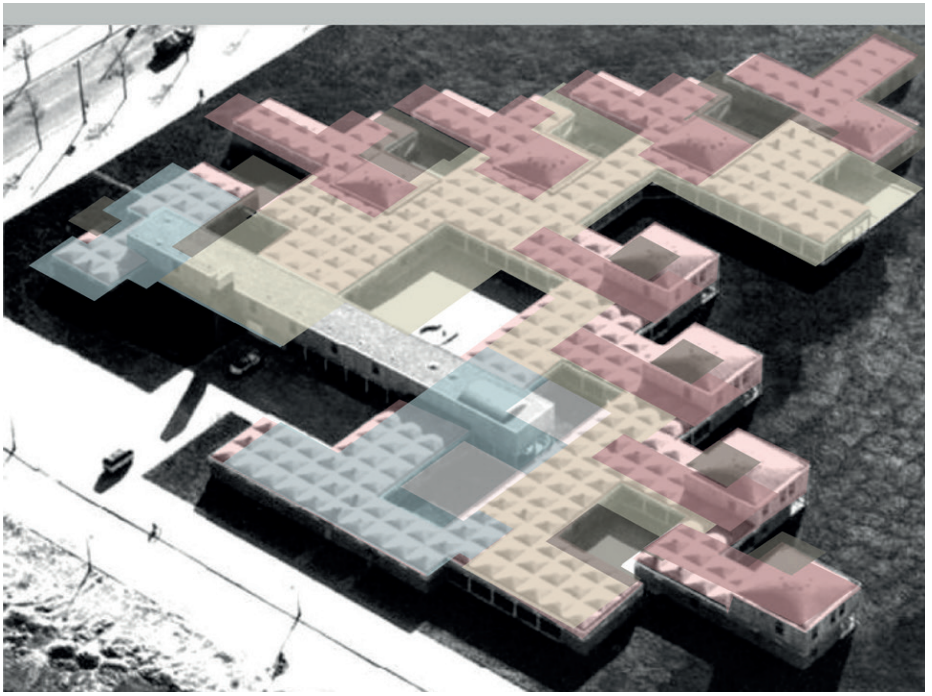
TEAM X...



...through a quote and a building

“**House** is a city, **city** is a house”

(Aldo van Eyck, 1968/ Team 10 Primer)



Amsterdam Municipal Orphanage

1960, Aldo van Eyck, 1955

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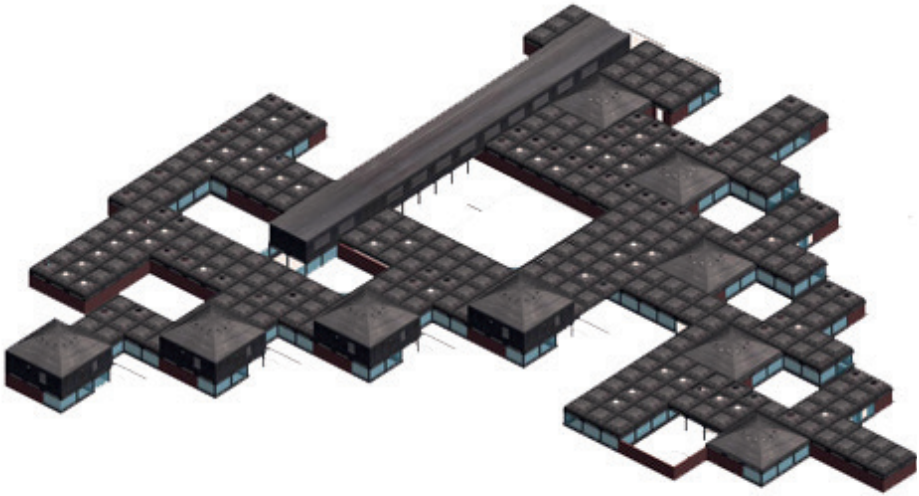
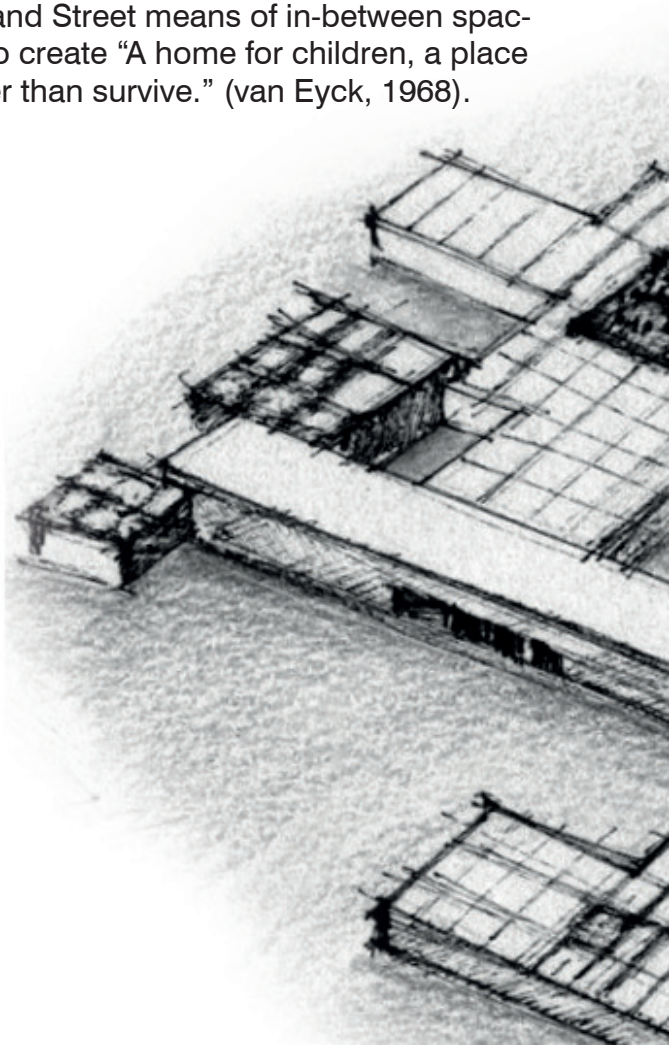
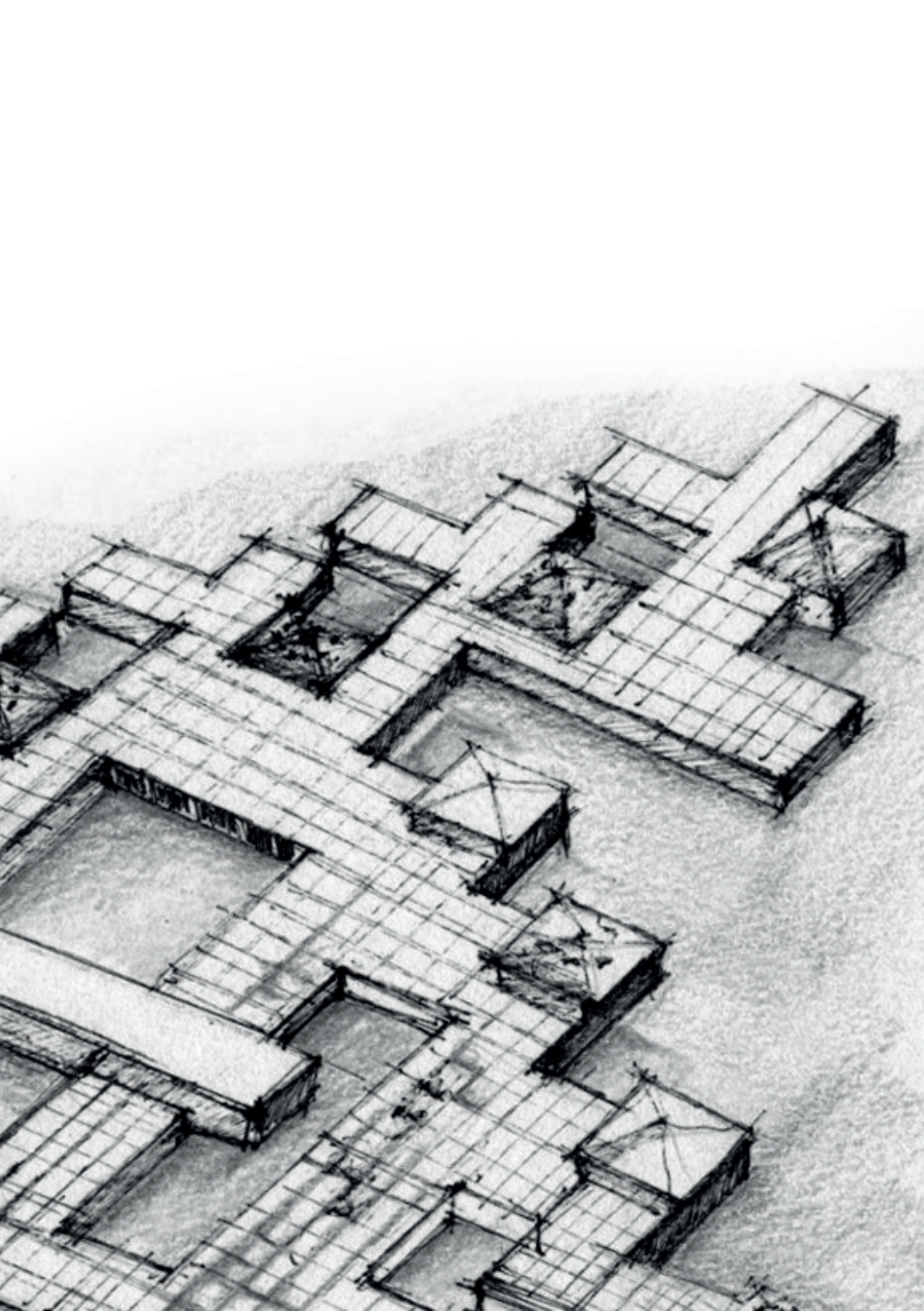


INTENTION

The purpose of this booklet is to explore Amsterdam Municipal Orphanage by Aldo van Eyck within the context of “House is a city, city is a house.” (van Eyck, 1968). In order to investigate the given building by focussing on the spatial organizations of cluster structure, works of Team 10 has been analysed. As a result of our findings, we decide van Eyck, composed cluster structure of Amsterdam Orphanage with Team 10’s vision of house, Street and city. For this reason, we chose “House is a city, city is a house” (van Eyck, 1968) as our main quotation. In general, the booklet explores how van Eyck build relation between house and Street means of in-between spaces and doorstep reality to create “A home for children, a place where they can live rather than survive.” (van Eyck, 1968).

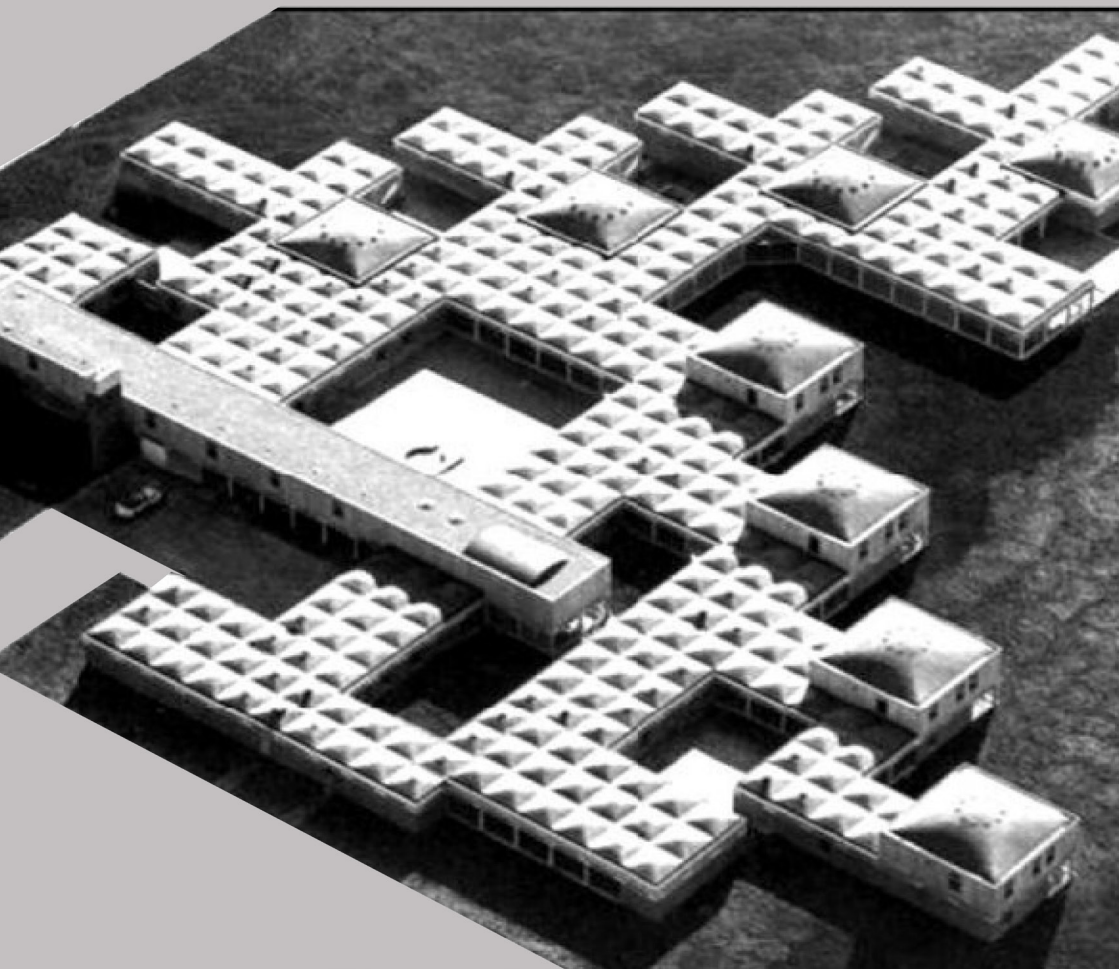




Twinphenomena
inside
spiral
presence
Past
realm
vision
places
reality
mind
Awareness
Gathering
interior
Existence
Man
Idea
TIME
inbetween
bunch
Future
Home
Dialogue

“TREE IS LEAF AND LEAF IS TREE- HOUSE IS CITY AND CITY IS HOUSE – A TREE IS A TREE BUT IT IS ALSO A HUGE LEAF – A LEAF IS A LEAF, BUT IT IS ALSO A TINY TREE – A CITY UNLESS IT IS ALSO A HUGE HOUSE A HOUSE IS A HOUSE ONLY IF IT IS ALSO A TINY CITY.” (VAN EYCK, 99)

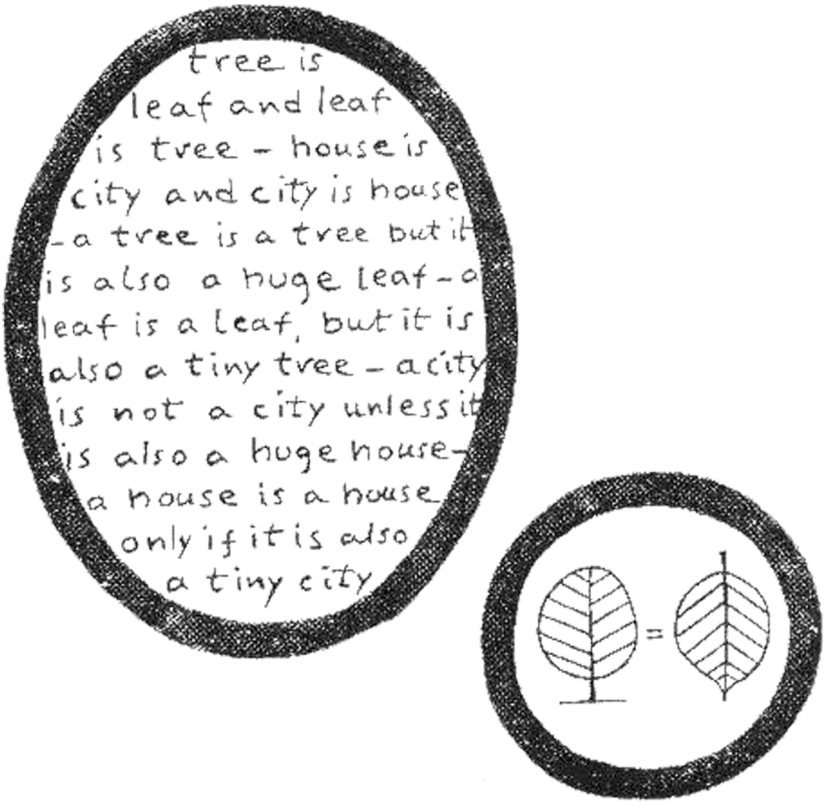
By this statement, it can be inferred that project was designed to be urban project as well as a small house or small city. Children were the target user that children actually face real world in street life and experience different space and learn what they have not seen before. Street was the main tool to enable them to experience the outside. Therefore, this street and house relation make great contribution to children life in terms of having chance to experience and perceive. So Aldo van Eyck purpose was to create this kind of environment for children that overall layout design pretended to be city and small city life created for children. It is also imitate the urban life but in a small scale for children.



MUNICIPALITY ORPHANAGE, AMSTERDAM:
IDEA OF RECIPROCITY BETWEEN HOUSE AND CITY

The Orphanage in Amsterdam, van Eyck, 1960 was a composition of architectural elements. It is formed with chain of places, the axes, diagonals, circles with the play of scales and relation between pats and whole. It suggests an architectonic order of cluster structure. Aldo van Eyck his intension of designing an orphanage as "A home for children, a place where they can live rather than survive." (van Eyck,1960). Van Eyck was mainly guided by motto of an orphanage can be a city as a home, a home for children as a small world in big a city and a big world in small houses.

The orphanage's all departments, service spaces and rooms open to a large interior street where in it children "learn fort he first time of the world outside the faily, a microcosmic world which the street games change with the seasıns and hours are reflected in the cycle of street activity." (Alison & Smithson, 1968) In terms of massing, van Eyck tried to express relationships between the part and the whole, small - larger words, and unity – diversity.



van Eyck, ST LOUIS 1962

ALDO VAN EYCKS' APPROACH:
REAL SOCIAL GROUPS & CREATION OF NON-ARBITRARY GROUPS

DEFINITIONS

FIRST SOCIAL GROUP — FAMILY

THE SHELL WHICH FITS MAN'S BACK

INWARDS TO FAMILY

HOUSE

DUALITY OF ORIENTATION + LOOSENESS OF ORGANIZATION

OUTWARDS TO SOCIETY

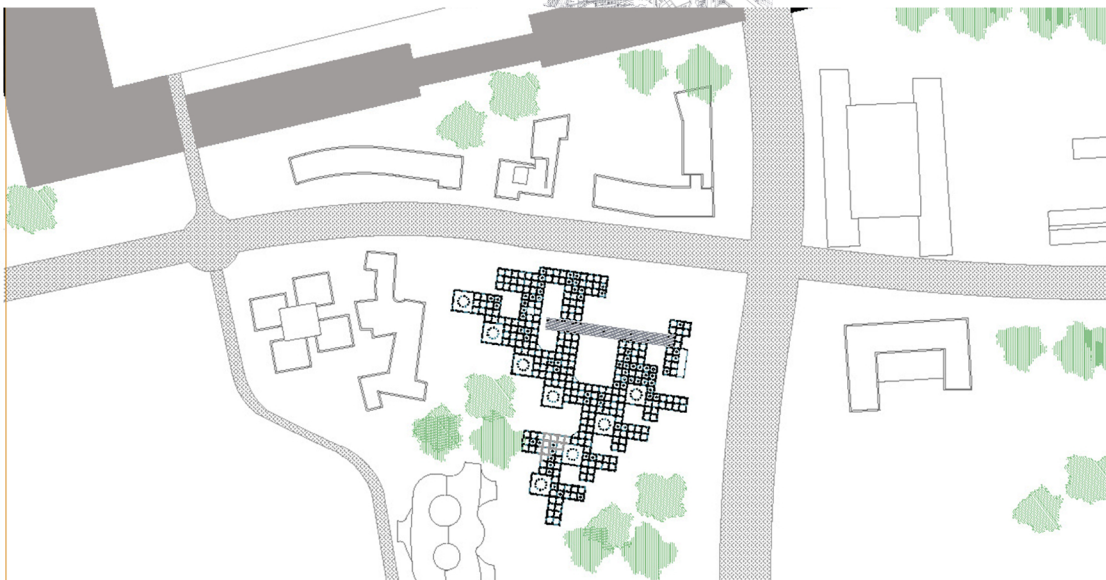
SECOND SOCIAL GROUP — STREET

BELONGING
+
ENCLOSURE
=
"IN OUR STREET"

FOURTH SOCIAL GROUP — CITY

WHERE SOCIETY'S RECIPROCALLY
INDIVIDUAL AND COLLECTIVE
URBAN REALITY FORMED

FINITE PLASTIC
REALITIES



A DOORSTEP REALITY:

La Plus Grande de Realité du Seuil

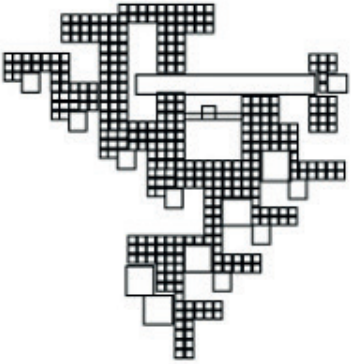
Aldo van Eyck explained and softened the rigid relation between house and street by suggesting theoretical analysis of doorstep reality in Amsterdam Orphanage. He used doorstep reality to create an in-between space through interior streets and play areas.

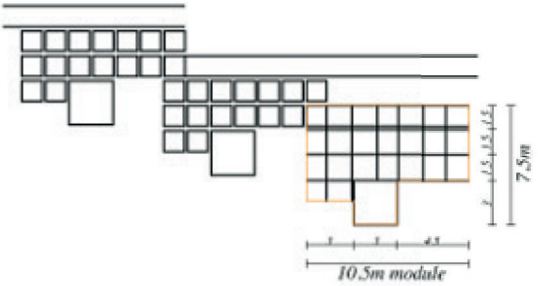
" EVERY TIME WE PASS THROUGH A DOOR LIKE THAT WE'RE SPLIT IN TWO- BUT WE DON'T TAKE NOTICE ANY MORE , AND SIMPLY WALK ON, HALVED.

(...) A DOOR IS SOMETHING THAT FRAMES YOUR COMING AND GOING, FOR IT'S A VITAL EXPERIENCE NOT ONLY FOR THOSE THAT DO SO, BUT ALSO FOR THOSE ENCOUNTERED OR LEFT BEHIND. A DOOR IS A PLACE MADE FOR AN OCCASION. A DOOR IS A PLACE MADE FOR AN ACT THAT REPEATED MILLIONS OF TIMES IN A LIFETIME BETWEEN THE FIRST ENTRY AND THE LAST EXIT."

Otterlo Meeting, van Eyck 1959

SPATIAL AND VOLUME ORGANIZATIONS



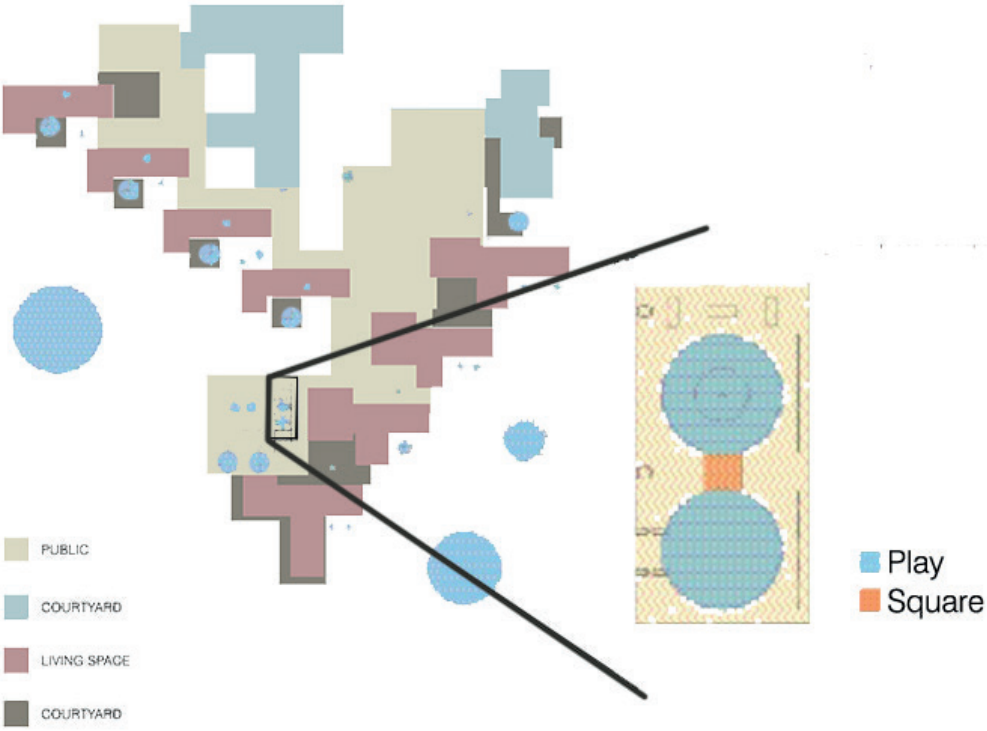


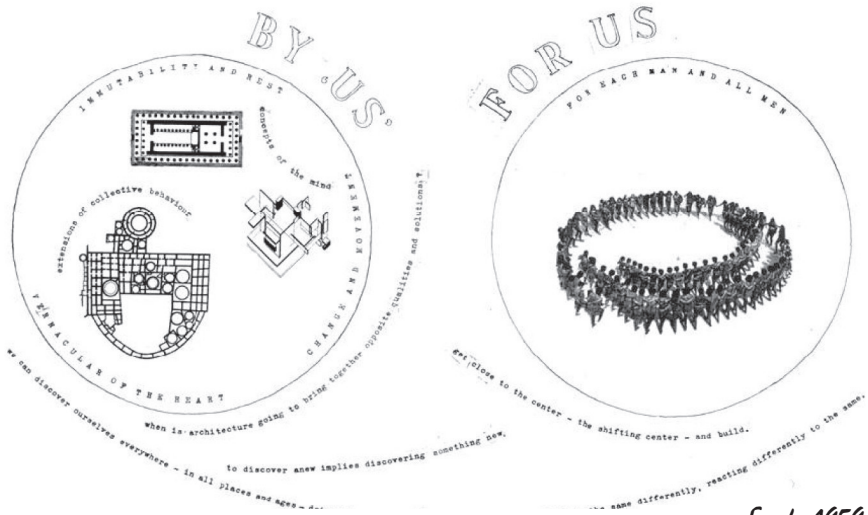
1 - CHILDREN 10-20
2 - CHILDREN 0-10
3 - ADMINISTRATIVE OFFICES
4 - DEPARTMENT HEAD
5 - UTILITIES
6 - COURTYARDS
7 - OUTDOOR PLAY AREAS
8 - MAIN KITCHEN
9 - PARTY ROOM

9
3
6
1
4
5
8
2
7

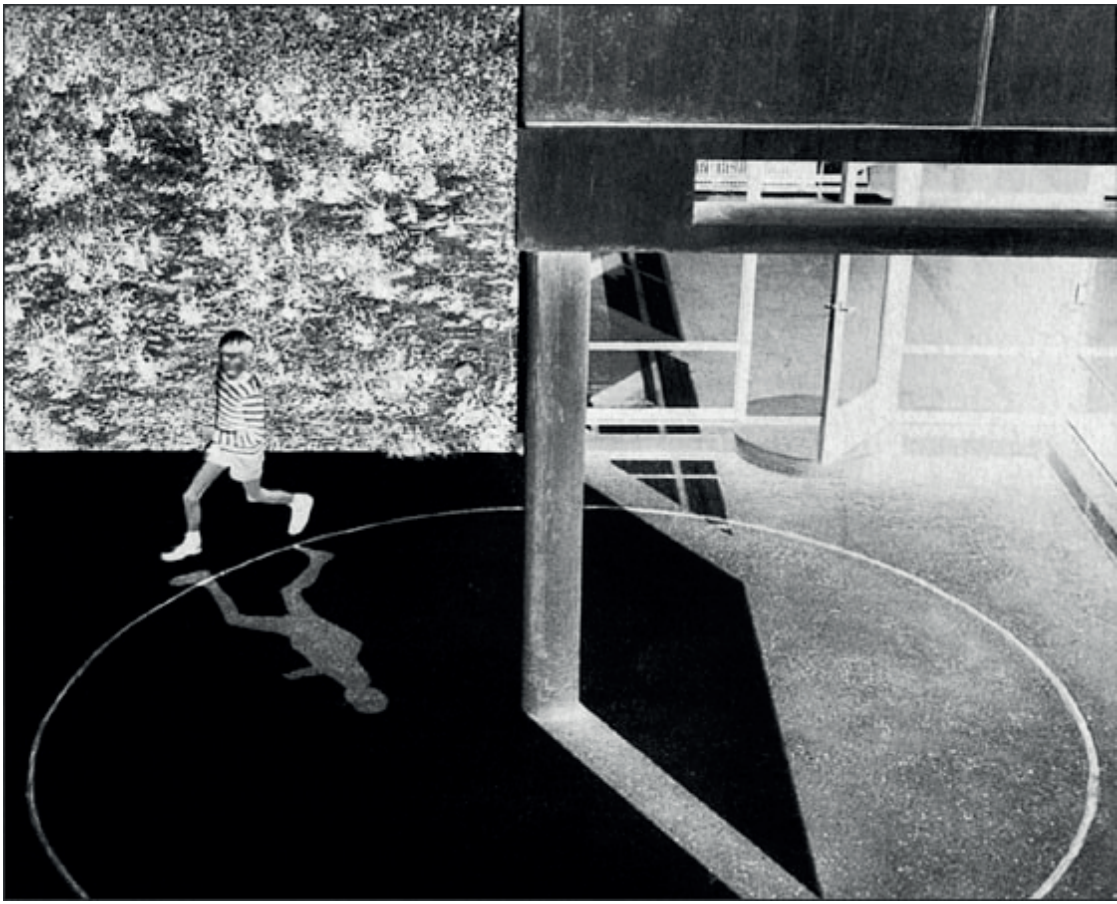
SPATIAL AND VOLUME ORGANIZATIONS

Transition spaces are articulated by means of defined in-between spaces which gives awareness of what is significant on either side. You are in one space, between two or in another but you always tend to know where you are.

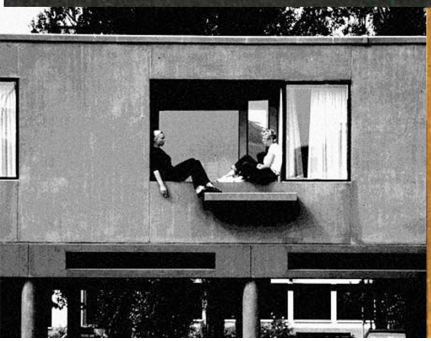




van Eyck, 1959

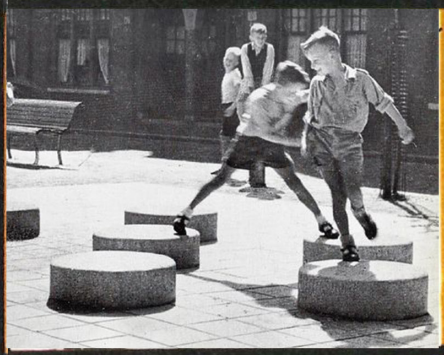


HOUSE

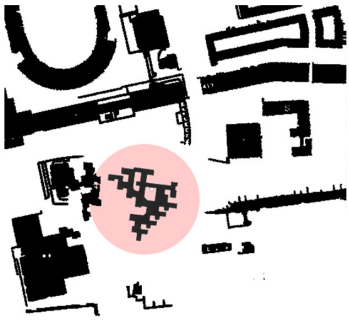


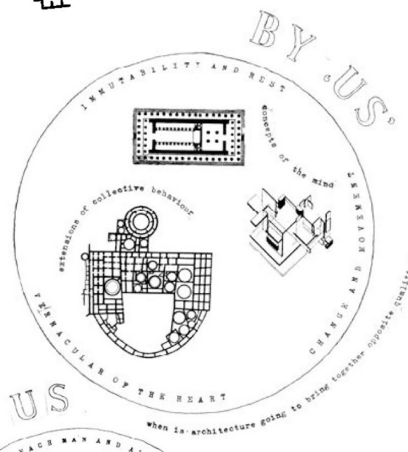
STREET

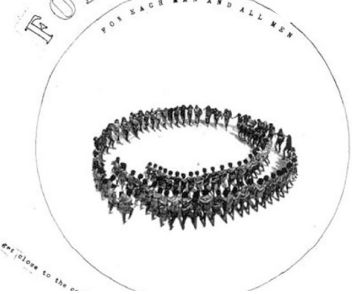
RELATIONSHIP



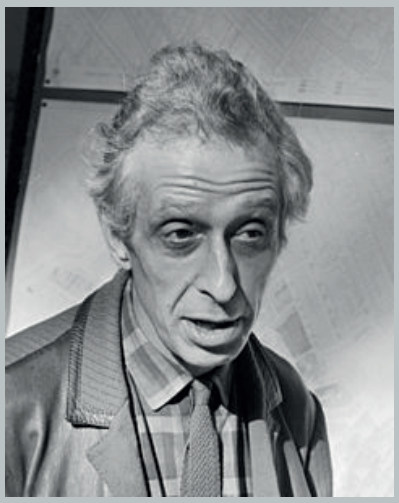
CITY







ALDO VAN EYCK



Dutch architect Aldo Van Eyck was one of core members of TEAM 10. He followed a design methodology which was focused on modern and vernacular architecture. His principles suggest a shift from space and time to place and occasion. Van Eyck intended to create a reality of doorstep, in-between realm, twin phenomena, reciprocity and relativity. Therefore, his design docused on a balance of forces to create both a home and small city. Orphanage was an opportunity for van Eyck to put his opinions into practice through his first large scale pro ject. He created a decentralized urban node with many points of interaction within the plan. Van Eyck was interested in a nonhierarchical development of cities and in the Amsterdam Orphanage he created a building with many in-between conditions to break down the hierarchy of spaces.

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Bilkent University, Faculty of Art, Design and Architecture, Department of Architecture/ Arch 465 Contemporary Architecture and Theory / Spring 2018 / Instructor: Giorgio Gasco Group 2: Jamaladdin Omarov, Müge Oktar, Rüyet Sefercioğlu- MODERNISM AFTER CIAM (TEAM X) through a Quote and a Building