

## **AN ACTION TOWARDS HUMANIZATION Doorn manifesto in a transnational perspective**

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### **Abstract**

*In 1957, Ernesto Nathan Rogers, in "Continuità o Crisi?", published in Casabella Continuità, considered history as a process, highlighting that history can be understood as being either in a condition of continuity or in a condition of crisis "accordingly as one wishes to emphasize either permanence or emergency". A year earlier, Le Corbusier in a diagram he sent to the tenth CIAM at Dubrovnik, he called attention to a turning point within the circle of the CIAM, maintaining that after 1956 its dominant approach had been characterised by a reorientation of the interest towards what he called "action towards humanisation". The paper examines whether this humanising process is part of a crisis or an evolution, on the one hand, and compares the directions that were taken regarding architecture's humanisation project within a transnational network, on the other hand. An important instance regarding this reorientation of architecture's epistemology was the First International Conference on Proportion in the Arts at the IX Triennale di Milano in 1951, where Le Corbusier presented his Modulor and Sigfried Giedion, Matila Ghyka, Pier Luigi Nervi, Andreas Speiser and Bruno Zevi intervened among others. The debates that took place during this conference epitomise the attraction of architecture's dominant discourse to humanisation ideals. In a different context, the Doorn manifesto (1954), signed by the architects Peter Smithson, John Voelcker, Jaap Bakema, Aldo van Eyck and Daniel van Ginkel and the economist Hans Hovens-Greve and embraced by the younger generation, is interpreted as a climax of this generalised tendency to "humanise" architectural discourse and to overcome the rejection of the rigidness of the modernist ideals. This paper presents how the debates regarding the Doorn manifesto evolved in the pages of the following journals: The Architectural Review, Architectural Design, Casabella Continuità, Arquitectura, L'Architecture d'aujourd'hui and Forum. An aspect that is closely investigated is that of which epistemological tools coming from other disciplines - philosophy, sociology, anthropology and so on - are more dominant in each of these architectural journals. The fact that each of these journals is closely connected to a specific national context - U.K., Italy, Portugal, France and Holland respectively - offers the opportunity to discern to what disciplines architecture was attracted within these different contexts during its effort to "humanise" its discourse and conceptual tools.*

**Keywords:** humanisation, transnational perspective, generation, continuità, Doorstep

## **Post-war humanism in a transnational perspective**

Despite the intensity of the debates during the late 1950s such as those between Reyner Banham and Ernesto Nathan Rogers in the pages of *The Architectural Review* and *Casabella Continuità* or the critique of BBPR's Torre Velasca by Peter Smithson and Jaap Bakema at the 1959 CIAM conference in Otterlo, there are certain common denominators characterising the rejection of the rigidity of the modernist ideals in different national contexts. Their affinities are related to the socioeconomic conditions of the post-war context and the reconceptualization of the relationship between architecture and urban planning. Within such a context, the conflicts between the protagonist figures representing different national contexts became an engine of regeneration of architecture's scope, revitalizing the architects' role in the transformation of post-war societies. These debates not only are of great importance for understanding the shift between the CIAM and the post-CIAM philosophy, but also shaped the ideals and vision that dominated the architectural scene of the 1960s and 1970s. A common preoccupation was the concern about the humanist aspect of architecture. As Ákos Moravánszky remarks, '*[h]umanism as a program that places the human being in the center of the universe was embraced by all sides during the Second World War and in the years of reconstruction*'. Moravánszky also underscores that humanism '*[i]n the postwar years [...] provided an ideal common ground for liberal and socialist positions*' (2016: 23).

The cross-fertilization between *The Architectural Review*, *Architectural Design*, *Casabella Continuità*, *Arquitectura*, *L'Architecture d'aujourd'hui* and *Forum* can inform our comprehension of the exchanges and cultural transfers regarding architecture between the UK, Italy, Portugal, France and Holland. All the above-mentioned architecture journals contributed to the dissemination of Team 10's concerns. Of great significance regarding the reception of Team 10 in France is the special issue of *L'Architecture d'Aujourd'hui* in 1975 devoted to Team 10 and titled 'Team 10 + 20'. The journal *Arquitectura* was one of the most significant architecture journals in Portugal in the 1950s. Important for understanding the exchanges between Portugal and Italy is Nuno Portas, who was among its main contributors. His article entitled "Literatura arquitectónica I: L'Architettura,

cronache e storia" was published in *Arquitectura* in 1957, while "A responsabilidade de uma novíssima geração no Movimento Moderno em Portugal" ["The responsibility of a brand new generation in the Modern Movement in Portugal"] appeared in the same journal two years later, in 1959. The former is useful for grasping the cross-fertilization between Portugal and Italy in general, and the Portuguese journal *Arquitectura* and the Italian journal *L'architettura: Cronache e storia*, founded in 1955 by Bruno Zevi in Rome, more specifically, while the latter is important for understanding how the generational shift and the inauguration of the 3<sup>rd</sup> series of *Arquitectura* contributed to the reorientation of ideas regarding architecture in Portugal. The issue 57/58 of the journal *Arquitectura*, published in winter 1957, was the first issue of the 3<sup>rd</sup> series of the journal and represents a turning point since it is linked to a new generation within the Portuguese context, which was more open to European debates than the previous series of the same journal.

The post-war context in Portugal was characterized by an intention to reinvent the connection between the architects and the social, economic and political setting within which their practice was inscribed. This reinvention of the architects' role within society was related to the intensification of multidisciplinary approaches and the opening of architecture toward social sciences, geography, economics, anthropology and so on. The intensification of multidisciplinary in architectural discourse and the critique of the principles of the Athens Charter were two central characteristics of this attempt to strengthen the articulations between architecture and its social, economic and political context. Regarding the sharpening of the multidisciplinary facet of architectural discourse, Portuguese architect Pedro Vieira de Almeida's approach is worth noting, while the relationship of the Portuguese architect Amâncio Guedes, a.k.a. Pancho Guedes, with Team 10 should not be underestimated. The latter, who was dean of the Department of Architecture at the University of the Witwatersrand, and a professor at the Faculty of Architecture of the University of Lisbon and the Architectural Association in London, perceived architecture as an open-ended discipline. Guedes had studied at the Escolas das Belas Artes in Porto. Since 1962, when he was invited by the Smithsons to attend the meeting at Royaumont, he participated regularly in the Team 10 meetings.

As Jaap Bakema notes, the Dutch group of CIAM consisted of two groups: "Opbouw", which was related to Rotterdam, and "De 8", which was linked to Amsterdam. Of great significance for the dissemination of the ideas of Team 10 in Holland is the Dutch journal *Forum*. In 1959, it initiated a new series of which the first issue was devoted to the thematic 'The story of another idea'. This issue was distributed to the architects that attended the 1959 CIAM meeting in Otterlo, where Aldo van Eyck, Alison and Peter Smithson and Jaap Bakema announced the death of the CIAM. As Pedro Baía underscores, in his article entitled "Appropriating Modernism: From the Reception of Team 10 in Portuguese Architectural Culture to the SAAL Programme (1959-74)" (2011: 50), this issue of *Forum* represents a turning point. A statement signed by Alison and Peter Smithson that was published in the 7<sup>th</sup> issue of *Forum* in 1959 was later included in the British journal *Architectural Design*, where the death of the CIAM was also announced (Smithson, 1960).

Among the episodes that are vital for understanding what was at stake in the post-war Italian context are the foundation of the Associazione per l'architettura organica (APAO) by Pier Luigi Nervi and Bruno Zevi in 1945 and the approach developed by Ernesto Nathan Rogers in *Casabella Continuità* during the post-war years. An important instance regarding this reorientation of architecture's epistemology during the post-war years in Italy and the embracement of humanism under the label "New Humanism" was the "primo convegno internazionale sulle proporzioni nelle arti" ("First International Conference on Proportion in the Arts") organised in 1951 in the framework of the ninth Triennale di Milano. Le Corbusier publicly presented his *Modulor*. Sigfried Giedion, Matila Ghyka, Pier Luigi Nervi, Andreas Speiser and Bruno Zevi were among the participants who attended this event, while Giulio Carlo Argan refused the invitation. The debates that took place during this conference epitomise the attraction of architecture's dominant discourse to ideals of humanisation. In conjunction with the above-mentioned conference, among the exhibitions held during that same Triennale, I could mention "Architettura. Misura dell'uomo" ("Architecture. Measure of man") and "Architettura spontanea" ("Spontaneous architecture") since both reflect the prevalent attraction to humanism. Ernesto

Nathan Rogers curated the former in collaboration with Vittorio Gregotti, Lodovico Meneghetti and Giotto Stoppino, while Giancarlo De Carlo mounted the latter.

The post-war attraction to the ideals of humanism had already been apparent in London, within the context of the Warburg Institute, where the publication of Rudolf Wittkower's *Architectural Principles in the Age of Humanism* in 1949 played a major role, but also in Italy, through the foundation of the Associazione per l'Architettura Organica (APAO) in 1944, which was driven by the conviction that modern architecture's liberation from rigid functionalism would allow humanism and democracy to serve as liberating forces within post-war Italian society. In order to grasp what was at stake in the architectural debates in Italy during the post-war years, one should bear in mind that there was a tension between the Milanese and the Roman contexts. The differentiation between the Milanese and the Roman scene is related to the contrast between Ernesto Nathan Rogers's approach and Bruno Zevi's vision respectively. Both Rogers and Zevi played an important role in the dissemination of architectural debates given that, at the time, they directed two major journals engaging in these debates, such as *Casabella Continuità* and *L'architettura: Cronache e storia* respectively. The contrast between the post-war architectural debates in Milan and in Rome can best be explained by pointing out that the former city was much more closely related to Team 10 than the latter.

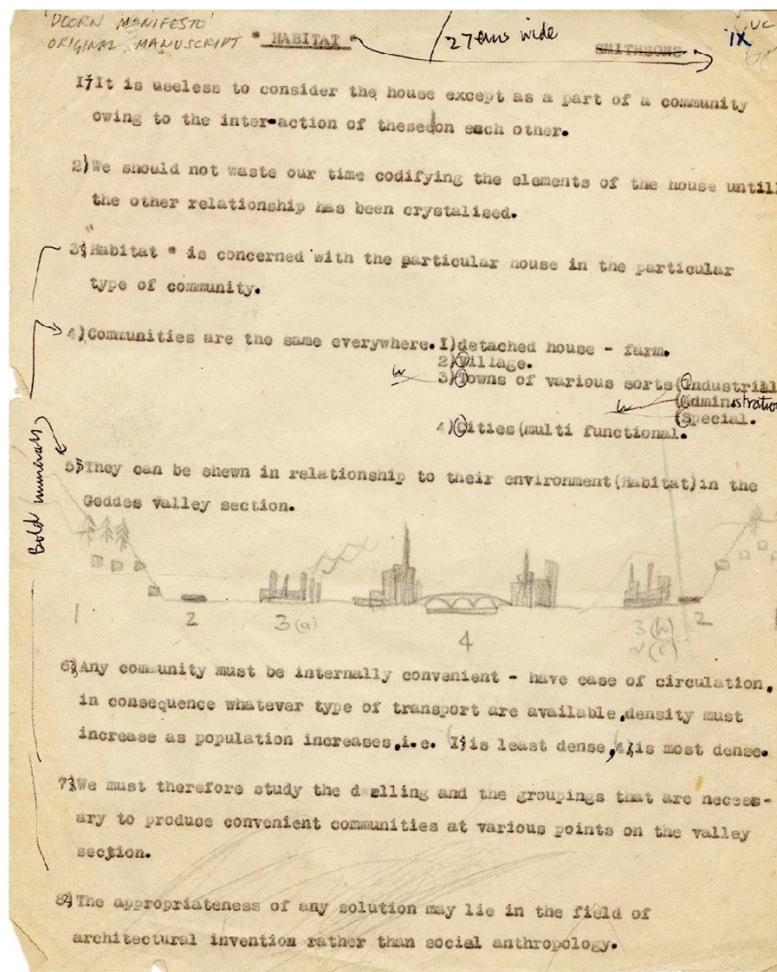
The CIAM summer schools, many of which were held in Venice, had an important impact on the Italian post-war architectural debates. The Italians who took part in the CIAM of 1953, held in Aix-en-Provence on the theme "The Charter of Habitat", were: Franco Albini, Ludovico B. Belgioioso, Luigi Cosenza, Ignazio Gardella, Ernesto N. Rogers, Giovanni Romano, Giuseppe Samonà. Ignazio Gardella and Vico Magistretti. According to Eric Mumford '[u]ntil the end of CIAM the Italian group would remain one of the most active and productive national groups' (2002: 65). Rogers added the subtitle *Continuità* to the name of the journal *Casabella* in 1953, that is to say the year of the CIAM in Aix-en-Provence. In 1957, Rogers wrote, in "Continuità o Crisi?": '*Considering history as a process, it might be said that history is always continuity or always crisis accordingly as one wishes to emphasize either permanence or emergency*' (1957: 3-4). Giancarlo De Carlo and Ernesto N. Rogers

attended the last CIAM, held in Otterlo in 1959, two years after the former had resigned from *Casabella Continuità*. De Carlo presented 'Memoria sui contenuti dell'architettura moderna' in Otterlo, while Rogers presented the Torre Velasca. Peter Smithson and Jaap Bakema criticised sharply BBPR's Torre Velasca, when it was presented at the 1959 CIAM conference in Otterlo. Peter Smithson argued that it was aesthetically and ethically wrong and '*a bad model to give because there are things that can be so easily distorted and become not only ethically wrong but aesthetically wrong*' (Smithson in Newman, 1961, p. 94-97). He described it as a model with dangerous consequences and blamed Rogers for not being aware of his position in the society.

### **The Doorn manifesto as a fruit of generational conflict**

The post-war context was characterised by the intention to "re-humanise" architecture, and the Doorn Manifesto was pivotal for this project. The rediscovery of the "human" and the intensification of interest in proportions are two aspects that should be taken into account if we wish to grasp how the scope of architecture was transformed during the post-war period. The interim meeting at Doorn, which was organized by Jaap Bakema and Sandy van Ginkel, took place in January 1954. The Doorn Manifesto or 'Statement on Habitat' (fig. 1), which is often considered to be the founding text of Team 10, was named after the city in which it was formulated and was signed in 1954 by the architects Peter Smithson, John Voelcker, Jaap Bakema, Aldo van Eyck and Sandy van Ginkel and the social economist Hans Hovens-Greve who shared '*their desire to produce towns in which vital human associations were expressed*' (Heuvel & Risselada, 2005, p. 43). The Doorn Manifesto suggested the replacement of the CIAM grid by the 'Scale of Association'. In the Doorn Manifesto, Team 10 presented their 'Scale of Association', which was a kind of re-interpretation of Patrick Geddes' Valley Section. This gesture demonstrates Team 10's intention to replace the four functions — dwelling, work, recreation and transport — of the Charter of Athens by the concept of the 'human association', on the one hand, and to incorporate within the scope of architecture reflections regarding the impact of scale on the design process, on the other hand. One can read in the draft statement for the

tenth CIAM: 'This method is intended to induce a study of human association as a first principle, and of the four functions as aspects of each total problem'<sup>1</sup>.



**Figure 1.** Team Ten, typescript of "Habitat," also known as the "Doorn Manifesto", 1954 (Source: Heuvel, D. van der, & Risselada, M. eds. (2005). *Team 10: In Search of a Utopia of the Present 1953-1981*. Rotterdam: NAI Publishers, 42. Credit: Collection Het Nieuwe Instituut/ TTEN, 9-1 (Team Ten archive)

In order to interpret the fact that any French delegate of the CIAM did not sign the Doorn Manifesto, we should retrace certain events related to the French context, which preceded the meeting in Doorn. One of them is a meeting that was held in May 1952 at Le Corbusier's office in Paris and that was organised by Sigfried

<sup>1</sup> Draft statement for the tenth CIAM with Patrick Geddes' valley Section, CIAM Congresses and Team 10 Meetings: NAI Collections and Archive, Rotterdam

Giedion in collaboration with Walter Gropius, Mary Jaqueline Tyrwhitt, Cornelis van Eesteren, André Wogenscky, Sven Markelius, Wells Coates, Godfrey Samuel, Jean-Jacques Honegger, Steiner, George Candilis, Ernesto Nathan Rogers and Bill Howell. In this meeting Le Corbusier described the attitude of the old generation as *'too rigid [...] especially on social issues'*<sup>2</sup>.

An issue that dominated the discussions during this meeting in Paris was that of the transitional status of the next congress. This should be related to the fact that the CIAM IX, that would be held a year later, in July 1953, at Aix-en-Provence, coincides with the arrival of many new members representing the younger generation, such as the Indian architect Balkrishna Vithaldas Doshi and the Finnish architect and theorist Frans Reima Pietilä among other. It was at this congress that Alison and Peter Smithson presented their Urban Re-identification Grid. Another event that was held in Paris was the interim meeting on 30 June 1954 organized by the CIAM Council and attended by Sigfried Giedion, Walter Gropius, Le Corbusier, José Lluís Sert, Jacqueline Tyrwhitt, Jaap Bakema, Aldo van Eyck, Georges Candilis, Rolf Gutmann, Bill Howell, Peter Smithson and John Voelcker. It was during this meeting that CIAM X committee (CIAX) was appointed. Three additional meetings were also held in Paris with the objective to prepare CIAM X, on 14 September 1954, 14 April 1955 and 4 July 1955 respectively. That of April 1955 was organized by Team 10 and took place at Candilis' office with the presence of Bakema, van Eyck, the Smithsons, Voelcker and Woods. As we can see in the unpublished correspondence conserved at the Fondation Le Corbusier in Paris, Ernesto Nathan Rogers wrote to André Wogenscky on 27 April 1955:

On the question of these famous "young people" I think I have always been very clear - and you will remember my frequent intervention trying to fight what I call the "youth complex" and criticizing this definition "young" that threatens to divide the CIAMs according to the date of birth and not according to the vitality of the spirit<sup>3</sup>.

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<sup>2</sup> 'Conseil CIAM', May 1952, Archives of the Fondation Le Corbusier, Paris, FLC D3-1-2-8.

<sup>3</sup> Ernesto Nathan Rogers, letter to André Wogenscky, 27 April 1955, Fondation Le Corbusier, Paris, FLC D2-8-339.

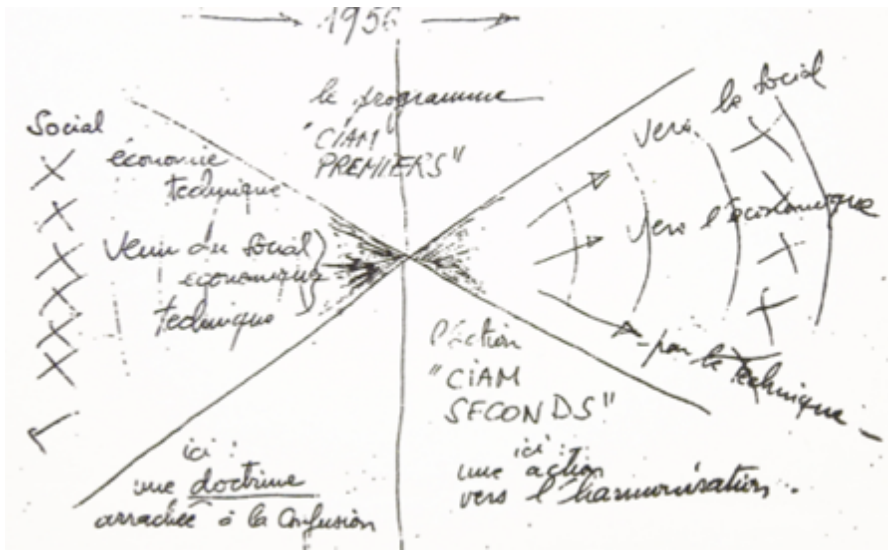
In 1956, during the opening of the CIAM X held at Dubrovnik, Sert read Le Corbusier's "Letter to CIAM 10" (fig. 2), in which the latter was declaring that the ideology of the first era of CIAM was no longer relevant. What is worth noting is his remark that the older generation of the CIAM could not understand '*the direct impact of the situation*'. More specifically, Le Corbusier wrote in this letter:

It is those who become 40 years old, born around 1916 during wars and revolutions, and those then unborn, now 25 years old, born around 1930 during the preparation of a new war and amidst a profound economic, social, and political crisis – thus finding themselves in the heart of the present period the only ones capable of feeling actual problems, personally, profoundly, the goals to follow, the means to reach them, the pathetic urgency of the present situation. They are in the know. Their predecessors no longer are, they are out, they are no longer subject to the direct impact of the situation. (Le Corbusier cited in Frampton, 1992, p. 271-72)

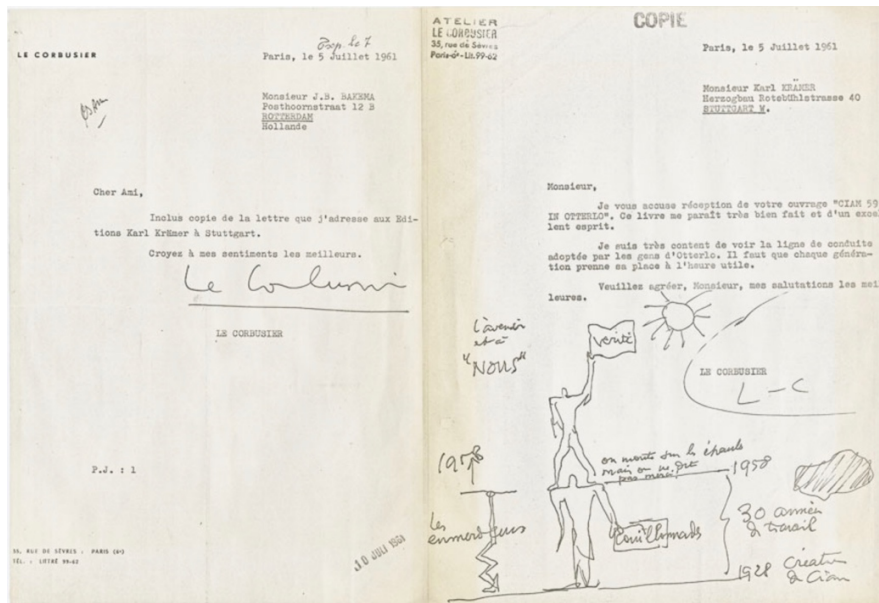
In the same letter he also invited the members of the CIAM to '*continue to thrive with creative passion and idealism*'<sup>4</sup>. Five years later, after the meeting at Otterlo, Le Corbusier also wrote in a letter he addressed to Karl Kramer in 1961 regarding the book *CIAM '59 in Otterlo: 'Every generation must take its place at the right time*' (fig. 3). This letter was accompanied by a sketch illustrating the emergence of Team 10 out of CIAM, which showed Team 10 on the shoulders of CIAM. Of great significance for understanding how the generational conflict is linked to the emergence of the Team 10 out of the CIAM is the fact that the CIAM X was structured around two groups representing the two conflicting generations. As Nicholas Bullock notes, in *Building the Post-war World: Modern Architecture and Reconstruction in Britain*, the group representing the older generation focused on '*the work of CIAM since its foundation in the form of a charter similar to the Athens Charter*', while the group representing the younger generation tried '*to extend the work of CIAM to include the latest thinking*' (Bullock, 2002, p. 144).

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<sup>4</sup> Le Corbusier's message addressed to the 10th CIAM, 23 July 1956, Fondation Le Corbusier, Paris, FLC D3-7-121-127.



**Figure 2.** Le Corbusier, Message to the tenth CIAM at Dubrovnik: "Crisis or Evolution?", 23 July 1956 (Credit: gta/ETH 42-HRM-X-17)



**Figure 3.** The letter that Le Corbusier wrote to Karl Kramer in 1961 regarding the book *CIAM '59 in Otterlo* (Credit: Collection Het Nieuwe Instituut/ BAKE, g83-2 (Bakema archive))

## **The CIAM X and distrust in the concept of the 'new'**

One of the central concerns of Team 10 was, as Alison and Peter Smithson noted in 1956, to rethink '*the basic relationships between people and life*'<sup>5</sup> (Smithsons in Heuvel & Risselada, 2005, p. 50). A concept that they employed was that of doorstep. As the Smithsons emphasized in a draft written that same year containing instructions to the different groups who would take part in the CIAM X meeting, Team 10 started their '*thinking at the bottom with the primer contact at the Doorstep between man and men*' (ibid.) Of great interest for understanding the epistemological shift linked to the dissolution of CIAM and the emergence of Team 10, is Jaap Bakema's distrust in the concept of the 'new'. Characteristically, he noted, in a draft written on 7 February 1956, during the preparations for CIAM X: '*New*' was too much a slogan developed in times of specialization [...] In our days "new" will be more the result of integration of existing possibilities<sup>6</sup> (ibid., 45). This concern of Bakema's about the osmosis between the existing and the new brings to mind Van Eyck's talk at the CIAM X, entitled "Is Architecture Going to Reconcile Basic Values?", where he emphasized the issue of morality as well as the need '*to gather the old into the new*' through the rediscovery of '*the archaic principles of human nature*' (Eyck in Newman, 1961, p. 28-29).

The goal of the CIAM X, held in Dubrovnik between 19 and 25 July 1956, was to challenge the assumptions of the Charter of Habitat (fig. 4). During this meeting, which neither Le Corbusier nor Walter Gropius attended, the younger generation consisting of Aldo van Eyck, Jacob Bakema, Georges Candilis, Shadrach Woods, and Alison and Peter Smithson established a new agenda for mass housing, "Habitat for the Greater Number". It was at this CIAM meeting that the Smithsons presented their "Fold Houses". A number of meetings preceding the CIAM X were held in London, Doorn, Paris, La Sarraz, and Padua. The main question that was raised during these meetings was how to challenge the Charter of Habitat. The

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<sup>5</sup> Alison and Peter Smithson, Draft Framework 4, 1956, concept document for CIAM X. In Heuvel, D. van der, & Risselada, M. eds. (2005). *Team 10: In Search of a Utopia of the Present 1953-1981*. Rotterdam: NAI Publishers.

<sup>6</sup> Jaap Bakema, Response to the Draft Framework 2 drawn up in preparation for CIAM X, letter, dated 7 February 1956.

debates that were developed reflect not only the conflicts and disagreements between the older and younger generation, but also the contrast between the different national subgroups. Eric Mumford has characterized the CIAM X as the end of CIAM for its national groups and most of its members, while Francis Strauven has highlighted the fact that '*[t]he suicide and resurrection that were decided upon in Dubrovnik had a devastating effect on the national CIAM groups*' (1998: 274).

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 REPORT OF CIAM 10, DUBROVNIK, AUGUST, 1956 *11236Rp*

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*Search Jaqueline Tyrwhitt Oct. 1988.*

**Figure 4.** Jaqueline Tyrwhitt, Report of CIAM 10, Dubrovnik, August 1956 (Credit: Architectural Association Library)

Regarding the abandonment of the CIAM ideals during the CIAM X, Reyner Banham

has remarked that '[t]he sense of the end of an epoch was so strong that the Congress accepted the fact of death with comparative calm...' (Banham in Lampugnani & Bergdoll, 1986, p. 70) The identification of that moment as a turning point becomes apparent in Josep Lluís Sert's statement in the report of CIAM X where he declared: '*As for tomorrow – which begins with this year 1956 – my friends and colleagues the road is clear, but beware we are coming to a turning point!*'<sup>7</sup>. After the meeting at Otterlo, the news of the dissolution of the CIAM was disseminated through articles in the two major UK journals of the time that published architectural debates: *The Architectural Review* and *Architectural Design*. In the first page of relevant text in *Architectural Design*, one can read: '*It was therefore concluded that the name of CIAM will be used no more in relation to future activities of the participants*' (Smithson, 1960, p. 175). Alison Smithson was the guest editor of a group of 30 pages of texts, which were published in this issue under the title "Ciam Team 10". Among the contributors were John Voelcker, Aldo van Eyck, Georges Candilis, Alexis Josic and Shadrach Woods, Jaap Bakema, Louis Kahn, Kenzō Tange and Giancarlo De Carlo. In order to understand the vision of the English delegates of the CIAM one should examine the debates that were developed within the British CIAM Chapter, the MARS (Modern Architectural Research) Group, which was active between 1933 and 1957 and was involved in the preparation of the 1951 congress at Hoddesdon, which was devoted to the theme "The Heart of the City". According to John R. Gold, '[t]he younger members clearly saw MARS membership as their passport to participation in CIAM congresses, in which they were passionately interested' (Gold, 2007, p. 231).

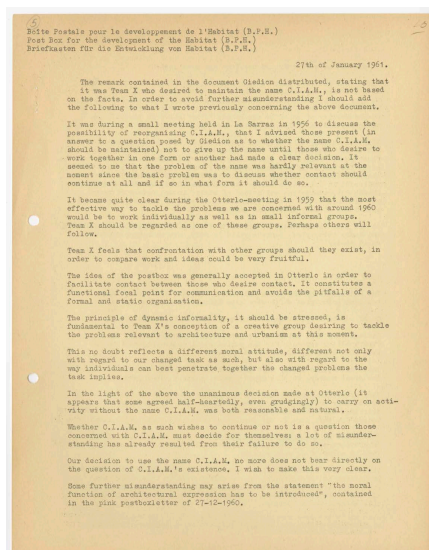
### **After the Otterlo meeting: the "Post Box for the Development of the Habitat" as an agent of dynamic informality**

Of great significance for understanding how the debates after the meeting at Otterlo in 1959 evolved are the Newsletters of the "Post Box for the Development of the Habitat" (B.P.H.), containing eighteen issues circulated between September 1959 and July 1971. These were established by Bakema, who had organized the

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<sup>7</sup> CIAM X Report, p. 5. GTA Archive. ETH Zurich.

last CIAM conference at the Kröller-Müller museum in Otterlo, in order to keep contacts on the subject of habitat alive on an international scale. They constituted a means of communication avoiding 'the pitfalls of a formal and static organisation' since it was based on the 'principle of dynamic informality'<sup>8</sup>. Bakema, who signed the Newsletters as 'Postman Bakema', was convinced that this means of communication reflected a 'different moral attitude' from that of CIAM. He insisted on the necessity to introduce 'the moral function of architectural expression' and believed that the main differentiation between the vision of CIAM and that of Team 10 concerned this aspiration to put forward the 'morality of architectural expression'. This 'Postbox' can be treated as an archive of exchanges between the various international avant-gardes during the 1960s. In the Newsletter of 27 January 1961 (fig. 5), Bakema highlighted a distinction between the 'social responsibility' and the 'morality of architectural expression'. He underscored that the former is contained in the latter, while the opposite is not true and claimed that the CIAM – even though they in certain cases, mainly during their first years, paid much attention to social responsibility – neglected the significance of the moral aspect of architecture.



**Figure 5.** Post Box for the Development of the Habitat (B.P.H.), Newsletter 27 January 1961 (Credit: Collection Het Nieuwe Instituut/ BAKE, g119-5-1 (Bakema archive))

<sup>8</sup> Newsletter 27 January 1961, Post Box for the Development of the Habitat", The collection at Het Nieuwe Instituut in Rotterdam.

Jaap Bakema's concern about the '*morality of architectural expression*' cannot be thought without bringing to mind the humanist values. Similarly, Roger's temporally driven aesthetic model and his search for continuity reflects his endeavor to embrace the social reality of the post-war era. This can also explain his close relationship with Enzo Paci's approach. Van Eyck's desire '*to gather the old into the new*' through the rediscovery of '*the archaic principles of human nature*' (Eyck in Newman, 1961, p. 28-29) is also an expression of this appeal to humanism, as is Alison and Peter Smithson's effort to rethink '*the basic relationships between people and life*' (Smithsons in Heuvel & Risselada, 2005, p. 50). Undoubtedly, despite their disagreements, the different personalities that formed Team 10, coming from varied national contexts, shared a determination to reconcile the past with the future. Simultaneously, an affinity between the different agents of dissemination of the principles on which the shift from CIAM to Team 10 was postulated is their aspiration to disapprove of the mere search for the new. What connects them is their conviction that architecture had the moral target of situating the human at the center of its reflection. To conclude, I would claim that the generalized belief in humanism within the post-war context in Europe is founded on the wish to shape the conceptual tools that would provide such a role for the architects as citizens and as agents in the transformation of society, which was a central preoccupation within these different national contexts during the post-war years.

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