Ákos Moravánszky ETH Zürich (Emeritus)

Blow-Up
The Powers of Scale

During the decades following World War II, we see many efforts to connect the rhetoric of the human scale with that of a superhuman, geographic or territorial scale. A significant example of this attempt is the volume *La Découverte aérienne du monde* [*The Discovery of the World from the Air*], edited by Paul Chombart de Lauwe (Chombart de Lauwe, 1948). Chombart de Lauwe, after graduating in philosophy and anthropology in the 1930s, joined the Allied air forces as a fighter pilot. In 1945, he started research in urban sociology as affiliate of the Centre national de la recherche scientifique (CNRS).

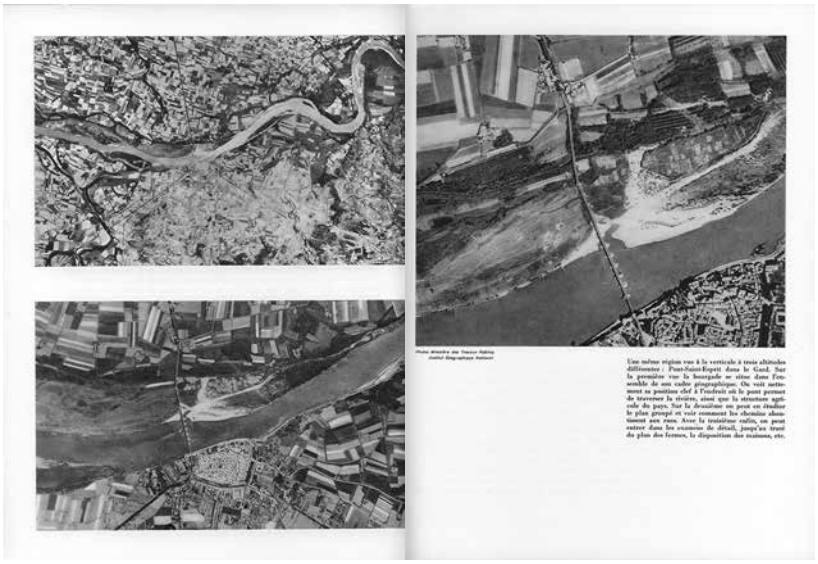
In the book, published in 1948, Chombart de Lauwe addressed the issue of the *vision aérenne* both as optical image and a world view (Fig. 1). Comparing aerial views of the Moroccan city of Marrakech, two European cities and the American industrial metropolis Cincinnati, he spoke of three concepts of the world. He used a sequence of three aerial photographs of the region of Pont-Saint-Esprit, taken from different altitudes, to explain the thematic differences between them based on the scalar narrative (Figs. 2a, b). In the first image, the geographic scale shows the topological significance of the bridge as the place for crossing the river Gard, a focal point in the landscape that regulates the agricultural use of the land. The second image reveals how country roads merge into urban streets, situating the city in its closer environment. Finally, the third photograph explains the disposition of the built structure of the city and its surrounding villages.

Chombart de Lauwe stressed in his essay the fact that the familiar, three-dimensional world that is still perceivable at lower altitudes becomes two-dimensional if we rise higher: buildings collapse into plans and people disappear, particularly in the center of the viewing field. But while flying, we combine such impressions into one synthetic vision, we "know" the world the way the farmer knows his spatial environment. Chombart de Lauwe argues that the view from the airplane allows the integration of images that were once far apart into a single "vision", a world-view of "planetary humanity", which is "integral with the world" (Chombart de Lauwe, 1948, p. 52)[1].

The goals of postwar humanism for which Chombart de Lauwe's aerial vision of humanity might stand were, however, already criticized in the 1950s as too sentimental and vague. The journal *Le Carré Bleu*, founded in Helsinki in 1957, supported the goals of Team 10, and distributed the contributions of its members internationally. In the second issue of 1958, editor Aulis Blomstedt published his manifesto "La deshumanización de la arquitectura" ["The De-Humanization of Architecture"]. The French text has a Spanish title, since it is a reference to an essay written by the prolific and influential philosopher José Ortega y Gasset, "La deshumanización del arte" ["The Dehumanization of Art"], written in 1925. In Blomstedt's view, the term "human" had lost its significance, and became an empty word just like the "social", the "functional" or the "organic". These notions failed to reflect the fundamental problem of architecture, the problem

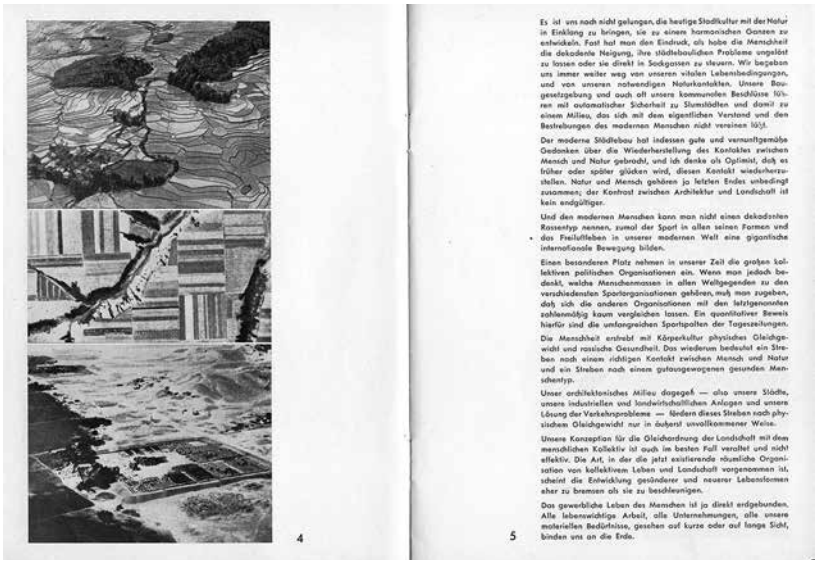
Frontispiece **Paul Chombart de Lauwe, ed., *La Découverte aérenne du monde*, Paris, 1948, cover.**


DÉCOUVERTE
AÉRIENNE
DU MONDE
HORIZONS
DE FRANCE




architecture et paysage


AULIS BLOMSTEDT
ARCHITEKTUR UND LANDSCHAFT
DIE LANDSCHAFT ALS KÜNSTLERISCHES GESTALTUNGSELEMENT IM STÄDTEBAU


4
5
Es ist uns noch nicht gelungen, die heutige Stadtkultur mit der Natur in Einklang zu bringen, sie zu einem harmonischen Ganzen zu entwickeln. Fast hat man den Eindruck, als habe die Menschheit die dekadente Neigung, ihre städtebaulichen Probleme ungelöst zu lassen oder sie direkt in Sackgassen zu steuern. Wir begeben uns immer weiter weg von unseren vitalen Lebensbedingungen, und von unseren naheliegenden Naturkontakten. Unsere Baugesetzgebung und auch oft unsere kommunalen Beschlüsse führen mit automatischer Sicherheit zu Slumstädten und damit zu einem Milieu, das sich mit dem eigentlichen Verstand und den Bestrebungen des modernen Menschen nicht vereinen lässt.
Der moderne Städtebau hat indessen gute und vernunftgemäße Gedanken über die Wiederherstellung des Kontaktes zwischen Mensch und Natur gebracht, und ich denke als Optimist, daß es früher oder später glücken wird, diesen Kontakt wiederherzustellen. Natur und Mensch gehören ja letzten Endes unbedingt zusammen; der Kontrast zwischen Architektur und Landschaft ist kein endgültiger.
Und den modernen Menschen kann man nicht einen dekadenten Rassentyp nennen, zumal der Sport in allen seinen Formen und das Freiluftleben in unserer modernen Welt eine gigantische internationale Bewegung bilden.
Einen besonderen Platz nehmen in unserer Zeit die großen kollektiven politischen Organisationen ein. Wenn man jedoch bedenkt, welche Menschenmassen in allen Weltgegenden zu den verschiedensten Sportorganisationen gehören, muß man zugeben, daß sich die anderen Organisationen mit den letztgenannten zahlenmäßig kaum vergleichen lassen. Ein quantitativer Beweis hierfür sind die umfangreichen Sportspalten der Tageszeitungen.
Die Menschheit erstrebt mit Körperkultur physisches Gleichgewicht und rassische Gesundheit. Das wiederum bedeutet ein Streben nach einem richtigen Kontakt zwischen Mensch und Natur und ein Streben nach einem gutausgewogenen gesunden Menschentyp.
Unser architektonisches Milieu dagegen — also unsere Städte, unsere industriellen und landwirtschaftlichen Anlagen und unsere Lösung der Verkehrsprobleme — fördern dieses Streben nach physischem Gleichgewicht nur in äußerst unvollkommener Weise.
Unsere Konzeption für die Gleichordnung der Landschaft mit dem menschlichen Kollektiv ist auch im besten Fall veraltet und nicht effektiv. Die Art, in der die jetzt existierende räumliche Organisation von kollektivem Leben und Landschaft vorgenommen ist, scheint die Entwicklung gesünderer und neuerer Lebensformen eher zu bremsen als sie zu beschleunigen.
Das gewerbliche Leben des Menschen ist ja direkt erdgebunden. Alle lebenswichtige Arbeit, alle Unternehmungen, alle unsere materiellen Bedürfnisse, gesehen auf kurze oder auf lange Sicht, binden uns an die Erde.

of form, Blomstedt maintains: "to make architecture a means to solve the problems of construction first of all with formal means, that is, with geometry" (Blomstedt, 1958, p. 3).

In the fourth issue of *Le Carré Bleu* in 1959, Blomstedt published a paper on architecture and landscape, "Architecture et paysage: Hommage à Antoine de Saint-Exupéry" (Blomstedt, 1959, n.p.; Figs. 3a, b) with a title as a tribute to the French writer who had studied architecture and served as a pilot, as had Chombart de Lauwe. A German translation of the article came out as a slim book in 1960 (Figs. 4a, b). In this text, Blomstedt reflects on the question of the relationship between the larger geographical scale and the human scale (Blomstedt, 1960). The "daily theater" of human activity is taking place on a stage whose dimensions are expanding dramatically. "Is it really somehow inhuman, to have breakfast (let's say) in Helsinki, and dinner in Rome or Paris?" asks Blomstedt. "A vitally important human contact can bind me to these different places in the course of one day. Is it inhuman if a friend in the US announces his arrival in Helsinki for tomorrow evening? Should I not prepare a warm reception and invite our common friends?" (Blomstedt, 1960, p. 7)[2].

The basic traits of the landscape were unchanged, the author stressed, but the relationship between landscape and human life is different today. Caused by speed and the rhythm of life, the scale and dimension of the urban had been transformed, with regard to space as well as time. Aerial photography has opened up a whole new visual world and dramatic structures of landscape. But our "routines of urban design" are falling far behind, and it will take time until urban design catches up with this new visual access to the world (Blomstedt, 1960, p. 13). Only if we have the courage to draw the consequences of the new "technical realities" can we start to participate in shaping the new human environment (Blomstedt, 1960, p. 13).

Concerning architecture, Blomstedt pointed to the traditional Japanese house and garden as a model of harmonic standardization and prefabrication that includes the landscape. In the same issue of *Le Carré Bleu*, Finnish architect Reima Pietilä published his manifesto-like "Réflexions rigoristes sur la notion de morphologie" ["Rigorist Reflections on the Notion of Morphology"], arguing for the development of morphological systems that regulate form on different scalar levels (Pietilä, 1959, n.p.).

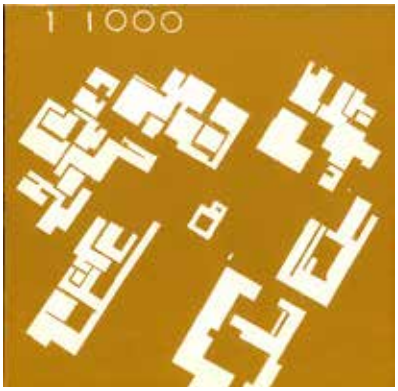
Pietilä belonged to a group of young architects gathering around Blomstedt, who worked on a different, less romantic, more "rigorous" concept of man-nature relations than the one proposed by the internationally recognized master Alvar Aalto. Pietilä was at this time associated with a group of artists, writers, sculptors, directors and composers who studied the problem of dimension and the organization of forms. In 1960, the entire third issue of *Le Carré Bleu* consisted of Pietilä's "Études de morphologie en urbanisme", zooming in on morphological systems from scale 1:100,000 down to 1:1000 (Pietilä, 1960, n.p.; Figs. 5a, b, c).

Fig. 1 Paul Chombart de Lauwe, ed., *La Découverte aérenne du monde*, Paris, 1948, cover.

Fig. 2 Double page spread from Paul Chombart de Lauwe, ed., *La Découverte aérenne du monde*, Paris, 1948, pp. 34–35.

Fig. 3a, 3b Double page spread from Paul Chombart de Lauwe, ed., *La Découverte aérenne du monde*, Paris, 1948, pp. 34–35.

Fig. 4a, 4b Aulis Blomstedt, *Architektur und Landschaft*, Dortmund, 1960.



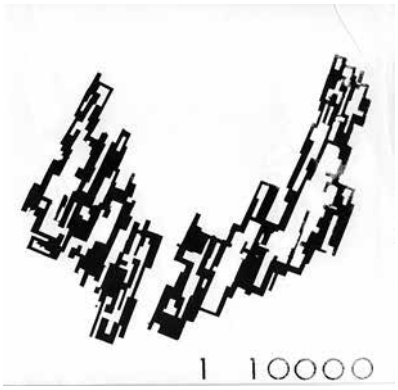


Fig. 5a, 5b, 5c Reima Pietilä, "Études de morphologie en urbanisme", *Le Carré Bleu*, 3 (1960).

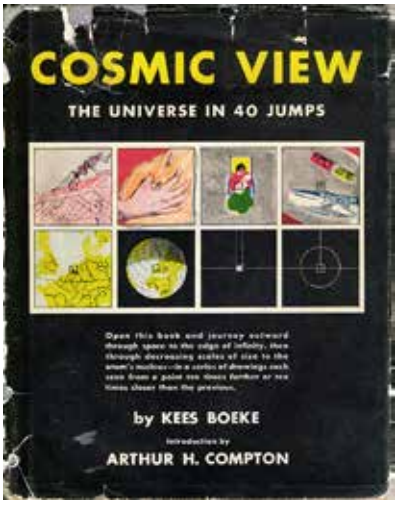


Fig. 6 Kees Boeke, *Cosmic View*, New York, 1957, cover.

A related idea of an all-encompassing view of the universe, presented in scalar sequences as a visual foundation for a new humanity, had been developed in a book by the Dutch education reformer, Quaker missionary and pacifist Kees Boeke in 1957, entitled *Cosmic View: The Universe in 40 Jumps* (Boeke, 1957) (Fig. 6). This book consists of a series of drawings, starting with the image of a little girl in front of a school holding a cat in her lap, then the same child from an altitude ten times higher, in the somewhat surreal company of two cars and half of a dead whale. The third image shows a building built by the German military during the occupation but converted to house the *Werkplaats Children's Community* founded by the author, and so on up the scale to the Milky Way and down to molecules. The journey ends at the nucleus of the atom. Here Boeke reminds us of the dangers and possible benefits of nuclear power: "When we thus think in cosmic terms, we realize that man, if he is to become really human, must combine in his being the greatest humility with the most careful and considerate use of the cosmic powers that are at his disposal" (Boeke, 1957, p. 48). While "primitive man" tended to use this power for himself, the man of today has to learn to live together, caring for each other regardless of nationality, race or creed. "In this education the development of a cosmic view is an important and necessary element; and to develop such a wide, all-embracing view, the expedition we have made [...] may help just a little" (Ibid.).

Boeke's book was more than just an inspiration for the film *Powers of Ten*, made by Charles and Ray Eames in 1977. The film starts with the "glow of the distant galaxies", then other images appear: the Milky Way, the earth, Lake Michigan, Chicago, Lake Shore Drive, a picnicking couple, the hand and skin of that man and, finally, a carbon-12 molecule and the proton. The film was later turned into a book (Morrison, 1982; Figs. 7a, b, c). Ray Eames stressed in her introduction that "the idea of scale – of what is appropriate at different scales, and the relationships of each to each – is very important to architects. [...] With a constant time unit for each power of ten, an unchanging center point, and a steady photographic move, we could *show* 'the effect of

Fig. 7a, 7b, 7c Photographs from *The Powers of Ten*, San Francisco, 1982.

adding another zero' to any number" (Morrison, 1982, n.p.). However, in reality only a very small section could be really photographed with a camera mounted on a truck, the rest was a montage of telescopic and microscopic images from diverse sources. In addition, the photographer Alex Funke admitted: "in each case we made the imaging more than real through adding, by hand, the details of what might (or should) be there" (Morrison, 1982, p. 145).

The didactic approach of the Eameses, which relied heavily on the powers of a scientific explanation of the universe and its dimensions, looks like a positivistic program when compared with another film from that era dealing with issues of reality to be deciphered by technological means. *Powers of Ten* and Michelangelo Antonioni's film *Blow-Up*, released in 1966, propose two different interpretations of scale. Motivated by environmental thinking, *Powers of Ten* was based on a metric cartography of the universe (Ibid.). In contrast, *Blow-Up* presents shots by Thomas, a fashion photographer in London in the swinging '60s, as a random sequence of isolated images. Like in *Powers of Ten*, the inaugural scene is a couple in the park – but we find out that a murder is being committed. We don't see the reality merely through the photographer's eye, we are offered a mix of Antonioni's camera views and Thomas's camera shots and their magnifications. It is by the enlargement – the blow up – of one of Thomas's photos in the park that a scene that looks idyllic at first sight is revealed to be a crime. However, the "actual events" in the park cannot be reconstituted. There is no overarching "system", only possible narrations that connect the otherwise incomprehensible array of documents and places.

Thomas wants to clarify what happened and pins up an extremely magnified shot of the corpse – but at the end of the use of technology there is nothing but a blur, which is not unlike the final close-ups in *Powers of Ten* and *Cosmic View*. "What will we see, and what will we come to understand, once we enter the next levels?" asked the Eameses, and Boeke also wondered: "Who will say what wonders are

hidden beyond the limits of man's investigation today?" (Boeke, 1957, p. 32). For them, the blur was like a theater curtain or a fog that will eventually lift. But Thomas cannot hope for a clearer view, as the more the picture is enlarged, the more it becomes a blur of halftone dots – a message that was received at the time in different ways in Eastern and Western Europe: it is remarkable that while the American, British and Italian posters announcing Antonioni's *Blow-Up* emphasized the voyeuristic aspects of the movie, the Polish and Hungarian ones focused on this issue of scale and representation of reality (or realities), the decomposition of the image.

The Eameses, in turn, had some doubts about whether the image of the universe as presented in their film "transmit at illusion held within human science and human art" (Morrison, 1982, p. 15). But they were however convinced that the development of science and technology would make their little touch-ups to an imagined reality unnecessary: "This is the best we can do today. Tomorrow the view will differ; we hope it will be more penetrating, more inclusive, freer of misconceptions, and more beautiful" (Ibid.).

While the smooth, mechanical zooming in of the Eames movie claims to make the world clearer, Antonioni can only offer partial, reversible glimpses: for every moment made visible there is another that becomes invisible. A similar incongruence of mechanic-cartographic and place-based projections had entered the architectural discourse with the emergence of the large territorial scale more than half a century earlier. In the 1920s and 1930s, we see the emergence of competing projections and scalarities. Aerial photographs took over the role of constructed perspectives and bird's-eye views. Freeing architecture from earth's gravity became a topos in both the US and the Soviet Union, and isometric projections became the tools of choice for presenting the architectural bodies floating in space. Georgii Krutikov's flying city was his graduation thesis in 1928, the year when the first five-year plan started in the Soviet Union, pursuing Stalin's policy of collectivization in agriculture and of the electrification and industrialization of the country. In the US, the rhetoric of "New Horizons" connected with the ideals of a consumer society produced similar imagery, culminating in the large-scale regional project of the Tennessee Valley Authority (TVA). This giant project, the first and most important result of Franklin D. Roosevelt's New Deal policy, started in 1933 and received praise in the catalogue of the 1944 MOMA exhibition as "one of the monuments of our civilization" (Mock, 1944, p. 111). Such American attempts at integrating ecological, engineering, landscaping, architectural, and aesthetic concerns to realize a socio-economical vision were followed with enormous interest in Europe – before and after the war, in both West and East – and applauded by different political systems. For instance, in the first issue of the German journal for the research and organization of space, *Raumforschung und Raumordung* (October 1936) with a clearly national socialist

program, the Tennessee Valley project was presented. It was praised as the first effort to a scientific research of space in the USA and an example for the world, as it demonstrates the tasks and potentials of the research and organization of space (Schmölders, 1936). The TVA project also served as a model for the development plan of the Aosta Valley, supported in 1937 by the industrialist Adriano Olivetti, who published the results six years later as *Studi e proposte preliminari per il piano regolatore della Valle d'Aosta* (Olivetti, 1943). Luigi Figini and Gino Pollini, Antonio Banfi, Enrico Peressutti and Ernesto N. Rogers participated as architects, conducting demographic studies and presenting data on public health, hygiene or climate.

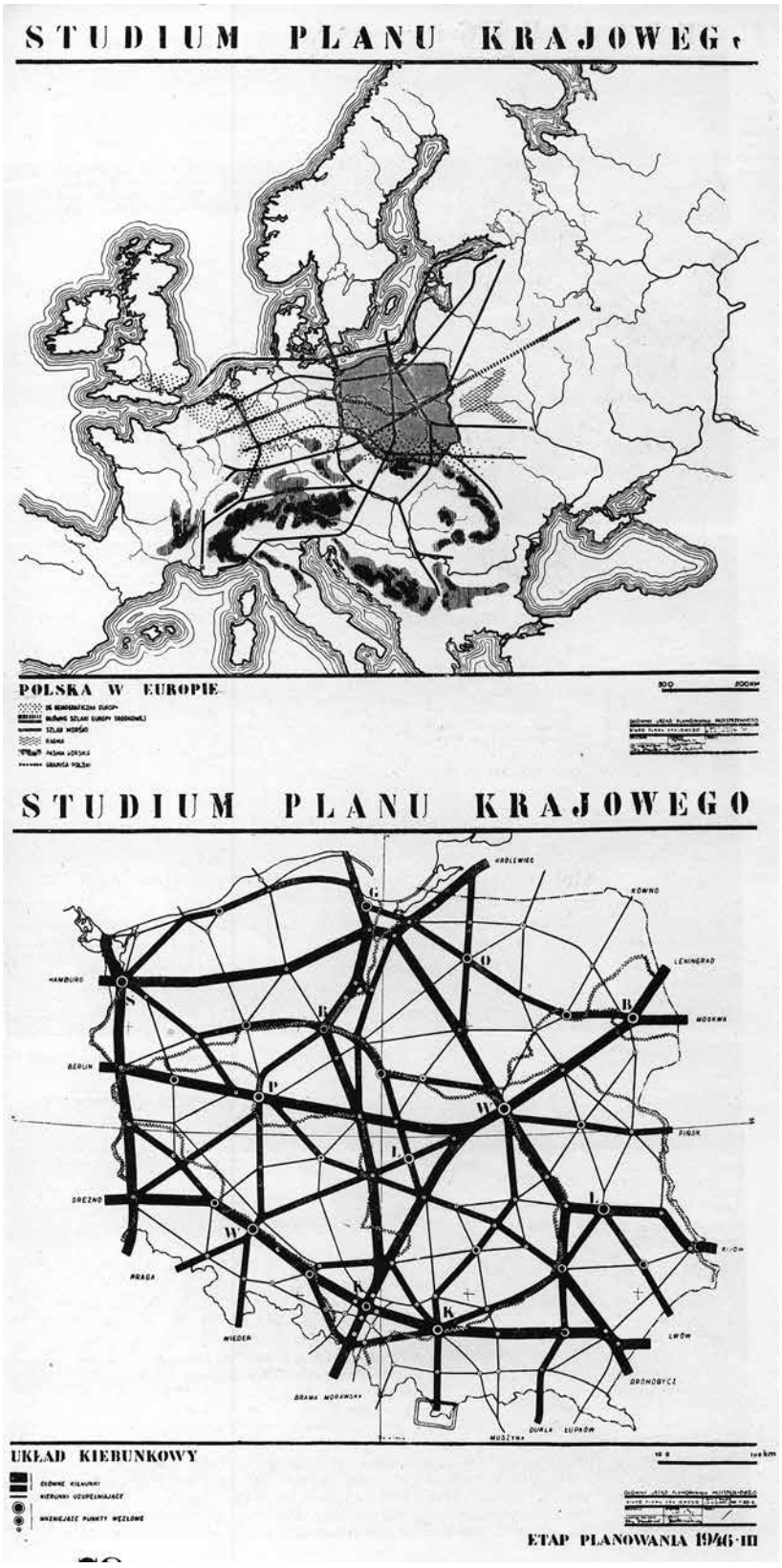
Adriano Olivetti's *Comunità* movement was originally inspired by French personalism – a Christian line of thought, critical of materialism and liberalism – that stressed the person's communitarian dimension, and therefore resonated well with Lewis Mumford's ideas. Olivetti had already established this cultural group during the war years and only afterwards did it commence political activity at a local level, becoming involved in municipal and provincial elections. The *Comunità* fought against party rule and centralism, aiming to replace them with a federal union of local communities. The movement tried to merge both liberal and socialist ideas, opposing both conservatives and communists. Olivetti and his circle and publishing house *Comunità*, publishing the international journal of modern architecture *Zodiac*, were all interested in American models (Scrivano, 2013).

Images popularizing the success of five-year plans and the heroism of nature transformation in the Soviet Union were omnipresent themes in Western Europe also; Yuri Gagarin's space flight on April 12th 1961 was seen as a further step upward on this heroic scale. Artists were commissioned to celebrate the success of the five-year plans with their paintings and sculpture, and many focused on and dramatized the contrast between the giant dimensions of the infrastructure and the geographical scale of the building sites in their work. But it would be a mistake to attribute scalar pathos exclusively to ideological dictates in the USSR. Indeed, the Five-Year Plan was in the center of a picture cycle by the Swiss artist Hans Erni, who illustrated *Naturgewalten und Menschenmacht* [*Forces of Nature and Human Power*] by Ilyin (Ilya Y. Marshak), published in Basel and Zurich in 1945 (Iljin, 1945; Fig. 8). Erni's images show the transformation of the desert that starts with a land survey by a geometer, who – as the explanatory caption stresses – is a woman, helped by two workers and a young boy. Another illustration presents a weather station transmitting data via radio waves, with an isobar temperature map of the USSR.

The aesthetic of the scalar sublime stood in the service of political propaganda; neither Ilyin's book nor the celebration of the TVA "adventure" left any doubts about it. The Swiss artist, architect and designer Max Bill compared the TVA project in his 1945 publication *Wiederaufbau* [*Reconstruction*] with regional planning in the Soviet

Fig. 8 Iljin, *Naturgewalten und Menschenmacht*. Basel, Zurich, 1945. Cover design by Hans Erni.

Fig. 9 Jan Olaf Chmielewski, Regional plan for Poland (1947). Illustration from the Czech architectural journal *Architekt* 5–6 (1949).

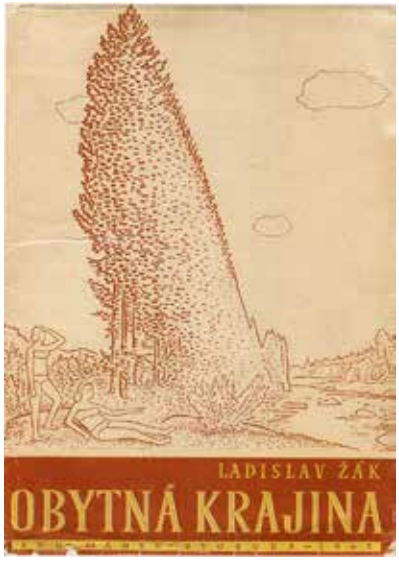


Union. Bill's book took Switzerland's central position and neutrality as the basis for an exchange of ideas between East and West (Bill, 1945). In September 1945, the first exhibition on American architecture opened in Zurich, presenting the example of the TVA project as the "largest example of planning for a peaceful purpose" for an area three times as large as Switzerland, as the author Ernst Friedrich Burckhardt emphasized (Burckhardt, 1945). The important architectural magazine of the Hungarian avant garde *Tér és Forma* likewise emphasized the significance of the TVA project to European cooperation: "The work in the Tennessee Valley is particularly important from a Hungarian point of view, since it has proven that the regulation and development plan of a river valley cannot be dissected along administrative borders. The Danube crosses six countries, the river changes its name six times until it is swallowed by the Black Sea, but the development of its valley is only possible with the cooperation and peaceful joint work of all countries involved" (Dölle, 1947).

Ideas of transnational planning emerged in Europe shortly before the postwar continent was divided between the world powers. The Czech journal *Architekt,* for instance, published a Polish project based on a vast Central European economic space between the Soviet Union and France (Kříž, 1949, p. 73–79; Fig. 9). An exceptional effort to integrate the rural with the territorial scale was Ladislav Žák's book *Obytná krajina* [*The Habitable Region*], written in 1940–1941 and published in 1947 in Prague (Žák, 1947). In the 1930s, Žák had been a leading architect of Czech functionalism, inspired by ocean liners and airplanes. From 1936, he began documenting country landscapes in Czechoslovakia. He developed a typology and morphology of the natural and built landscapes, and presented proposals for the recultivation of the land. In 1949, in an article published in the journal *Architekt*, Žák coined the term "pan-naturalist socialism" (*pannaturalistický socialismus,* Žák, 1949; Fig. 10).

Žák saw no contradiction between the white prisms of Czech purism and the ecological vision of the "habitable region". This is probably the reason why Karel Teige, in his preface to the book, speaks of the "surrealist region", and praises the fact that a naturalist approach, present in literature and painting, has now started to organize the region, "from utopia to science and from science to reality" (Teige, 1947).

Regional planning started in most East European countries immediately after the war, triggered by the increasing centralization of planning and state ownership of the land. Indeed, land reform between 1945 and 1948 was the most important starting point, as the large land estates were divided up, but though this lacked a general concept. Károly Perczel, in charge of the Területrendezési Intézet (TERINT, or the Institute for Territorial Planning) in Hungary, in a longer article explained his intentions to start with the smallest units, small family farms, that had to be connected to small villages then to villages with central functions and so on. The regional-planning



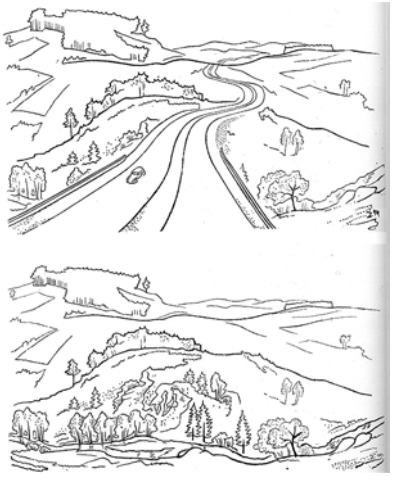


Fig. 10a, 10b Ladislav Žák, *Obytná krajina*, Prague, 1947, cover and drawings of the countryside at Posázaví, p. 131.

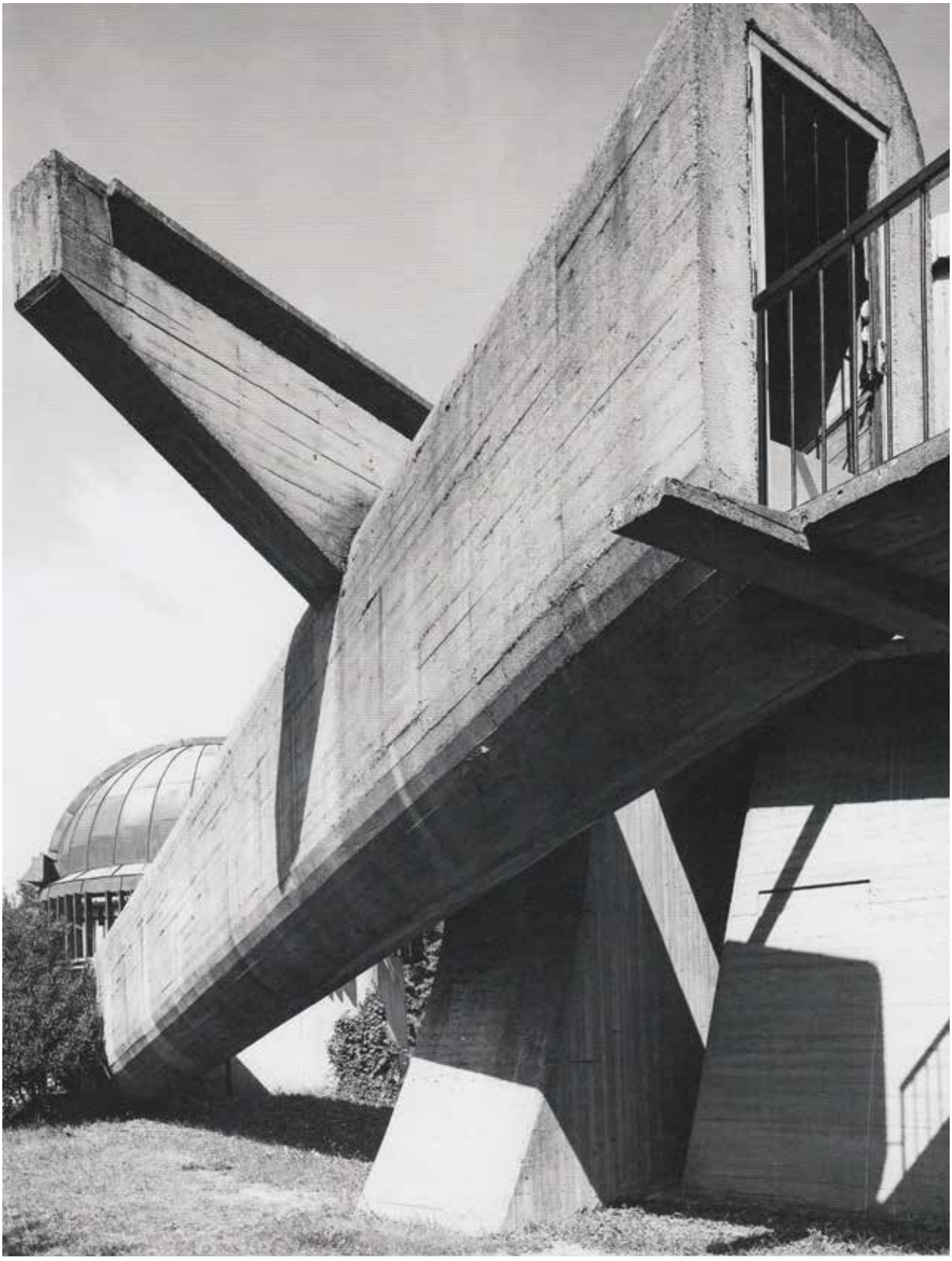
Fig. 11 Elemér Zalotay, Sputnik observatory, Szombathely, Hungary, 1968.

authority foresaw that the centrality of Budapest would be weakened by five large regional centers. Although no reference was made to Walter Christaller's theory of the central places, his work on the spatial distribution of agricultural villages was a possible source, directly or indirectly. In Perczel's study "Do We Need a Nationwide Master Plan?", published in the journal *Új Építészet* [*New Architecture*] in 1946, he stressed the significance of the TVA project (Perczel, 1946). But he also suggested studying a range of other examples, such as Le Corbusier and ASCORAL's *Ville linéaire*. In his "Notes on the Landscape Planning of Hungary", he proposed industrialized strips with roads and linear cities, connecting Hungary with the industrial centers of East and West.

After the political partitioning of Europe into blocs, such plans had to be buried. The "large scale" became a theme, not a method. A curious but characteristic example is the Sputnik observatory in Szombathely, commissioned by the Directorate of the Museums of Vas County in Hungary in 1967 (Fig. 11). The building, designed by the architect Elemér Zalotay, is a sculptural object of cast concrete for housing a big photographic camera, which was removed in short order as satellites were watched better by other satellites than from the earth. But the gestures of the building speak in a poetic and somewhat grotesque way about hopes invested in the cosmic scale. Zalotay had proposed a "ribbon house" earlier, a huge slab of apartments of an undefined length (from over a half to two and a half miles) for many thousands of inhabitants along the Danube River. This had been conceived as a flexible spatial frame that could be filled by prefabricated units designed by different architects. The project was in the center of intense debates; finally, in 1973, Zalotay emigrated to Switzerland.

Zalotay's "ribbon house" is one of several projects with geo-scalar ambitions; for instance, Croatian architect Vjenceslav Richter's residential slab in Zagreb (*Beogradska ulica*) was developed parallel to his "Heliopolis – Four Dimensional City" theoretical study in 1968, and Mario Fiorentino's kilometer-long Corviale housing block in Rome (1972–1982).

The Danube provided the fluvial scale for Zalotay's ribbon house, and the Danube became the symbol of Central European regional identity, celebrated for instance in Claudio Magris's popular book. Charles Polónyi, the Hungarian architect associated with the Team X and working in the 1960s and 1970s in Ghana, Nigeria and Ethiopia, started an international summer school in Budapest in 1983. In summer 1987, students and teachers – among them Peter and Alison Smithson – were living and working on a boat on the Danube. At this time, planning started for a world exhibition jointly organized by Vienna and Budapest for 1995 (Fig. 12). Around 1980, the Central European scale became a concept purged of any similarities with Friedrich Naumann's 1915 program for *Mitteleuropa* (Naumann, 1915), as a way to affirm a particular identity of the region: to be part of the Eastern bloc politically, but without losing its Western cultural orientation.



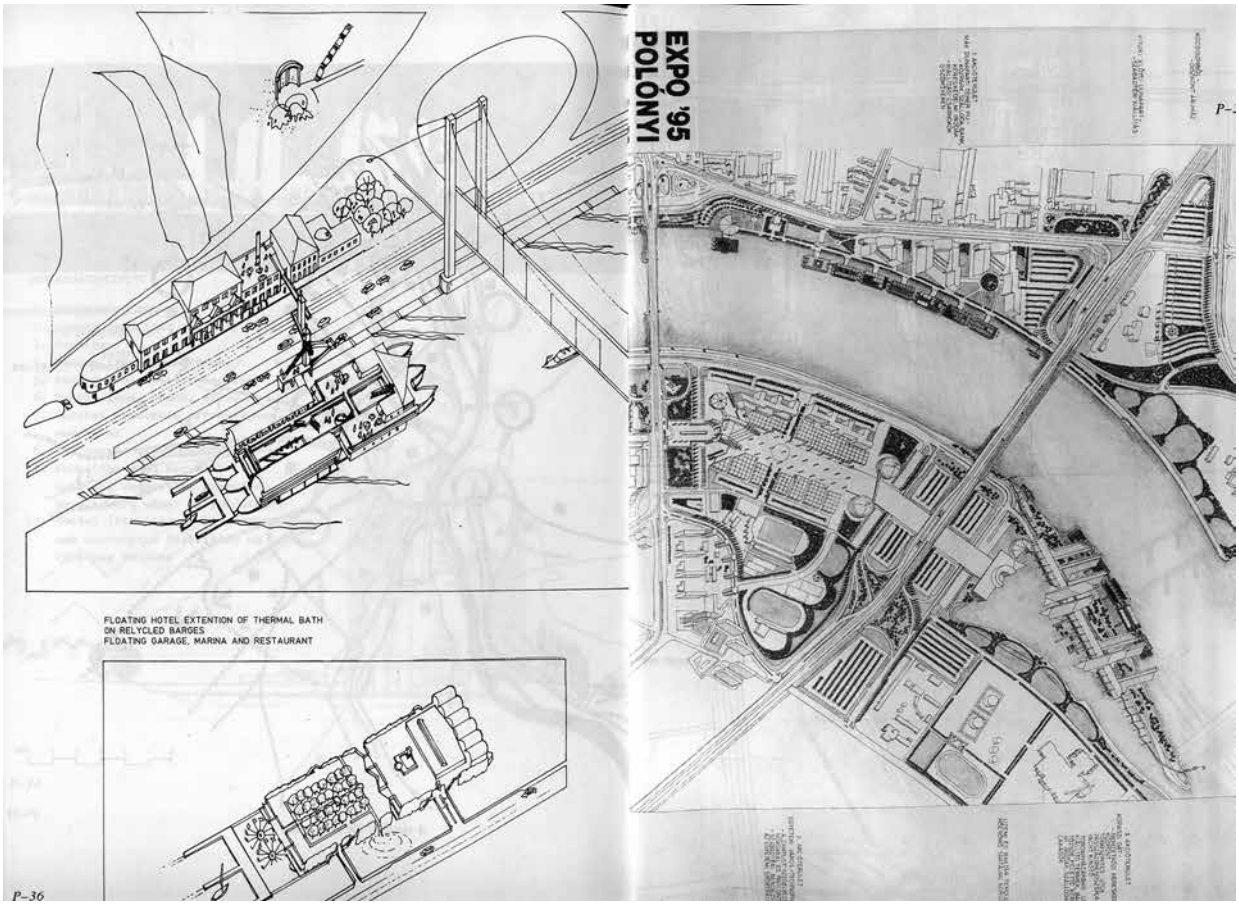


Fig. 12 Charles Polónyi in collaboration with a team of Liverpool Polytechnic, Plan for the EXPO'95 in Budapest, 1988.

In Hungary, historian Jenő Szűcs attracted a great deal of attention with his essay "On the Three Historical Regions of Europe", published in 1981. It appeared in France in 1985 as *Les trois Europes* with an enthusiastic preface by Fernand Braudel, which contributed to the book's international success (Szűcs, 1985).

The geographic scale and the issue of borders is the theme of a recent version of the "Cosmic View", presented as a project of two Swiss photojournalists, Alban Kakulya and Yann Mingard and titled *East of a New Eden: European External Borders* (Kakulya, 2010). Kakulya and Mingard combined data collected by sensors on satellite platforms orbiting at an altitude of more than seven thousand kilometers, with photographs taken at the latitude / longitude coordinates from the satellite dataset. The coordinates link landscapes, border posts, patrols and the faces of refugees. The authors describe their intention as alternating "between the rigors of geopolitics and a personal vision; and though it does not provide any answers, it does, we hope, raise questions in a spirit of openness" (Kakulya, 2010, p. 59). As block-thinking and block-politics is the order of the day again, the third category of the Central certainly deserves reconsideration.

1 → Original quote: “Cette humanité planétaire est solidaire du monde”. Author’s translation.
2 → Author’s translation.

References

Bill, M. (1945). *Wiederaufbau. Dokumente über Zerstörungen, Planungen, Konstruktionen*. Erlenbach-Zürich: Verlag für Architektur.

—

Blomstedt, A. (1958). La deshumanización de la arquitectura. *Le Carré Bleu*, (2), 3.

—

Blomstedt, A. (1960). *Architektur und Landschaft. Die Landschaft als künstlerisches Gestaltungselement im Städtebau*. Dortmund: Kulturamt der Stadt Dortmund.

—

Boeke, K. (1957). *The Cosmic View: The Universe in 40 Jumps*. New York: John Day Company.

—

Burckhardt, E. F. (1945). Das Tennessee Valley: Beispiel einer verwirklichten Regionalplanung. In Alfred Roth (ed.), *USA baut: Bildbericht der Ausstellung moderne amerikanische Architektur* (pp. 63–67). Winterthur: Verlag Buchdruckerei Winterthur.

—

Chombart de Lauwe, P. (ed.) (1948). *La Découverte aérienne du monde*. Paris: Horizons de France.

—

Dölle, L. (1947). Építőmunka a Tennessee völgyében. *Tér és Forma*, (5), 105–107.

Iljin [English transcription: Ilyin; Ilya Y. Marshak] (1945). *Naturgewalten und Menschenmacht. Erzählungen von Bergen, Wüsten, Meeren und Menschen*. Basel, Zürich: Mundus.

—

Kakulya, A. (2010) with Mingard, Y.. *East of a New Eden: European External Borders – A Documentary Account*. Baden: Lars Müller.

—

Kříž, J. (1949). Štětín – náš přístav. *Architekt*, (5–6), 73–79.

—

Mock, E. (ed.) (1944). *Built in USA. 1932–1944*. New York: Museum of Modern Art.

—

Morrison, P. (1982). *The Powers of Ten: A Book about the Relative Size of Things in the Universe and the Effect of Adding Another Zero*. Co-authors: Philip Morrison, the Office of Charles and Ray Eames. San Francisco: Scientific American Library.

—

Naumann, F. (1915). *Mitteleuropa*. Berlin: Reimer.

—

Olivetti, A. (ed.) (1943). *Studi e proposte preliminari per il piano regolatore della Valle d’Aosta*. Ivrea: Nuove Edizioni Ivrea.

—

Perczel, K. (1946). Kell-e országos építészeti keretterv?. *Új Építészet*, (2), 1–4.

Pietilä, R. (1959). Réflexions rigoristes sur la notion de morphologie. *Le Carré Bleu*, (4), n.p..

—

Pietilä, R. (1960). Études de morphologie en urbanisme. *Le Carré Bleu*, (3), 1–10.

Schmölders, G. (1936). Probleme der Raumordnung in USA. *Raumforschung und Raumordnung*, 1, 29–36.

—

Scrivano, P. (2013). *Building Transatlantic Italy. Architectural Dialogues with Postwar America*. Burlington, Vermont: Ashgate.

—

Szűcs, J. (1985). *Les trois Europes*, trans. Véronique Charaire, et al. Paris: L’Harmattan.

—

Teige, K. (1947). Předmluva: O architektuře a přírodě. *Obytná krajina*, 21.

—

Žák, L. (1947). *Obytná krajina*. Prague: S.V.U. Mánes-Svoboda.

—

Žák, L. (1949). Otázky krajinného plánování. *Architekt*, (11–12), 189–196.