

'First urban design then architecture'
International Workshop PART 3

'The passion of material for the form'

Creating architecture not only comprises conceptual thought, it finds its form in the materialisation thereof.

The immateriality of a concept must inevitably be translated into a material to be present as architecture. A material contains an intrinsic logic, with which the 'jeux fantastique' of architecture is played. The architecture requires its materials in order to 'speak'.

The title *'The passion of material for the form'* shows that something as dead as a material could even have a passion as though it celebrates a certain form and could be meaningless in another form. Well the psychic phenomenon called 'shape (*Gestalt*)' indeed lets this appear to us although not so consciously. After all architecture is always a composition in which the distinction between form, concept, function and material is not visible because these 'parts' work together as an unbreakable whole. Giving a subject to something like a material is consequently also not entirely metaphorical. Indeed concrete or canvas actually have a different power of expression. Some architects even sometimes start by thinking in a material (Frey Otto, Eiffel, Herzog and De Meuron, ..) others materialise their concept afterwards (Koolhaas, MVRDV, ..) others develop their concept and the materialisation simultaneously (Corbusier, Foster, Nouvel).

Where architectural technical thought purely sees the performance of its details (and consequently what could have been architecture descends into purely infrastructure), what is called in the title; *'The passion of the matter for the form'* has greater ambitions; it is situated in the artistic field of the discipline that is called architecture.

The title of the 3rd part of the exercise called *'The passion of the matter for the form'* wants to emphasise this relationship between concept and its materialisation. With the aim of increasing the maturity in this for the benefit of the realisation of better architectural forms.

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