

## Tomorrow Life will Reside in Poetry

We are living in a time of fundamental transformation taking place in different domains, which cannot fail to have profound implications for contemporary architecture. We issue this appeal to architects in order to warn them against losing themselves between the science of the engineer and the imagination of the sculptor, thus making themselves superfluous, but instead to openly confront the new conditions.

### Nowadays

AESTHETICS, following a period of experimentation in every possible direction, have managed to break with a limitation of form as a result of the transition from figuration to abstraction in the recent past. Experimental painting reacted against tendencies such as neoplasticism, and has succeeded in once again liberating human imagination from any taboo, and thus paving the way for a new phase in visual art.

TECHNICAL SCIENCE, during the same post-war period, has evolved to such an extent that construction methods present practically no obstacle at all to the realization of extremely free forms, in an unprecedented conception of space.

One need only refer to prestressed concrete and prestressing steel, thin sheets of reinforced concrete, stainless steel and their welds, in order to get an idea of the means currently available to a free and audacious imagination.

On the other hand, the rectangle – for a long time the basis of any architectural aesthetics -- is gradually losing its significance, for various reasons. Which is why it is important in large-scale structures, that the wind resistance of rounded forms is very favourable in comparison to flat planes. Moreover, concrete performs better in sheet-form than in the girder-form, as is usually used today. In order to develop fully, technical science seems only to be awaiting an aesthetics with a broad vision.

CONTEMPORARY ARCHITECTURE, thanks to the happy coincidence of these two circumstances of an aesthetic and technical nature, has no further reason to remain confined in the severe doctrine of functionalism imposed, on the one hand, by an outdated imagination and on the other, by still primitive technique, forcing the architect to use methods of decoration to arrive at the aesthetic quality he was after. For a long time, architectural aesthetics, due to the lack of construction possibilities providing sufficient space for a free plastic expression, have only been able to scratch the surface of the form, without being able to get inside the skeleton, so that architecture remained a second-rate decorative art.

For the first time in history, architecture will be able to become a true art of construction. An art whose plastic expression will depend on the organization and assembly of its elements, the same way as a painter organizes his brushstrokes.

It is only logical that at the outset, this tendency, already present in functionalism, manifested itself through the use of materials such as steel and glass, which allow for a clear and obvious construction.

Today, however, architecture has at its disposal unlimited construction techniques, turning it into an art absolutely independent of pictorial or sculptural decoration, without falling into the sterility of functionalism. It will be able to make use of techniques as an artistic material with the same value as sound, colour, speech have for other arts. It will be able to integrate into its aesthetics the manipulation of volumes and voids by the sculptor and the spatial colourism of the painter, in order to create the most complete of arts, at once lyrical in its means and social in its very nature. It is in poetry that life will find a home.

'Demain la poésie logera la vie', dated Paris, 19 August 1956, written as a lecture to be given at the First World Congress of Free Artists, organized by Mouvement Internationale pour un Bauhaus Imaginiste contre un Bauhaus Imaginaire (M.I.B.I.), held in Alba (I), 2-8 September 1956.

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