

the interior space can be reconfigured using pivoting walls so that the same area can serve different needs. This idea Holl calls "hinged space". As a family shrinks or grows over time, it can alter the way it uses the apartment. Rather than dictats a lifestyle of free plan or discrete/discreet rooms, Fukuoka can be both.

Holl's idealism and genuine concern for the conditions of urban living and of the natural environment are uplifting. More often than not, the design research has beauty and poetry in it. The identification of zones and edges and the phenomenological aspects of space are conceptually solid. But somehow the presentation of the show at

the Walker is not worthy of the content. The large black and white photomontages look naive and the Manhattan model is disappointing and incomplete. Perhaps there could have been a demonstration of hinged space within the exhibit design, more documentation of existing conditions, or persuasive computer simulations. The problems of sprawl—the lack of relief from faceless development, loss of nature, disorientation—and the probability that all suburbs and cities will eventually expand until they touch each others' borders were predicted by Italo Calvino in his depiction of "continuous" cities: "You advance for hours and it is not clear to you whether you are already in the city's midst or

still outside it... outside Penthesilea does an outside exist? Or, no matter how far you go from the city, will you only pass from one limbo to another, never managing to leave it?"⁴ The anguish of the confused traveler is clear. Holl's mission to reinvent the place-ness of habitation is noble.

¹ Steven Holl, catalog, "Edge of a City", Architecture Tomorrow, Walker Art Center, Minneapolis, Minnesota, 1991.

² Steven Holl, *Anchoring: Selected Projects 1975-1988*, New York: Princeton Architectural Press, 1989, p. 9.

³ Steven Holl, catalog, "Edge of a City".

⁴ Italo Calvino *Invisible Cities*, New York: Harcourt Brace Jovanovich, Inc., 1974, pp. 156-8.

Un torbellino en una naturaleza turbulenta. A Whirlwind where Turbulence is Normal.

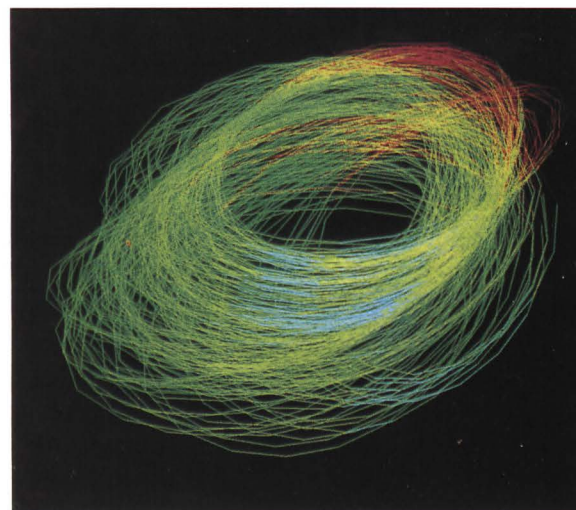
EDUARDO BELZUNCE

Ya ha ocurrido antes.

Los recursos estrictamente disciplinares sólo aparecen capaces de producir objetos extraños a los intereses propios del debate de su tiempo. La creación desde la historia se muestra impotente para esquivar estrategias escapistas y actitudes nostálgicas. El contenido social apenas es capaz de dar sustento a una ideología, y la aproximación a la utopía sólo revela su penosa realidad. La materialización de lo técnico, como nexo entre idea y forma, tiende a agotarse en sí misma prisionera de falsas certezas autocomplacientes. Incluso la aproximación a contenidos estéticos, plásticos o poéticos, de otras escenas del Arte, transitado refugio en tiempos de desconfianza, sortea

con dificultad las trampas del mimetismo formal y la acrobacia culta.

En esos momentos, cuando la confianza en los más fieles puntos de apoyo del proceso de creación se debilita, las cabezas más inquietas se giran al unísono en busca de certezas y fundamentos incuestionables sobre los que edificar la invención y lo nuevo. En una significativa sincronía, esas mentes despiertas, esos espíritus inconformistas, dirigen sus miradas a un objeto común, un objeto innegable y fructífero: el concepto de *naturaleza*. Entendido éste en su doble acepción, como *naturaleza del ser* y como *la naturaleza*, y además, con una fundada sospecha sobre la independencia de ambos significados. Buscan así en ese



Retratos fásicos, de la actividad del cerebro percibiendo un olor familiar. De *Investigación y Ciencia*, abril 1991.

Phasic image, of the brain's activity perceiving a known smell. From *Investigacion y Ciencia*, April 1991.

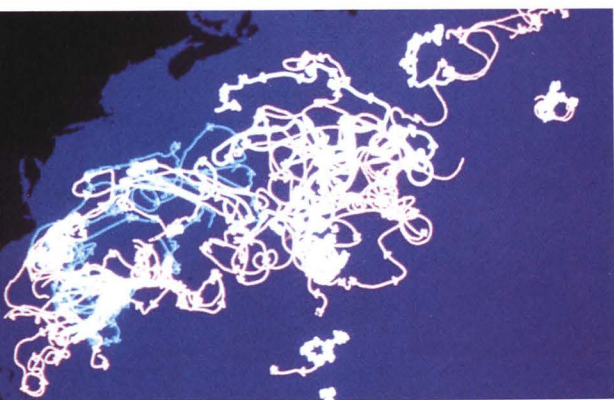
concepto cosmológico, en esa naturaleza de todas las cosas en cuanto *cosas naturales*, la razón de ser, la causa y el fin del proceso de interiorización en que el proyecto se convierte.

Afortunadamente, no siempre encuentran lo mismo.

"La Nueva Alianza" de Ilya Prigogine e Isabelle Stengers toma parte en la construcción de esa filosofía de la naturaleza que, en palabras de Whitehead, "busca entender la experiencia

Eduardo Belzunce es estudiante de arquitectura y colaborador en el departamento de Proyectos de la Escuela de Arquitectura de Madrid. Crítica del libro de Ilya Prigogine e Isabelle Stengers, *La Nueva alianza*, Madrid, Alianza, 1991.

Eduardo Belzunce is a student of architecture and teaching-assistant of the design Department of the School of Architecture of Madrid. Review of the book from Ilya Prigogine and Isabelle Stengers, *La Nueva alianza*, Madrid, Alianza, 1991. Translated by David Mac Murray.



Trayectoria de una boya a la deriva. De *Investigación y Ciencia*, diciembre, 1991.
Trajectory of a buoy adrift. From Investigación y Ciencia, Dec. 1991.

humana como proceso perteneciente a la naturaleza, como existencia física". Y lo hace enfrentándose al fundamento mismo de esa construcción, la más fecunda antinomia del pensamiento de lo real por el hombre: el enfrentamiento entre el ser y el devenir. Enfrentamiento que disuelve con la redefinición que sufren ambas ideas en su reencuentro con el tiempo. Un tiempo que enlaza el tiempo matemático e independiente de Newton y el tiempo inventor de Bergson. Un tiempo múltiple que es coexistencia de tiempos indiscutiblemente diferentes y ligados entre sí por infinitas y sutiles articulaciones; tiempos que fluyen juntos y se complementan para definir el devenir universal.

Este "tiempo reencontrado" posee una fertilidad asombrosa. Introduce a una "complejidad intrínseca" que no es opaca a la inteligibilidad analítica ni es maraña de factores simples. Descubre que los procesos continuos y autónomos poseen un tiempo propio que es imprescindible respetar para actuar sobre ellos. Define en fin, una naturaleza capaz de producir seres vivos y, en particular, el hombre. Nos hace así parte y producto de esa naturaleza y no su fin, liberándonos de escoger entre una filosofía anticientífica y una ciencia alienante. Claude Levi-Strauss en "El Pensamiento Salvaje" hace un apasionado alegato a "reintegrar a la cultura en la naturaleza y, finalmente, a la vida en el conjunto de sus condiciones físico-químicas".

En esta renovación de la relación del hombre con la naturaleza como práctica cultural, la creación deja de ser una organización arbitra-

ria de la realidad que defiende a los hombres contra la angustia que les produce intuir el vasto desorden del mundo. Se convierte más bien en una suerte de intercambio con la realidad. Una realidad cuya riqueza sobrepasa toda posible estructura lógica, ante la que ocupamos una posición de escucha poética, manipuladora desde el respeto.

Prigogine y Stengers escriben: "Desde ahora se ha abierto el diálogo con una naturaleza que no puede ser dominada con una mirada teórica, sino solamente explorada, con un mundo abierto al cual pertenecemos, en la construcción del cual participamos".

It has happened before.

Strictly disciplinary approaches seem only capable of producing objects alien to the specific interests of the debate underway. Creation throughout history has been powerless in avoiding escapist strategies and reminiscent attitudes. Social content is scarcely able to hold up an ideology, and the approximation of utopia reveals only its distressing reality. The materialization of the technical as a nexus between idea and form tends to exhaust itself in itself: the prisoner of false and self-serving certainties. Even the approximation of aesthetic, plastic or poetic content —of other scenarios of Art— a shopworn refuge in periods of doubt, traces a difficult path through the deceits of formal mimetism and the acrobatics of refinement.

At this point, when confidence in the normally solid mainstays of the creative process is at a low ebb, the most thoughtful minds move together in a search for certainties and undisputed foundations on which to build invention and what is new. In a very telling sameness these non-conformist spirits cast their gaze upon a common object, something bearing fruit and not to be denied: the concept of nature. This understood in the two meanings —nature of being and nature as such; and in addition, with well-founded suspicion with regard to the separateness of the two meanings. And thus they search via this cosmologic concept, in this nature of all things regarding natural things, the reason for being: the cause and the finality of the process of interiorization into which the project is transformed.

Fortunately, they do not always fare alike.

"The New Alliance" between Ilya Prigogine and

Isabelle Stengers is part and parcel of the make-up of this philosophy of nature which, in the words of Whitehead, "seeks to understand human experience as a process of nature, as physical existence". And it does this standing face to face with the very basis of this construction, the most fruitful antinomy of thought on what is real for man: the confrontation of being and becoming. It is a confrontation which disappears with the redefinition the two ideas undergo in their reincounter with time: a sense of time which links the mathematical and independent time of Newton with the inventing time of Bergson... a multiple time which is the coexistence of times indisputably different and at the same time linked by infinite and subtle ties. They are times which flow together and complement one another in defining a universal becoming.

This "reencountered time" is shockingly fertile. It presents an "intrinsic complexity" which is neither clear to analytic intelligibility nor a tangle of simple factors. It reveals the fact that continuous and autonomous processes possess a time of their own which must be respected in order to act upon them. It defines, in the final analysis, a nature capable of producing living beings and, in particular, Man. It makes us a part and a product of this nature, and not its end: it frees us from choosing between an anti-scientific philosophy and an alienating science.

*Claude Levi-Strauss in his *Pensée sauvage* makes an impassioned call for "the reintegration of culture in nature and, finally, of life itself in the complex of its physical-chemical conditions".*

In such a renewal of the relationship between Man and nature as cultural praxis creation is no longer an arbitrary organizing of reality which defends humans against the angst emerging from their intuition of the immense disorder of the universe. It becomes instead a sort of interchanges with reality... a reality with a richness surpassing any possible logical structure, one before which we hold a position of poetic listening to be manipulated from a posture of respect.

As Prigogine and Stengers write: "From this point on a dialogue is opened with a nature which cannot be dominated by a theoretical glance, but only explored with respect to an open world to which we all belong and in the construction of which we participate".