

OZ



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Prologue

The idea that there is one spirit to an age is a myth. Like it or not, we must face up to the reality of change. Creation is the pursuit of that which remains unchanged beneath the current, while we maintain a close relationship to that reality.

—Hisao Kohyama

When you want to pursue the past, you never reach it, only the the manifestation of the present can bring the past back to life.

—Sverre Fehn

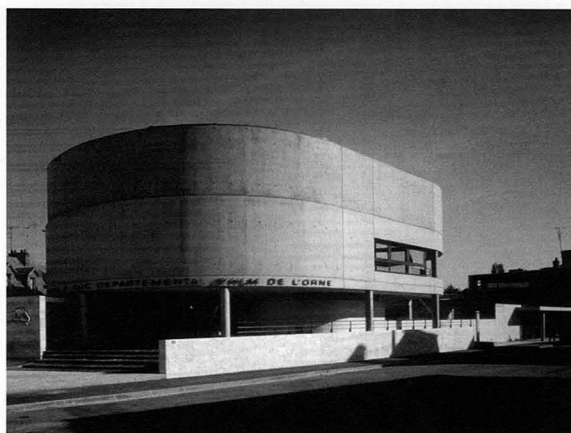
We are near the end of a century that has seen radical changes in the way buildings are conceived and constructed. The coming century promises to uphold and most likely outdistance this heritage. Design must, more than ever, address the dichotomy between the temporal and the infinite.

In a time labeled “the information age,” architecture must strive to (re)define itself in a reality where the relationship of buildings to humans and the human spirit constantly changes, while always seeking out the qualities that give buildings relevance to generations to come.

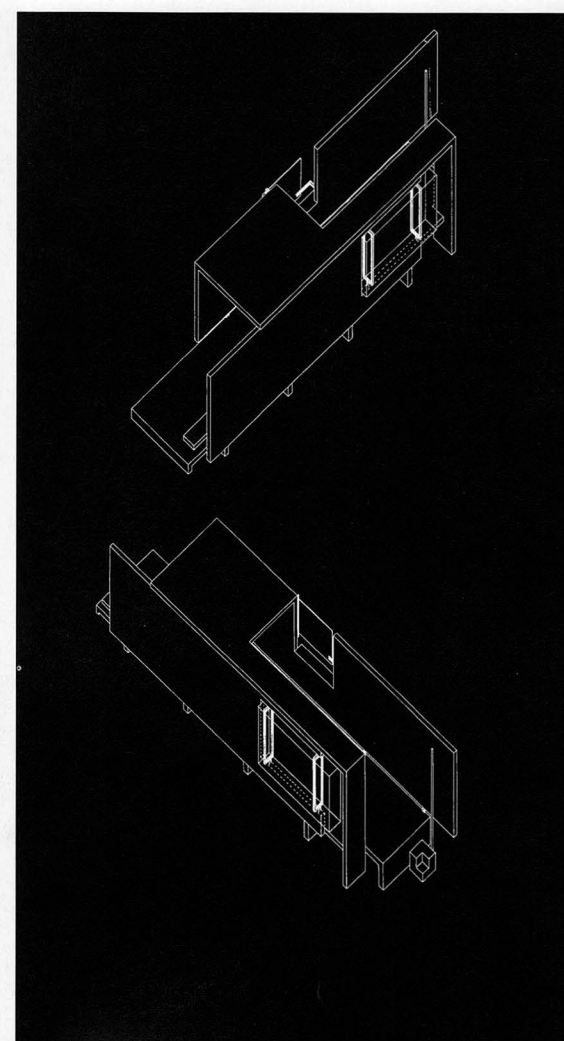
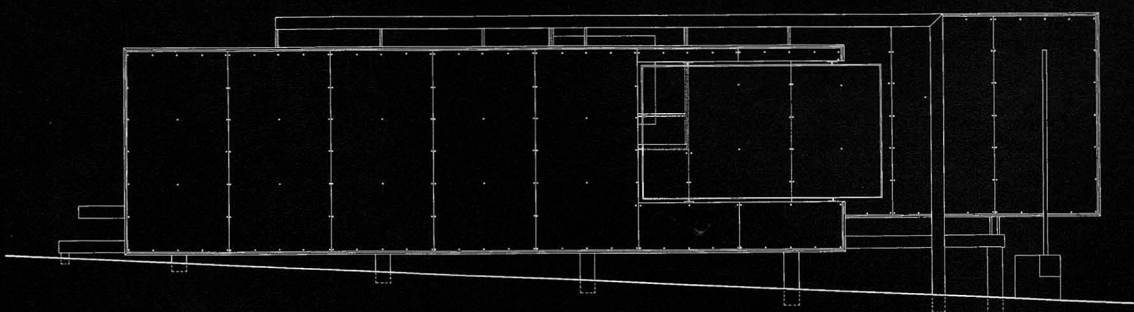
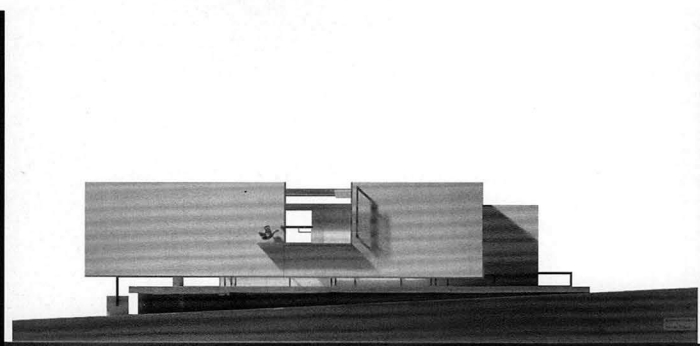
In the twentieth volume of *Oz*, we pose a question that can be interpreted as both simple and enigmatic: What gives a building substance in time?

Two Projects

Michel Kagan

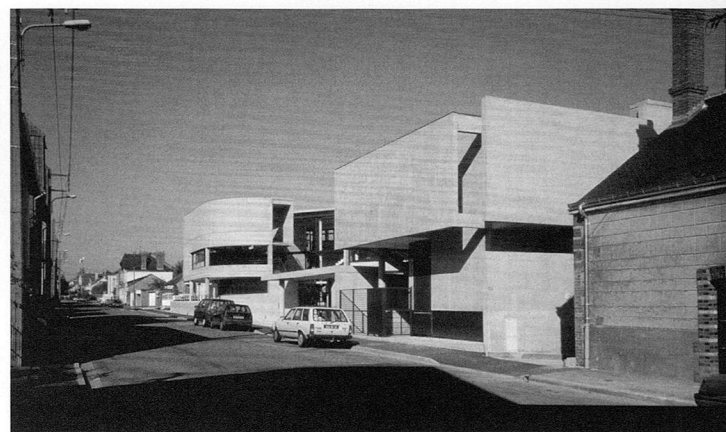


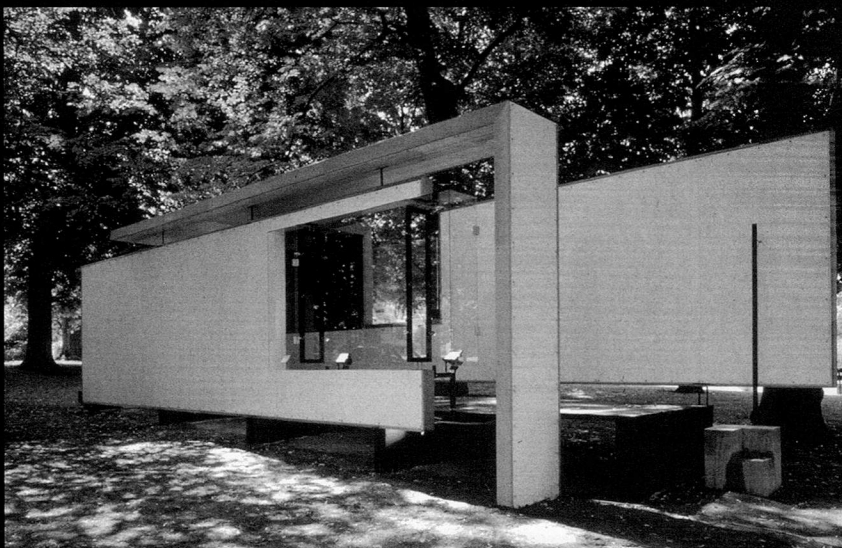
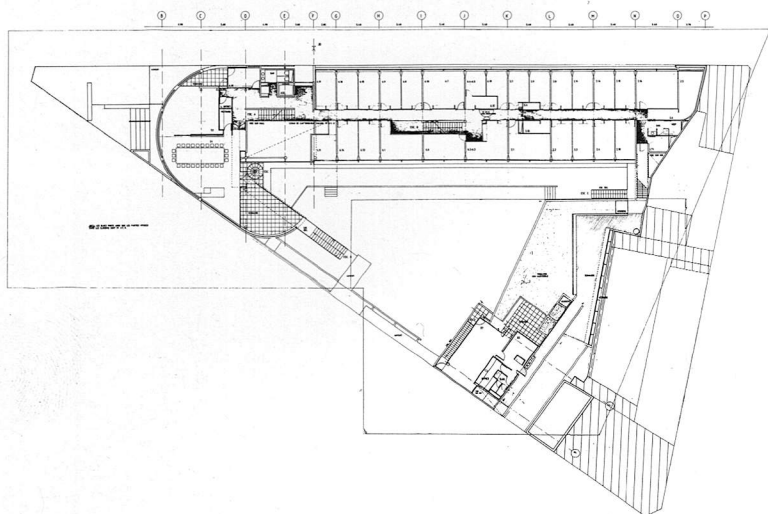
The seat of the HLM offices at Alençon in lower Normandy is located in an uncrowded quarter made up of small two-story homes. The integrating principle consisted of building along the street in a continuous manner while freeing up a space in the center of the site for a garden structured on a play of stone walls. The shape of the site determined the outlines of the building. The important parts of the program are contained in a curved volume raised above the plaza that will serve as a node at the corner of the two streets to guide the visitor into the hall, while also allowing for access and views into the interior garden. The hall as a buckle-like space becomes the theme of the project. The thickness of the southern facade incorporates a number of interior and exterior functions that are resolved in the design of the section: the pipes are contained in the wall, the blinds and sun-breakers are framed in to give natural climatisation for the offices.

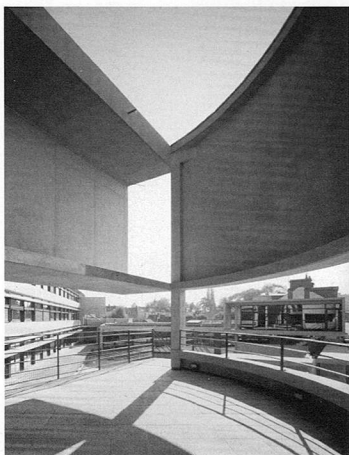


An architect can conceive of his or her work on a large urban scale and still express their concepts on a microscale. Such is the case in **this tiny pavilion that I built in Geneva**, which nicely recapitulates my architectural language. It was constructed by students for an annual university celebration in the Parc des Bastions, a historic park in the central city where one normally finds statues of Calvin.

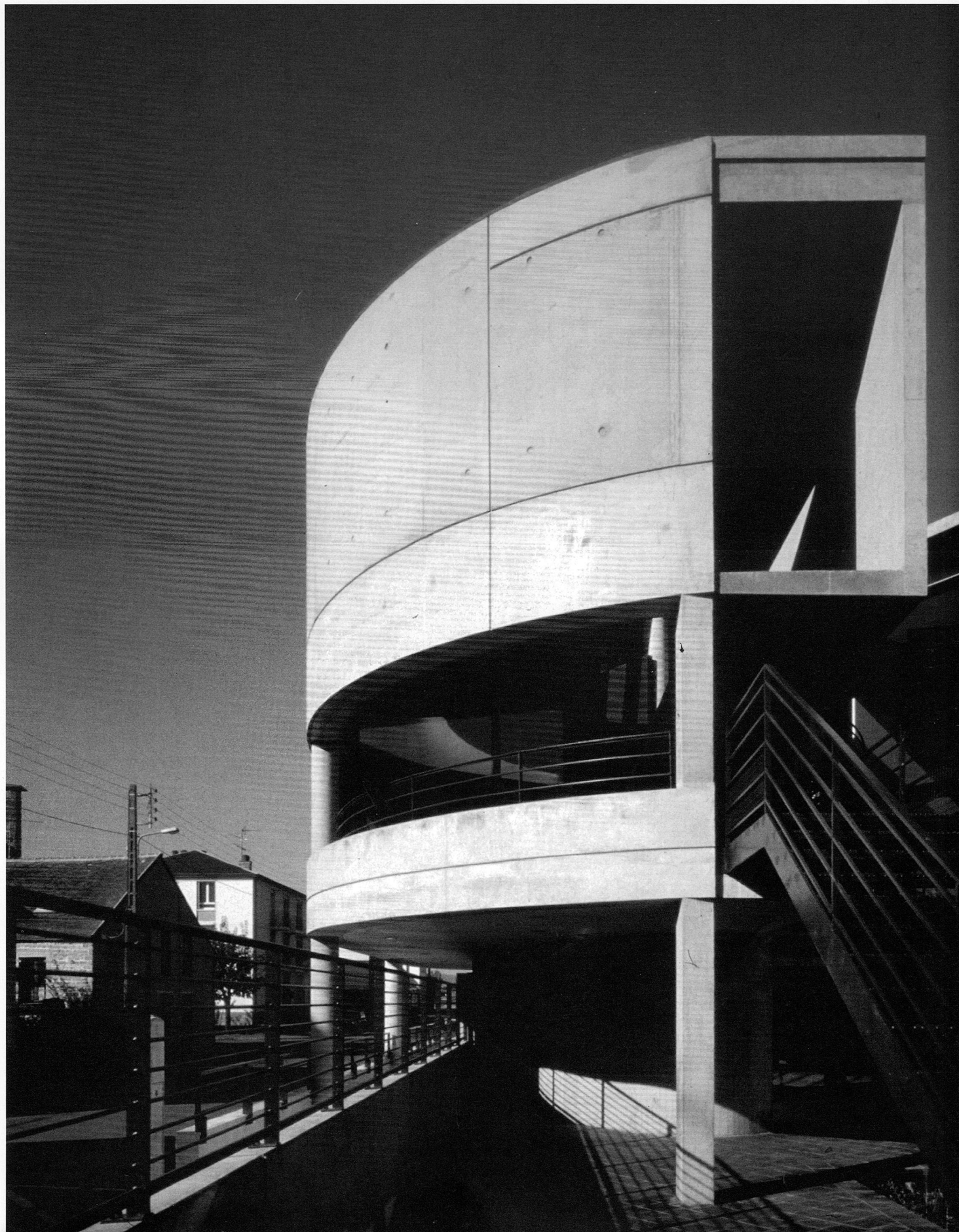
There was no precise program for the pavilion, but the theme of passage and entry was quite naturally pursued. The passage from outside to inside, or from one room to the next is something universal and inseparable from architecture. Two independent planes, which slide past one another, are gathered around a floor plane that reveals the gradual slope of the site. The walls fold over to create an exposed yet infinite interior space that is given a human scale by the addition of a window to frame the view. Completely proportioned according to the Modulor, the pavilion hosted a copy of Le Corbusier's "open hand" sculpted in olive wood.







HLM Offices



Geneva Pavilion