James Stirling. Regionalism and Modernity

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'Regionalism' and 'The Functional Tradition'

No art can remain for ever in a state of revolution. Innovation gives it its vitality and its capacity to develop, but after the revolution comes consolidation, depending on the creation of a vernacular language in which the ideas of the innovators gradually become merged.[2]

The intense debate sparked by a young generation in British post-war ushered in a period of reflection capable to renew modern principles. Both the rise of regionalism and a recovery of neo-Palladian values, such as James Stirling noted in his article 'Regionalism and Modern Architecture', can be understood as dichotomy of a critical look and a revisionist will.[3]

On the one hand, the recovery of the neo-Palladian values, it must be associate with the influence of the Rudolf Wittkower's book *Architectural Principles in the Age of Humanism* (1949), where it is expressed a architecture of axial schemes in front of modern asymmetry or the application of proportional systems, which also would be showed by Le Corbusier in the *Modulor*, or by Matila Ghyka in his relevant *The Geometry of Art and Life* of 1946. The Wittkower's thesis approaches to the idea of systematic thinking; a conscious purpose governed by the intellect towards form with the idea of transmit meaning and, therefore, directed to the mind rather than the senses, that provided a reading of architectural tradition from objective and rational principles of great attractive to the new generation (F1). Equally decisive were become the two critical articles published by Colin Rowe, Wittkower's students at the Warburg Institute in London, in Architectural Review; *The mathematics of the Ideal villa* (1947) and *Mannerism and Modern Architecture* (1950) and which formed the basis of Stirling's two articles subsequently developed about Le Corbusier.

And as opposed to the former, a regionalism understood as an approach to English traditional materials or methods in order to find new possibilities to modern language. A similar look than Le Corbusier to the Mediterranean domestic tradition, both matching in the require to reconcile the abstract values with the individual and particular. Aspects such as the local light, a tectonic derived form a structural style or a topography of the site, will be collected by Stirling in his approach to the English tradition (especially nineteenth century industrial architecture), suggesting a dialectical relationship with nature opposite to abstract traditions.

It is no coincidence that Stirling noted these two postwar trends, thus referring to his article in which he compared the cubist Villa Stein with the *brutalist* Jaoul (F2). If style is the *crystallization of an attitude*, then the two examples analyzed should respond to the change in Le Corbusier. The former as an symbol of neo-Palladianism conceived in plan, section and elevation from two proportions, represented the *rational, urban and programmatic*. On the other hand, the Jaoul houses in relation to *Art Brut* sensibility from its original concrete and brick materiality, must satisfy the new status quo, represent domesticity and to be inhabited by any civilized, urban family or rural. Utopia and the symbol of *progress of emancipation of the twentieth century* replaced by a regionalist look.[4]

A key that it is revealed is the problem between understanding the rational from an abstraction of the machine aesthetic (accuracy, cleanliness, precision, simplicity) or from internal logic (function). A subject previously discussed by J. M. Richards, editor of Architectural Review in his article 'Towards a Rational Aesthetic' of 1935 through the stylistic implications in relation of functionalism and mechanistic throughout the twentieth century, is now gathered by Stirling to develop its interpretation of regionalism. Thus, as

* Photographs are attached in the spanish version

happened with the Villa Stein as an expression of 'the essence of the machine', the chances to renew the regionalism, should be based on the reconciliation of internal logic (function) and its formal definition.

In his approach to the regional architecture, such as towers, driers or warehouses and office buildings of nineteenth century, above picturesque values , Stirling emphasizes the coherence between function and expression; a functionalism rooted in the tradition and *anonymous architecture had always been witness.* This interpretation, criticized by some members of the *Independent group*, it was closely associated with the editorial line that Architectural Review had begun with the start of the second half of the twentieth century. The number *The Functional Tradition* published in January 1950 symbolized a renewed look at these architecture similar than the developed a few years later by Stirling, after his visiting period of Yale University. The magazine, without rejecting evolution in the design development through the new materials search, production methods and standardization, emphasizing the recovery of functional tradition. Same thing happen in the number published with the same name in July 1957 documented with photographs of Eric de Maré through a renewed look at the industrial and where it would show the plastic and visual qualities of these buildings (F3). For J.M. Richards this approach capable to recognize the values of industrial architecture, was a result of *aesthetic cycle*, that the historical distance allowed to appreciate its qualities and understand a period where the functional principles were dominant. The use of a wide variety of traditional materials (brick, stone, wood), in turn, was able to generate a simple language as a direct expression of its function.[5]

Architecture's special need now is to perfect such a vernacular, even in the face of the difficulty that it means achieving the unselfconscious virtues in a age peculiar for its self-consciousness. How can this better be done than by striving to carry on the functional tradition which inspired the anonymous vernacular of these early industrial buildings? In them we see a preoccupation with functionalism similar to our own, with the disciplines functionalism imposes transformed into a flexible architectural language.[6]

As Stirling points out in his article of 1960 the merit of these architecture is in its composition of direct an undecorated volumes evolved from the usage and particular function. It was emphasized its ability to adapt to a wide variety of materials and structural sensibly derived from its organization. *They are particularly modern, suggestive of the early ideas of functionalism, but probably less of the machine aesthetics, which was primarily a style concern.* In talks and lectures at the Architectural Association or Yale, Stirling also encouraged his students to experiment with vernacular values *as a way of developing and extending the limited language of modern architecture. In 'Regionalism and Modern Architecture*, adds a number of examples as a bird observatory of Janet Kaye, a house in the south of England Kit Evans and a forestry village of Peter Ahrends (later founder of influential team *Ahrends, Burton and Korale*'). All of them accompanied the Woolton house developed between 1954 and 1955 as a first approach to regionalism opening a period of reflection in relation to the formal principles and domesticity.

WOOLTON HOUSE

Variation of principles

If the recovery of some 'neo-Palladian' principles as order systems and traditional geometric laws in the formal control determined the first postwar revisionist path between 1950 and 1954, one year later the 'regionalism' would become a starting point in Stirling

approach to Woolton project. This interpretation can be understood as a reflection of the changes that were happening in British culture, a review of individual and the particular opposite to universal and abstract values [7]. Despite the changes, Stirling would not abandon the 'programmatic' approach of modern movement, to understand the architecture from a logical and formal consistency combining 'a common synthesis of the recent past and a conscious attitude towards the future'. The Woolton house, therefore, shows a turning point in his career and a renew look to the modern.

The project placed in Woolton (F4), a few kilometers from Liverpool, part from a modest program divided into two bays by way of slides, where public spaces are located on the longest side and private in the least. Faced with the idea of spatial continuity, Stirling presents its first variation and each piece is understood as a unit itself, both in volume and in its structural definition. As it is reflected in the model, the living room, the kitchen, each bedroom and the set of toilets and storage (garage space as a server) are understood as independent units volumetrically . This idea is emphasized in the comparison between Woolton house and a traditional farm (F5); an established relationship in formal rather than functional terms, and where Stirling start from a plastic capacity of this building type to raise a whole as sum of juxtaposed volumes, away from the idea of modern box.

If space can be imagined as a solid mass determined in shape and in size by the proportion of a room or the function of a corridor, then an architectural solution could be perceived by the consideration of alternative ways in which the various elements of the program could be plastically assembled.[8]

In the article *The Functional Tradition and Expression*, his most extensive theoretical essay on *regionalism* values, Stirling refers how in the functional tradition form was understood as a coherent volumetric composition linked to different requirements. This interpretation approached him to the idea of space as condensed mass that Luiggi Moretti had developed through the spatial solidification of traditional building models (obtained by the plaster cast of interior areas) and published in 'Spazio' magazine in 1952-53 (F6). Stirling, however, would be more interested in the expressive possibilities of the building definition by way of sum of specific volumes more than in the condition of space itself. Thus, the relation between volume and program would be able to broaden the possibilities in its architectural configuration. Stirling's remark about the ability of photography to modify the look and change our relationship with objects, also brings us his interpretation of the possibilities of rural architecture to renew modern language, 'The influence of the camera must also have affected our observation. The range of the camera lens is a small angle focusing attention on the particular and distorting the overall.'[9]. The photographic archive of Striling, with a large number of photographs of rural and industrial architecture, shows his interest in capturing its formal purity and plasticity, like essential volumes, which bring us 'had hoc' concept, where each form is an expression of their specific use. In many of them is constant the juxtaposition of different pieces that configure a whole as a 'collage' (F7).

arising from axial plan arrangements of classical origin ('after-Mies' architecture), the structure is often unrelated to the shape of the internal space, and it tends to stand evermore in its own right accounting for the principal appearance of the building. The ideology of the 'free plan' included the

independence of spaces and walls, where necessary pushing through the constrictions of the structural cage.[10]

The structural conception appear from the organizational scheme, and despite the linear composition, each unit is separated by structural elements that support the picturesque game of roofs that define the composition. Stirling moves away again from another modern principle, open plan, common in his previous projects, approaching to the traditional idea of structure as defining the space, a review of the role of structure in the formal definition away from the primacy that the structural system had had on the architectural conception of the Modern Movement. In front of the idea of structure as an ideal system that generate the form in Mies or the basic integrity in the spatial conception on Le Corbusier, now its role remains in the background and subordinate to prior formal conception linked to the program analysis.

Another variation, in this case from Le Corbusier bases, is produced by preventing dichotomy between site and building expressed through the use of *pilotis*. Opposite to this exercise of abstraction that aspire to certain lack of localization, Woolton house, not only stand on the ground assuming hillside, but it seems that emerged from it (F8). In the selected drawing to illustrate the project index of his complete works (as a sign of its importance), the house appears anchored to the ground, as a topographic feature. If his previous work was dominated by buildings on *pilotis*, this change means a greater linking with the given site, the condition of the singular and specific.

The logic as process

If the study of the different parts of the program establish the starting point, the use of geometry determines a field of action where each part is located. The way of conceiving the project from laws based on a formal logic show a way that will become a constant in the later work. The distinction of the different parts that make up the building, consider its constitutive possibilities as well as the provision of a order system to make them coherent and significant in final shape definition, shows a process that recognizes the potential of the building from its object condition, their own autonomy and their own laws of formation.

The proportional scheme that Stirling included in the *Village Project* to CIAM X (primarily used for Woolton house), part of the desire to establish a order system which as based to the development (F9). If at first the use of 30° and 60° angles is understood from the structural and constructive coherence, we see that the scheme is also based on a strict play of golden ratio that determine the whole. It provides, therefore, a link to the formal definition of the section of Le Corbusier Jaoul houses, where the side of the square that defines the lower bay determine the golden rectangle of the largest bay. For Stirling, the square defined by the width of the lower length (7 feet) defines a golden rectangle that determines the largest length, including the central support in contrast to the former. Plants, sections or elevations are defined by this pair of proportions.

The ground floor is defined by a set of these two squares (F10). Based on the definition of the program, they establish different areas that each use will have, three small squares for bedrooms, two for the service area, and two for the garage; large, corresponding to the largest length, define the three areas of the continuous living room, a double height access with a gallery on the first floor, a living area with fireplace and the dining and kitchen areas. Each element within this general division (toilets, storage...), also are based on the pattern established by the squares. This planning, where there is not a correspondence between the highest and lowest, confirms independent treatment of each bay, as a kind of two sliding pieces related from a proportional play.

The section follows this relation of proportions. The dimension of the small square side determines the overall height, while the largest determines the double heights, appearing spaces defined vertically through the golden proportion. Elevations also reveal this control showing a volumetric definition through the initial dimensions. As happen on the plan, seven small squares serve as pattern for the definition of private frontage, for three of the public, where the elements that define them, windows (all of the same dimension), doors... are located following this. It reveal again the autonomy of each unit of the program in addition to each component that, yet, set up a coherent whole (F11).

The project, therefore, despite experimenting with new possibilities through a picturesque language, understand the formal process from the implementation of order systems based on geometric laws and classic proportions, capable to give coherence and consistency to the object. If we take the look of Stirling (also Rowe) on the villa in Garches in his comparative article with Jaoul, it is emphasize the use of two proportions able to determine the plan, section and elevation and set together as a harmonious whole. In Woolton house happen the same, and paraphrasing to Rudolf Wittkower, it continues the *conscious purpose governed by the intellect towards form with the idea of transmit meaning and, therefore, directed to the mind rather than the senses*. It should be noted that if the Woolton house depart of an interpretation of regionalism from a language that collects some anonymous examples of English architecture, tectonics, its consideration of the place or domesticity, not give up, however, the modern idea of understand architecture from a *rational* and *systematic* thinking.

Interpretation of domesticity

The method of design to a modern mind can only be understood in the scientific, or in the engineer's sense, as a definitive analysis of possibilities not as a vague poetic dealing with poetic matters, with derivative ideas of what looks domestic, or looks farmlike, or looks ecclesiastical, the dealing with a multitude of flavours, things that look like things but that were not the things themselves. Old farmhouses and cottages are things themselves, cottages and farmhouses.[11]

The Woolton house also is understood as a profound reflection on domesticity and a look at the values of a particular lifestyle. Stirling defines it as *a traditional construction ... like the rural aesthetic of some recent European architecture.* The growing interest that English journals and the younger architects had shown towards the Scandinavian modern architecture, with particular interest in the house, was a reflection of a new glance to the domestic. Many of these architecture are based on a reinterpretation of traditional housing with special emphasis on the elements of great picturesque character. This look at the Nordic architecture, especially its reinterpretation of traditional values, influenced significantly on architects belonging to the forefront of the new generation as Richard Llewelyn Davies and John Weeks in their project at Suffolk (1957) or Stanley Amis and William Howel in their housing at Hampstead (1956).

Stirling, as pointed in his writings, not dissimulate a admiration for Danish architecture, although more for the spatiality of this *neo-vernacular* type of housing than a consideration of traditional values, in particular, for its flexibility and appearance of large scale. The interest on the manipulation of space is evident in the drawing which was made (years later) by Leon Krier from the double height of the living room; the distortion of perspective, where the depth and perspective itself are exaggerated expresses these values (F12a). If it is carefully looked at the drawing, can be found many similarities with domestic architecture developed by

Raymond Unwin and Barry Parker, for example, with Hill Crest housing in Marple of 1896 (F12b). This reference is also understood from a revisionist will, a interest of young architects from the theories developed in the nineteenth about housing and town. During the fifties and sixties it would publish and reedit works of Unwin and Parker or Camillo Sitte, author of 'City Planning According to Artistic Principles' a reference book for the new generation as shown in the thesis about the German theorist developed in 1959 by Alvin Boyarsky (later director of the AA).

The Woolton house, therefore, provides a look into the British tradition, and incorporates a number of elements in order to rethink the domestic space. The gallery on the living room, as in the drawing of Unwin and Parker, came from the idea of a balcony to look out to the public space (belonging to it) as opposed to the double height of the Unite d'habitation. The position and relation of the stairs and the fireplace in front of the lounge also have the same nature. Without losing the abstractness, Stirling incorporates different paving at the same time that a red carpet beside the fireplace, establishing a set of textures and materials. One furniture out of modern idea and a range of everyday objects (in the table beside fireplace), in turn, speaks about a domestic scene, a typical day where one can talk contemplating the landscape or be reading the newspaper next to the fireplace.
Beyond incorporating picturesque elements and daily use, the way in which Stirling show and represents the space has a value itself, the construction of a domestic scene, a project which he defined as *the reflection of the devitalized technology and a reversion towards cosiness in domestic life*. As proof of this, we can see in how the use of traditional materials, away from those who defended the modern orthodoxy, is understood from the criticism about the expressive possibilities of prefabrication and mass production; *no longer appears acceptable (this rational approach) either at an aesthetic or a practical level, and creative thinking is now mainly directed towards the utilisation of existing building method and labour forces.*[12]

This critic to the technology and production can be close to the use of the materials *as found*, which defined the brutalist base. But opposite with the idea of Reyner Banham to relate this concept to the *prevailing moral basis* in the modern movement, a *true* expression, where the materials should express which are and manifest themselves, Stirling part form a more disciplinary conception, as a value and use of *local materials and methods*. A basic use of components and techniques found in different contexts, as a *collage of existing products*, in order to open up new possibilities in its architectural language. The Woolton house would become an object or a material *as found* as starting point for the next project in the same year, a village project for the CIAM X, understood as flexible group of Woolton houses.

Village project, CIAM X
'The end of an old urbanism'

We are still functionalists and we still accepts the responsibility for the community as a whole, but today the word functional doesn't merely mean as it did thirty years ago. Our functionalism means accepting the realities of the situation, with all their contradictions and confusions, and trying to do something with them. In consequence we have to create an architecture and a town planning which through built form can make meaningful the change, the growth, the flow, the 'vitality' of the community.[14]

Selected as one of the proposals submitted by English MARS Group for CIAM X held at Dubrovnick in 1956, Stirling's project start from the reflection on the possibilities of developing a traditional village, offering greater flexibility and variety where prevail the sense of structure in the formal definition (F13).

The project was part of the deep reflection that a new generation of young architects, who constitute the TEAM X , would develop from CIAM IX held in Aix-en-Provence in 1953. Treated as one of the turning points of the theoretical soundness of Modern movement, it was call into question the validity of the *Athens Charter* through the new *Charter of Habitat*, developed the following year's at Doorn meeting as preparation of Dubrovnick congress. From the *Habitat* as discussion topic, one of the principles of CIAM X was based on the replacement of the four functions (*Home*, *Work*, *Leisure*, *Transport*) in which was based the city of Athens Charter, for four *association scales* (*City*, *Town*, *Village*, *Isolated or homestead*) as a symbols that express the different degrees of complexity within a community, and *humanize*, thus, the *diagrammatic city*.

The idea of the proposals were based on the definition of 'cluster' which Alison and Peter Smithson developed in order to find a 'new form of community'. For them, the functionalist planning based on the mechanistic aesthetics of 'old Modern Movement' should no longer be in force, and in front of the Le Corbusier's dream of Villa Radieuse, based on a Cartesian geometry and axially organized, should be proposed models that would renew the actual shape of each community and emphasize its anthropological value. His idea of *Cluster City* seek greater urban complexity through possible aggregations and without losing an identifiable structure not based on a strict geometry. One way to generate images that should give response to mass society, based on new forms of organization and communication which would give results more dynamic communities capable of generating variety and embrace the change.

Another discussion topic, how to provide identity to urban models, made necessary to look to singular beyond the generic, climatic or physical peculiarities and reconsider each community from its own complexity; paying special attention to the comprehensibility and clarity of each organization in order to find patterns of association which made possible new ways of living.

Sense of structure

'The form of the english village has not changed in the last 400 years and has hardly been affected by the industrial revolution... the basic form... consists of buildings of irregular heights and frontages spreading along either side of a trough road. The rarer variation of the road-side village is the square lay-out centered on the green, often a plot of grassland with one edge on the through road.'[15]

The quote included in the report shows the starting point of a project in which the formal resolution idea is based in the structure of traditional English village.

For this third *scale association*, Stirling provides a look at the vernacular and the regional but not from specific or stylistic but from its ability to provide greater flexibility and generate a *order of infinite variety*.

Understood from the notion of system , the project start from the approach to the tradition that Thomas Sharp had established in his publications about English city and village. The picture that Stirling collected where is shown the structure of West Wycombe that Sharp had included in his book '*The Anatomy of the Villages*' published in 1946 (F14a) , could be understood as an acknowledgment to the author whose gaze towards urban renewal tradition

had assumed an important stimulus for the new generation. In its publication from the study of a number of villages, Sharp develops a classification; *Roadside Village, Square Village, Seaside Village, Planned Village*, able to establish a look at the city from its form and structure, an approach that differed from the idea of 'Townscape' which Gordon Cullen had developed in Architectural Review. For the young generation , these two views reflect the two ways of understanding urban tradition, a more rational and systematic approach in front of other which stressed visual values, the details and the urban scene.

As happened with the project for the Woolton house, also stand out the influence of Raymond Unwin and Barry Parker in projects like *Cottages near a town* of 1903 as reflection on English garden city (F14b). Distinguished exponents of *Arts and Craft*, lay out a housing that through an alternating rhythm establish a relationship with the road by means of a continuity that moves away from the idea of isolated cottage. This ability to generate a linear structure through a rhythm to the urban continuity, will be collected by Stirling in his project of similar program.

A reaction to driving through country villages and finding at the other end perhaps half dozen houses tacked on by the local Planning Authority, usually semi-Ds, unsympathetic to the scale and materials of the village. One had to propose a system appropriate to the size and formation of the English village and, therefore, it had to continue the linear street pattern.[16]

From this linearity, the project establishes a series of hierarchies by way of guidelines within a general order. Thus, the walls that defining houses continue the direction of the street, drawing a profile able to adapt to any topography. As in the case of Parker and Unwin, Stirling moves away from the idea of express each dwelling unit opting for the notion of continuity that articulate the group. It sets perpendicular ways to the main roads, capable to extend the village in this direction in order to strengthen the idea of *cluster* or community. These walkways, in a zigzag manner, generate a second order of hierarchy and enriching the urban idea and the concept of privacy and intimacy of each unit.

The house type, variations of Woolton project, is understood as the space resulting from three parallel walls, provides two bays of ten and a half and seven feet where each use is articulated axially (F15). Following the order of the structure, the ground floor is divided into two areas by the classical relationship of servant spaces in the lower length and served spaces in the largest. Upstairs, the rest of the bedrooms establish the dimensional variations between units, from one to four bedrooms, as well as the picturesque roof game. This hierarchical structuring based on the general idea of the whole, allowing a freer relationship between parts and the whole, where each unit keeps autonomy without losing its general order.

Stirling lay out a composition based on the concept *Dynamic Cellularism*, an assembly of items repeatedly or varied, from the idea of growth and change rather than from the mere addition. Sets, in this way, an analogy with the formation of crystals and certain concepts of biology in order to move away from the rigidity of the structural mesh. A natural and organic urban form governed by the structure beyond resources such as serialization or abstraction that had already been used in previous projects such as the University of Sheffield. It is shown, again, an approach to regionalism from the will to renew the modern language and offer greater flexibility when understanding space and materiality.

Without losing the abstract condition , the construction system and materials, load-bearing walls (brick, stone, mud...) and roofs (tile, straw, slate, asbestos, corrugated iron ...), also based on the idea of adaptability in order to maintain continuity with the existing. But beyond this interpretation to building tradition, this approach implies a critic to the expressive limitations of modern language. Is at this point where it is established a connection with rural housing projects like *Murondins* that Le Corbusier had developed in the forties (F16). While the idea of linearity of *Murondins* houses is compiled and altered by an order of more complexity, is in the section and in the construction system where the relationship is more obvious. In both cases, the play of roofs (at 30 degrees) generates a greater expressiveness in addition to establishing the lighting control. The set of small windows or holes that perforate linear walls, beyond of functional, structural or privacy issues, set a dynamism in the facade by varying rhythm that favors the continuity.

These strategies range from the specific to the general are shown exemplarily in the boards that Stirling presented to Dubrovnick congress, emphasizing compositional strategies as slides, the 'push and pull' (which later would develop in Ham Common) or overlays, able to generate a more complex syntactic order and supporting the idea of additive architecture. The drawing that Stirling choose to represent this project in the complete work, as in the case of the Woolton house, provides a last key to understand his architectural conception change (F17). This axonometric, beyond mere translation of a constructive and volumetric system, ten years before of the completion of Leicester and Cambridge buildings, shows a design process where each element establishes a clear relationship between function, space and structure.

Towards a Critical Regionalism

Kenneth Frampton's article entitled 'Towards a Critical Regionalism' proposes a review of modernity through the reconsideration of traditional values akin to the attitude reflected by Stirling in their mid-fifties projects. Both views are matched in an attempt to reconcile the universal and abstract values of civilization with the individual and particular.[17]

Frampton emphasizes the reconsideration of aspects as *he quality of the local light, a tectonic derived from a structural style* or *topography of a given site*, proposing a critical regionalism based on *a more direct dialectical relationship with nature that more abstract traditions* of modern avant-garde. It is pointed out three crucial aspects when establishing this approach: the conception of the site; its formal definition; and a tectonic understood from the autonomy of ligaments revealed by construction and how the syntactic form resists explicitly the gravity; an adaptation of the form capable of giving expression to their function.

The two analyzed projects, as we have seen, show these three aspects; the conception of the site, its formal synthesis and the recovery of materials and techniques of expression show this dialectic. The recovery of picturesque tradition (also referring to the townscape) it is manifested in a synthesis between volumetric abstraction and enhancement of the site conditions, the consideration of the topography, or the qualification of the urban scene . In relation to tectonic conception, Stirling makes clear his position in his two articles *Regionalism and Modern Architecture* and *The Functional Tradition and Expression* resulting a syntax of constructive and structural elements that remind some nineteenth English vernacular buildings but turn indebted to Le Corbusier. As to the form, perhaps more clearly, appear a desire to attaching an abstract character understood as a rational and systematic process, and a definition linked with volume conception

(as the sum of units in relation to the programmatic hierarchy) of the nineteenth century English tradition.

As Stirling himself pointed out, every revolution must be continued by a consolidation process capable to create its own language and continue the process of assimilation and diffusion. The Woolton House and the Village Project for CIAM X start from this review in order to find a new way of modernity.

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