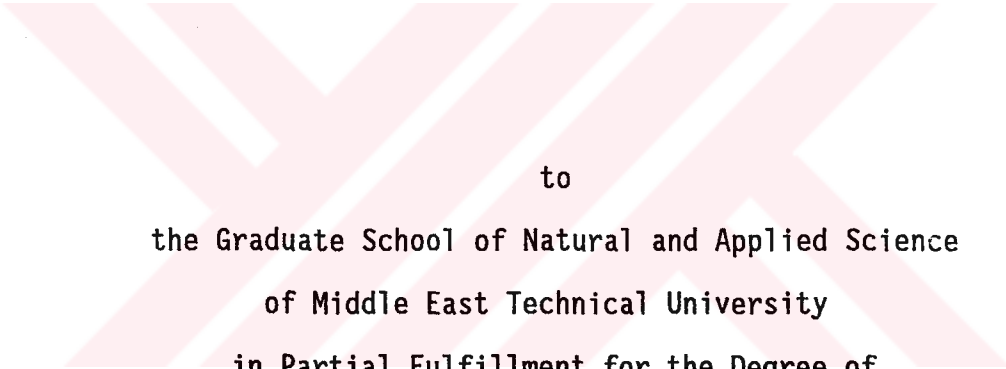


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ARCHITECTURAL EXPERIENCES AND EXPERIMENTS IN THE PUBLIC SPHERE

A Ph.D. Thesis
Presented by
Selahattin ÖNÜR



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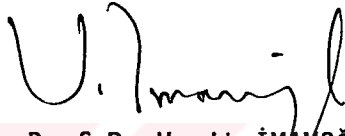
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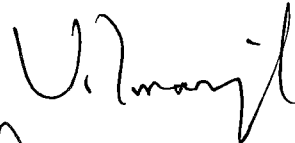
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ABSTRACT

ARCHITECTURAL EXPERIENCES AND EXPERIMENTS IN THE PUBLIC SPHERE

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An understanding of the public sphere and its aspects can be reached by studying the life-world, or world as perceived. In this respect spatio-temporal forms are an apt source.

Horizon of architecture, which is a domain of spatio-temporal forms, merges with those of the social world and the life-world. Architectural space or specifically concerning the study, architectural public space, is found to be a perceptual medium through which cultural formations, meanings, theories and ideal entities are made public.

A brief study of the variety of our experiences for typification and characterisation of public space as perceived has revealed ten characterisations which may be helpful for identification and description of the public sphere, or public space in specific. They also may help to measure the scope of publicness.

Guided by a general scope of publicness thus defined architectural experiences and experiments in the public sphere have been explored for an understanding of the public sphere as perceived and realised in the contemporary civilisation. This exploration has been confined to the decades following the Second World War and to what have appeared since in the specified architectural journals.

A classification of experiences and the motives for experimentation and design have revealed ten topical areas for studying the aspects and dimensions of public space. Thus each of these areas appears as a concern which has simultaneously called for criticism, interpretation, and variety of design responses. Highlights of each have been tried to be explored.

This survey and classification have given way to a comprehensive frame for study, identification, and interpretation of "what is", or "what has been", and trends in urban public space and urban design.

Keywords: Urban Public Space, Urban Design, Architectural Theory.

Science Code No: 601.01.01
601.01.02

ÖZ

ORTAK ("KAMUSAL") ÇEVREDE MİMARİ DENEYİMLER VE DENEMELER

ÖNÜR, Selahattin

Doktora Tezi, Mimarlık

Tez Yöneticisi: Prof.Dr.Haluk PAMİR

Şubat 1992, 517 sayfa

Ortak yaşanan ("kamusal") çevrenin değişik boyutları ile kavranması ve yorumlanması, dünyanın algılanışı, yani yaşam dünyasının ("Lebenswelt") incelenmesini gerekli kılmaktadır. Bu inceleme için zaman içeren mekansal biçimler yetkin bir kaynak oluşturmaktadır.

Ortak yaşanan ("kamusal") mimari mekanın algılanması toplumsal dünya ve yaşam dünyasının ("Lebenswelt") ufku içinde yer almaktadır. Mimari mekan, kültürel biçimlenmelerin, anlamların, kuram ve düşünsel bütünlüklerin ortak çevreye sunulduğu algı ortamıdır.

Bu ("kamusal") mekanların algılandıkları biçimiyle özelliklerinin ve tipik yönlerinin ortaya konması amacı ile yapılan kısa bir inceleme on özellik ortaya koymuştur. Bu özelliklerin ortak ("kamusal") çevre veya, daha özgül olarak, ortak ("kamusal") mekanın saptanması ve betimlenmesi için yararlı olabileceği düşünülmüştür.

Bunlar aynı zamanda ortaklık ("kamusal") niteliğinin kapsamı konusunda da bir ölçü oluşturabileceklerdir.

Böylece tanımlanmış bu niteliğin genel bir kapsamı koşutunda kentse1 kamusal çevredeki mimari deneyimler ve deneyler araştırılarak çağdaş dünyada bu çevrenin nasıl algılandığı görülmeye çalışılmıştır. Bu araştırma İkinci Dünya Savaşı sonrası geçen onyıllar ve o zamandan beri belirtilmiş olan mimarlık dergilerinde yer alanlarla sınıflandırılmıştır.

Deneyimlerin ve deneylerin gerisindeki arayışların bir sınıflandırması, kamusal mekanın değişik yön ve boyutlarını inceleyebileceğimiz on alan ortaya çıkarmıştır. Bu on alanın her biri aynı anda eleştiri, yorum ve tasarım etkinliklerini davet eden bir ilgi ve sorumluluk alanı olarak belirlemiştir. Herbiri ile ilgili olarak zaman içinde ön planda yer alan noktalar bulunmaya çalışılmıştır.

Yapılan tarama ve sınıflandırma, kentse1 ortak ("kamusal") mekan ve kentse1 tasarımda "olan"ın ve eğilimlerin incelenmesi, tanımlanması ve sınıflandırması için kapsamlı bir çerçeve oluşturmuştur.

Anahtar kelimeler: Kentse1 Ortak Mekan, Kentse1 Tasarım, Mimarlık Kuramı.

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One suggestion that I fell short in following was condensation of the work into a smaller volume. Maybe I was too much at ease, because Mrs.Zeliha Sözüpişkin did the typing of the manuscripts and did it so well. Besides her, I am indebted to Mr.Necati Yurtseven and Mr.Fahrettin Yıldız who did the reproduction of all the photographic references. I also need to mention Miss Derya Solmaz who typed for the charts. Miss Nur Demirbilek and Mrs.Nedime Poyraz have helped me greatly in using the computer facilities at the Faculty.

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TABLE OF CONTENTS

	Page
ABSTRACT.....	i
ÖZ	iii
ACKNOWLEDGMENTS.....	v
LIST OF CHARTS.....	xi
LIST OF FIGURES.....	xii
ABBREVIATIONS.....	xxiii

VOLUME ONE: CONTEXT OF EXPERIENCE

CHAPTER I: INTRODUCTION	1
1.1 Study of the Life-world as a Basis for Analysis of the Public Sphere.....	4
1.1.1 Concrete Unity of the Life-world.....	6
1.1.2 Social World.....	7
1.1.3 Study of Spatio-temporal Forms and the Life-world....	10
1.2 Typification of Public Space.....	11
1.2.1 Characterisation of Public Space.....	12
1.2.1.1 Open and Commonly Shared.....	12
1.2.1.2 A World of Strangers.....	15
1.2.1.3 Social Ambience.....	16
1.2.1.4 Permanent Background to Change.....	17
1.2.1.5 Guiding and Facilitating Our Action in Public...	18
1.2.1.6 Beyond the Limit of Individual Control.....	18
1.2.1.7 An Access to Learning a Settlement.....	18
1.2.1.8 A Venue for Adventuring.....	19
1.2.1.9 Mutually Related with Private Space.....	20
1.2.1.10 Widely Varying in Kind.....	20
1.2.2 Components and Structure of Public Space as Experienced.....	22
1.3 Public Sphere as Manifested by Architectural Works and Literature.....	23
- Notes.....	28
CHAPTER II: PROBLEMS OF PUBLIC SPACE.....	29
2.1 Common Spaces.....	29
2.1.1 The Desertion of the Street.....	30
2.1.2 The Incongruences of Man-Made Common Spaces.....	32
2.1.3 Accommodation of the Public Services and Objects in Public Places.....	34
2.1.4 The Predominance of Commerce in Common Spaces.....	35
2.1.5 The Vocabulary of Public Place.....	36
2.2 Art in the City	37
2.2.1 Lack of Production of Monuments.....	37
2.2.2 Ugliness of the Environment.....	39
2.2.3 The Excessive Individualism in Architecture.....	43
2.2.4 Removal of Art from Everyday Life.....	43

2.3	Meaning and Identity.....	44
2.3.1	Problems of Non-Identity.....	44
2.3.2	Urban Fractures.....	45
2.4	Communication of Public Information.....	46
2.4.1	Problems in Making Information Public.....	46
2.5	The New and the Existing.....	47
2.5.1	Incompatibilities.....	48
2.5.2	The Post-War Reconstruction.....	50
2.6	Movement in the Public Environment	50
2.6.1	The Intrusion of the Motor-Vehicle.....	51
2.6.2	The Inappropriate Order of Movement.....	55
2.7	The urban order.....	55
2.7.1	Decline of the Central City and the Peripheral Growth.....	56
2.7.2	Specialisation and Segregation of Functions.....	59
2.8	Urban Man and the Public Environment.....	60
2.8.1	Organisation of Space Conflicting with Human Need and Freedom.....	60
2.8.2	Simplification of Social Interaction (De-Socialisation).....	62
2.8.3	The Increase of the Population Density.....	62
2.8.4	Indifference and Alienation.....	63
2.9	Ideological Influence.....	64
2.9.1	The Mechanical Ideology.....	64
2.9.2	The Fall of "Arcadia" and "Utopia".....	65
2.10	Use of Resources and the Public Environment.....	65
2.10.1	Pollution.....	66
2.10.2	Diminution of Land for the Public.....	67
	- Notes.....	68
	- Highlights (PPS).....	70
CHAPTER III: CONCEPTS OF PUBLIC SPACE		82
3.1	Common Space.....	82
3.1.1	Common Space Out-of-Doors.....	83
3.1.2	Out-Door Common Space: The Street.....	87
3.1.3	Out-Door Common Space: Urban Use of Landscape.....	93
3.1.4	The Shopping Center as Art and Retail Center.....	95
3.1.5	Changes in the Public Realm and New Types of Public Space.....	95
3.2	Art in the City	100
3.2.1	Harmonisation of the Physical Environment (Architecture as an Environmental Art).....	101
3.2.2	Expressiveness and Monumentality for the Higher Purposes Held in Common.....	104
3.2.3	The Major Spaces in the Cityspace.....	107
3.2.4	The Relation of the Built Form to the Outside.....	109
3.3	Meaning and Identity.....	110
3.3.1	The Image of the City.....	111
3.3.2	Communication of Meaning in the Architectural Environment.....	112
3.3.3	Urban Symbolism.....	118
3.3.4	Sense of Place.....	119
3.3.5	The Arcadian Landscape.....	120
3.3.6	The City of Fragments.....	121
3.4	Communication of public information.....	121
3.4.1	Information in the City.....	122
3.5	The new and the existing	124
3.5.1	The Rapidity of Change in the Environment.....	124

3.5.2	The Architectural Heritage.....	126
3.5.3	The New Building in the Extant Urban Texture.....	128
3.6	Movement in the public environment.....	129
3.6.1	Accessibility of the Motor-Vehicle and the Good Environment.....	129
3.6.2	The Urban Street Pattern.....	131
3.6.3	Pedestrian Movement in the City.....	132
3.6.4	Comprehensive System for Pedestrian Movement.....	133
3.7	The urban order.....	135
3.7.1	Concepts Related with Sprawl and the Re-Building of the Central City.....	135
3.7.2	The Mixture of Land-Uses.....	138
3.8	Urban man and the public environment.....	139
3.8.1	Building for the People: Socialisation and Democratisation.....	139
3.8.2	Mass-Culture and the Communication Society.....	141
3.8.3	The Cultural Difference and Universality.....	142
3.8.4	Human Preferences for the Public Environment.....	144
3.8.5	Freedom and Effectiveness of People in the Public Environment.....	147
3.8.6	Concretisation of the Processes in the Society.....	149
3.8.7	Complexity of Cities and City Life.....	150
3.8.8	Environment and the Quality of Life.....	152
3.8.9	Social Environment and the Human Factor.....	153
3.8.10	Settings and Human Activity.....	154
3.8.11	Patterns of Human Activity in Out-Door Space.....	156
3.8.12	Leisure and Leisure Centers Activating Social Change.....	157
3.9	Ideological influence.....	160
3.9.1	Quest of Arcadia for Public Representation in Architecture.....	160
3.9.2	The Dominance of the Commercial Enterprise.....	161
3.10	Use of resources and the public environment.....	162
3.10.1	Urban Heritage as a Resource.....	162
3.10.2	The Era of Conservation and Anti-Development Policies.....	163
3.10.3	Immediate Issues Related with the Use of Resources.....	163
3.10.4	City as a Resource for Learning and Creative Activity.....	164
3.10.5	Out-Door Spaces as Public Resource.....	164
-	Notes.....	166
-	Highlights (CPS).....	170

VOLUME TWO: THE DESIGN CONTEXT

CHAPTER IV:	CONCEPTS OF PUBLIC SPACE DESIGN.....	187
4.1	Common spaces.....	187
4.1.1	Components for the Urban Public Space.....	188
4.1.2	Common Out-Door Space.....	197
4.1.3	The Rediscovery of the Street.....	205
4.1.4	The Multiple Constituents of Public Space and Public Service Equipment.....	209
4.1.5	The Cityscape at Night.....	211
4.2	Art in the City.....	214

4.2.1	New Dimensions of Scale.....	215
4.2.2	Search for an Idiom of Expression and the Individuality of Architecture.....	217
4.2.3	The Visual Representation of the City.....	227
4.2.4	The Spatial Continuum.....	230
4.2.5	Nature in the City.....	232
4.2.6	Combining of Art and Architecture.....	235
4.3	Meaning and identity.....	238
4.3.1	Visual Image and Identity.....	239
4.3.2	Place Relatedness.....	241
4.3.3	Generation of Meaning in Architecture.....	244
4.3.4	Type and Typology.....	256
4.3.5	Morphology.....	258
4.3.6	Acceptance of Fragmentation and the Idea of Discontinuity.....	260
4.4	Communication of public information.....	262
4.4.1	Making the City Observable.....	263
4.5	The new and the existing.....	265
4.5.1	Enlivening and Enriching the Existing Situations.....	266
4.5.2	Building in Between the Existing.....	270
4.5.3	Conservation, Rehabilitation and Re-Use of the Existing Stock.....	274
4.5.4	The Meta-Historical Approach to Urban Re-Use.....	283
4.5.5	Modification.....	285
4.5.6	Contextual Structure and Techniques.....	288
4.5.7	Role of Legislation in the Shaping of the Public Environment.....	293
4.6	Movement in the public environment.....	295
4.6.1	The Traffic Architecture.....	296
4.6.2	Space for Pedestrian Movement.....	303
4.6.3	Alternative Pattern for Movement and Transportation.....	309
4.7	The urban order.....	310
4.7.1	Upgrading of the Central City.....	311
4.7.2	Proposals for Urban Settlement.....	316
4.7.3	The Primacy of Architectural Composition over Planning.....	326
4.7.4	Alternative Patterns to Reverse the Process of Sprawl.....	333
4.7.5	Mixed Zoning.....	335
4.8	Urban man and the public environment.....	338
4.8.1	Concern for the Environment of Man.....	338
4.8.2	Design Participation.....	342
4.8.3	Environments for Human Behavior Patterns and Settings.....	346
4.9	Use of resources and the public environment.....	348
4.9.1	Design to Combat Air-Pollution.....	349
4.9.2	Defences against the Noise from Motorways.....	349
-	Notes.....	351
-	Highlights (CPSD).....	355
CHAPTER V:	PROBLEMS OF PUBLIC SPACE DESIGN.....	381
5.1	Common spaces.....	381
5.1.1	The Attitude to Out-Door Space.....	382
5.1.2	Neglect of the Street's Potentialities.....	384
5.1.3	Failure of Producing Beautiful Public Space.....	386
5.2	Art in the city.....	387
5.2.1	Attitudes in Expression.....	387

5.2.2 Civic Art for the Mobile Age.....	394
5.3 Meaning and identity.....	395
5.3.1 Semantic Needs and Concerns.....	396
5.3.2 The Drawbacks of Typology.....	401
5.3.3 Representation.....	401
5.3.4 The Vicissitudes of the Return to Regionalism.....	403
5.4 The new and the existing.....	406
5.4.1 Obsolescence.....	407
5.4.2 Relationship Between New Buildings and the Existing Environment.....	407
5.4.3 Destruction and Conservation.....	410
5.4.4 Zoning Regulations.....	412
5.5 Movement in the public environment.....	414
5.5.1 Need for Integrated Planning in Transportation.....	414
5.6 The urban order.....	415
5.6.1 Planning for the Central City.....	416
5.6.2 Planning Theory and Practice.....	418
5.6.3 City Architecture.....	421
5.7 Urban man and the public environment.....	429
5.7.1 Necessity of Knowledge about Man-Surrounding Relationships.....	429
5.7.2 Architect and the People.....	436
5.8 Ideological influence.....	439
5.8.1 Architectural Ideologies.....	440
5.8.2 Vicissitudes of Team-Work.....	452
5.8.3 Architect's Relation to Those Involved in Building the Environment.....	452
5.9 Use of resources and the public environment.....	454
5.9.1 Quality of Human Environment.....	454
- Notes.....	456
- Highlights (PPSD).....	457
CHAPTER VI: CONCLUSION.....	474
REFERENCES.....	492
CURRICULUM VITAE	517

LIST OF CHARTS

	Page
Chart 1. Highlights with Chronological Charts (PPS).....	70
Chart 2. Highlights with Chronological Charts (CPS).....	170
Chart 3. Highlights with Chronological Charts (CPSD).....	355
Chart 4. Highlights with Chronological Charts (PPSD).....	457



LIST OF FIGURES

	Page
Figure 1. "After Marcuse" (H.Marcuse, 1969)	9
Figure 2. "Shearing glass facade" (B.Myers, 1978)	31
Figure 3. Space bonus (Archit Forum, January 1957)	32
Figure 4a-b. Public services in-between spaces (Archit Rev, December 1951)	34
Figure 5a-c. a. Park Avenue Plaza entrance, N.Y. (S.O.M.) (Sanders, April 1985); b. Trump Tower, N.Y. (S.H.Connell) 5th Avenue entrance; c. Trump Tower Atrium (Archit Rev, September 1986).....	36
Figure 6. Suburban-scape, US (Archit Forum, September 1956).....	41
Figure 7. Towers, urban renewal (Archit Forum, September 1956).....	42
Figure 8a-b. Domination of signs a. Upper strip, Las Vegas (Venturi, 1972); b. (Archit Forum, May 1970)	45
Figure 9a-f. Urban voids. a. Paris, Seine wasteland; b. Milan, Bovisa, (1975); c. and d. London docks, St.Katherine (1981) and; e. Isle of Dogs (1975) (Casabella, June 1984); f. Anhalter Bahnhof, Berlin (Casabella, October 1984).....	45
Figure 10. "Convex" skyline turned into "concave" (Doxiadis, 1960).....	49
Figure 11a-c. Motorist's view from the car (Wines, September 1973).....	52
Figure 12. The "strip" or "roadtown" (Archit Forum, September 1956).....	56
Figure 13. Vacant land in central Chicago (Archit Rev, October 1977).....	57
Figure 14a-c. Urban renovation in the central city, Paris a. before; b. and c. after (Archit Aujourd'hui, November/ December 1974).....	58
Figure 15a-b. Graffiti in public space. a. Paris 1968; b. New York 1974 (Haubensak, 1975).....	62
Figure 16a-e. New Town centers. a. Vallingby; b. Farsta; c. Tapiola (METU Fac. of Arch. Slide Archive); d. Cumbernauld; e. Shopping mall (Sharp, 1972).....	84

Figure 17. Classification of streets, US (Robertson, 1973)	92
Figure 18a-b. Set-back in the street (Paris) (Archit Rev, September 1979).....	93
Figure 19. Galleria, Milan (1877) (Archit Rev, September 1986).....	98
Figure 20. Moscow Metro (Archit Aujourd'hui, n.172, 1974).....	100
Figure 21. Rockefeller Center, N.Y. (Prog Archit, July 1959).....	102
Figure 22. Radburn "Garden City" (Archit Forum, September 1956).....	102
Figure 23. Nolli's map of Rome (Archit Rev, May 1987).....	109
Figure 24a-d. a."Nolli map" of Las Vegas; b. "Nolli plan" of Fremont Street; c. Fremont Street entrances; d. Wedding Chapel (Venturi, 1972).....	109
Figure 25a-b. a. Aladdin's Casino and Hotel, Las Vegas (Venturi, 1972); b. Fast Foods Plaza, Columbus, Ohio (Archit Rec, March 1972).....	122
Figure 26a-b. "Compact flattened factories" (Archit Forum, September 1956).....	136
Figure 27. De Lijnbaan, Rotterdam (1951-1953) (J.H. Van den Broek and J.B.Bakema) (Archit Forum, September 1957).....	144
Figure 28. Sidewalk cafe (Archit Rev, September 1979).....	145
Figure 29a-b. "WonderWorld" at Corby (UK) (D.Walker Assoc.) (Archit Rev, March 1985).....	158
Figure 30. "Entertainment Center for Monaco" (1970) (Archigram) (METU Fac. of Arch. Slide Archive).....	159
Figure 31. Backlots (Onur, 1973).....	169
Figure 32a-b. "Courthouse" Square, Denver (I.M.Pei) (Archit Forum, January 1957).....	188
Figure 33a-b. "Monona Terrace", Madison (F.L.Wright) (Archit Forum, February 1957).....	188
Figure 34. Golden Gateway Redevelopment, San Francisco (Wurster, Bernardi, Emmons) (AIA J, March 1961).....	188
Figure 35. "Mellon Square", Pittsburgh, PA (Prog Archit, July 1959).....	188
Figure 36. Charles River Park, Boston (V.Gruen) (AIA J, March 1961).....	188

Figure 37a-e. Regional shopping malls. a-c. Eastridge Regional Mall, San Jose, Calif.; d. and e. Regional Mall at Columbia, Maryland (Archit Rec, March 1972).....	188
Figure 38. Fulton Mall, Fresno, Calif. (V.Gruen Assoc.) (Thomsen, December 1970).....	189
Figure 39. A two-level design, Nassau, Long Island (M.P.Friedberg) (Archit Rec, March 1968).....	189
Figure 40a-d. Miltown Plaza project, Rochester, N.Y. (V.Gruen) d. Center of Rochester (Prog Archit, July 1959).....	189
Figure 41a-b. Charles Center, Baltimore (V.Gruen) (Prog Archit, July 1959).....	189
Figure 42a-b. Post Office Square Park, Boston, Mass.(Landsc Archit, November 1982).....	189
Figure 43a-b. Portland Plaza, Oregon (L.Halprin Assoc.; A.D.Tzvetin) (L'Architettura, January 1971).....	192
Figure 44a-b. Seagram Building and Plaza (M.Van der Rohe) a. (Blake and Quint, 1983); b. (Pelli, 1982).....	192
Figure 45. The Plaza of the First National Bank (1969) Chicago (Perkins and Will) (Archit Rev, October 1977).....	192
Figure 46. Federal Plaza, Chicago (M.Van der Rohe) (Archit Rev, October 1977).....	192
Figure 47a-b. a. Scarborough College, Toronto (J.Andrews) b. Interior street (Sharp, 1972).....	193
Figure 48a-d. Place Bonaventure (1967) Montreal (Affleck et.al.) a. General view; b. Great Exposition Hall (Sharp, 1972); c. and d. Montreal Metro (Archit Forum, January/February 1968).....	193
Figure 49a-b. AT&T, N.Y. (P.Johnson and J.Burgee) (Archit Aujourd'hui, February 1980).....	193
Figure 50a-b. "S.Klein Site" Union Square (1984) (Davis, Brody Assoc.).....	195
Figure 51a-b. "Galaxy Theater" (Cinema) San Francisco (Kaplan, McLaughlin, Diaz) (Archit Rev, March 1985).....	196
Figure 52. Baltimore Harbor Place (D.Thompson Assoc.) (Archit Rec, April 1985).....	196
Figure 53. Hillside Houses, N.Y. (C.Stein and H.Wright) (Archit Forum, September 1956).....	197
Figure 54. Housing, Washington (I.M.Pei and H.Weese) (Archit Forum, September 1956).....	197

Figure 55. Tivoli Gardens, Copenhagen (Clay, March 1961).....	197
Figure 56a-b. Dag Hammarskjold Park. a. Existing; b. Proposed project (M.P.Friedberg) (Archit Rec, March 1968).....	199
Figure 57a-b. Riis Plaza (J.Riis Houses) M.P.Friedberg (Architecture, December 1985).....	199
Figure 58a-b. Pruitt-Igoe Housing scheme (Archit Rec, March 1968).....	199
Figure 59a-b. a. Harlem River Bronx State Park (M.P.Friedberg); b. The derelict site (Archit Rec, March 1972).....	199
Figure 60. An urban park for video watchers (M.P.Friedberg) (Archit Rec, March 1972)	199
Figure 61. Economist Building Plaza, London (A.and P.Smithson).	200
Figure 62a-b. Alley space (Voelker, November/December 1982)....	200
Figure 63. Roof terraces and promenades (Jacksonville Police and Courts facility) (W.Morgan) (Archit Rec, September 1972)...	200
Figure 64a-d. Battery Park City, N.Y. (Archit Rec, June 1969)..	201
Figure 65. Vest-pocket park (M.P.Friedberg) (AIA J, December 1970)	201
Figure 66. "Westpark", Munich (Stiles, June 1984).....	202
Figure 67. Sants Plaza, Barcelona (Pinon, Viaplana, Miralles) (Archit Rev, June 1984).....	202
Figure 68a-c. Parc de la Villette Competition a. R.Koolhaas; b. B.Tschumi (Casabella, June 1983); c. B.Lassus (Werk, June 1983).....	203
Figure 69a-c. Paley Park, Manhattan, N.Y., 1967 (Zion and Breen) (Architecture, December 1985).....	203
Figure 70a-b. London Docks plan (Secchi, June 1984).....	204
Figure 71a-f. North Bank, London (R.Rogers) a. plan; b. and c. Trafalgar Square; d. Thames (Westminster); e. and f. Hungerford Bridge (Archit Rev, June 1987).....	204
Figure 72. "Weserbank", Bremerhaven, 1979 (AG Horizont, Hamburg) (Werk, June 1983).....	204
Figure 73. The bed of Turia (Taller) (Glacey, June 1984).....	204
Figure 74a-b. Grand Central, N.Y. (Archit Forum, January/February 1968).....	207
Figure 75. Rockefeller Center concourse (Archit Forum, January/February 1968)	207

Figure 76a-f. IDS Center, Minneapolis (P.Johnson) a. General view; b. and c. Views from the court; d. and e. Plans; f. Entrance and skyway; g. Skyway over Nicollet Mall (Archit Forum, November 1973).....	207
Figure 77. Nicollet Mall, Minneapolis (L.Halprin) (Archit Forum, November 1973).....	207
Figure 78. Ford Foundation Building, Manhattan, N.Y. (K.Roche and Dinkeloo Assoc.) (Blake and Quint, 1983).....	216
Figure 79. Yamanashi Building, Tokyo (K.Tange) (Archit Forum, January/February, 1968).....	216
Figure 80a-b. a. IBM Japan; b. Palaceside Building (N.Sekkei) (Ozawa, November/December 1978).....	217
Figure 81a-b. a. Palm Olive office building, Milan (L.Moretti); b. Casa Albergo, Milan (L.Moretti and E.Rossi) (RIBA J, October 1958).....	217
Figure 82a-b. Planar plasticity. a. Brasilia (O.Niemeyer); b. Secretariat, Chandigarh (Le Corbusier).....	218
Figure 83. Memorial Conference Building, Wayne University, Detroit (M.Yamasaki) (Prog Archit, September 1959).....	218
Figure 84a-b. New Sensualism. a. House near Canaan (J.Johansen); b. New Harmony Shrine (P.Johnson) (Prog Archit, September 1959)	218
Figure 85a-b. Structural expressionism. Unesco House, Conference Hall, Paris (Breuer, Nervi, Zehrufuss) (RIBA J, October 1958).....	218
Figure 86a-b. The four-dimensional matrix (C.Doxiadis). a. Eastwick Redevelopment Plan, Phil. (AIAJ, March 1961); b. University of Punjab (Doxiadis, 1960).....	219
Figure 87a-d. Mat-building. a. Central Beheer (H.Hertzberger) (Archit Rev, May 1987); b. Toulouse University (Candilis, Josic, Woods); c. Catholic Church for the Hague (A.Van Eyck); d.Kuwait Ministries (A.and P. Smithson) (Archit Des, September 1974).....	220
Figure 88a-c. a. and b. "Domino frame" and urbanism (Le Corbusier): a. "Villa Garches" (1927) and "Ville Contemporaine" (1922); b. A plan for Paris (1936); c. Art Museum in Dusseldorf, 1975 (J.Stirling) (Werk, January/February 1983)	220
Figure 89. Urban issues ("London Docklands" M.Prizeman) (Archit Rev, March 1986).....	224
Figure 90a-b. Retort Architechnology (Y.Hikosaka) (Jpn Archit, November/December, 1988).....	225
Figure 91. "Project Z", Tokyo (K.Sakamoto) (Jpn Archit, November/December 1986).....	225

Figure 92. "Project SH", 1986 (K.Sakamoto) (Jpn Archit, November/December 1986).....	225
Figure 93a-c. "Spinoza's Garden", urban construction (R.Bunschoten) (Archit Rev, March 1986).....	226
Figure 94. "Hot Flat City" apartment building, 1978 (Coop Himmelblau) (Archit Rev, August 1986).....	226
Figure 95a-b. "The Open House", 1983 (Coop Himmelblau) (Archit Rev, August 1986).....	226
Figure 96a-b. Apartment complex (Coop Himmelblau) (Archit Rev, August 1986).....	226
Figure 97. Atelier in Tomigaya (I.Hasegawa) (Jpn Archit, November/December 1986).....	232
Figure 98a-b. St.Paul Square, 1985 b. Ice/water wall (M.R. Vaikenburgh) (Landsc Archit, January/February 1986).....	233
Figure 99. House in Nerima (I.Hasegawa) (Jpn Archit, November/December 1986).....	233
Figure 100a-c. Plaza at Williams Square, Texas (Reeves and Mock) (Architecture, December 1985).....	234
Figure 101. Houston Plaza (E.Ambasz) (P.Buchanan, June 1984)...	234
Figure 102. Plaza Mayor (E.Ambasz) (P.Buchanan, June 1984).....	234
Figure 103. Penn Center esplanade (AIA J, December 1970).....	235
Figure 104. Seattle National Bank Building (AIA J, December, 1970).....	235
Figure 105. Environmental project (Volten, Daan, Struychen) (Fuchs, 1973).....	236
Figure 106. Environmental sculpture, Emmen, 1969-70 (E.Tervindt) (Fuchs, 1973).....	236
Figure 107. "Peekskill Melt" project (SITE Inc.) (Wines, September 1973).....	237
Figure 108a-b. Binghampton dock-like structures (SITE Inc.) (Wines, September 1973).....	237
Figure 109. Akita Sogo Bank, Kawabe (M.Miyawaki) (Jpn Archit, January 1977).....	241
Figure 110a-b. Akita Sogo Bank, Honjo (M.Miyawaki) (Jpn Archit, June 1976).....	241
Figure 111. Akita Sogo Bank, Marioka (M.Miyawaki) (Jpn Archit, June 1976).....	241

Figure 112a-d. Residence, Osaka (T.Ando) (Jpn Archit, June 1977).....	241
Figure 113a-b. Tomishima residence (T.Ando) (Jpn Archit, June 1977).....	241
Figure 114. "Fire Station", Columbus, Indiana, 1966 (R.Venturi) (Blake and Quint, 1983).....	245
Figure 115a-b. "Guild House", Philadelphia, Penn., 1964 (R.Venturi) (Archit Forum, November 1971).....	245
Figure 116a-b. Architecture integrated with advertising (Schulitz, Archit Forum, May 1970).....	248
Figure 117a-d. "Heterology" (M.Takeyama) (Jpn Archit, June 1976).....	249
Figure 118. Co-existence of parts (Y.Kijima) (Ishii and Suzuki, October/November 1977).....	249
Figure 119a-c. Western Plaza, Washington (Venturi and Rauch) (Archit Aujourd'hui, February 1980).....	250
Figure 120. Ideas for space (M.Suzuki) (Jpn Archit, June 1976).	251
Figure 121a-e. Fukuoka Bank (K.Kurokawa) (Ishii and Suzuki, October/November 1977).....	251
Figure 122a-d. 1st Building (K.Yamashita) (Ishii and Suzuki, October/November 1977).....	251
Figure 123a-b. Waki City Hall (K.Kurokawa) (Ishii and Suzuki, October/November 1977).....	251
Figure 124. Daido Insurance Building (K.Kurokawa) (Jpn Archit, June 1979).....	251
Figure 125a-b. Extension of Whitney Museum, N.Y. (D.Walker Assoc.) (Archit Aujourd'hui, February 1980).....	251
Figure 126a-c. PL Institute Kindergarten (T.Aida) (Ishii and Suzuki, October/November 1977).....	252
Figure 127. Shiku Showroom (T.Aida) (Jpn Archit, June 1976)....	252
Figure 128a-b. Ushimado International Arts Festival Center (H.Fujii Assoc.) (Jpn Archit, September 1985).....	252
Figure 129a-b. Staatsgalerie, Stuttgart (J.Stirling) a. The ramp; b. The rotunda (Archit Rev, April 1984).....	262
Figure 130a-c. Montreal Metro / Education (Des Q, 86/87, 1972).	264
Figure 131. "Making the City Observable", an exhibition (Des Q, 86/87, 1972).....	265

Figure 132a-b. "Galleria", Houston, Texas (1970) (G.Obata) (Blake and Quint, 1983).....	266
Figure 133a-b. Eschweiler/78 (Haus Rucker Co.) (Domus, November 1978).....	267
Figure 134a-b. Dusseldorf/77 (Haus Rucker Co.) (Domus, November 1978).....	267
Figure 135a-b. Berlin/78 (Haus Rucker Co.) (Domus, November 1978).....	267
Figure 136. Marina City, Chicago (1967) (Blake and Quint, 1983).....	268
Figure 137a-c. Hyatt Regency, San Francisco (J.Portman) (Archit Forum, November 1973).....	269
Figure 138. "The City Room" (F.Maki) (Archit Des, February 1973).....	270
Figure 139a-b. Plateau Beaubourg Competition, Paris (E.L.S.) (Archit Forum, November 1973).....	270
Figure 140. Kalamazoo Center, Michigan (E.L.S.) (Archit Forum, November 1973).....	270
Figure 141. Building extension (O.M.Ungers) (Casabella, January/February 1984).....	272
Figure 142. IBA Berlin (International Baustellung) exhibition (Friedrichstrasse) (Archit Rec, April 1987).....	273
Figure 143a-c. ZCMI Center, Salt Lake City (V.Gruen Assoc.) (Archit Rec, March 1978).....	274
Figure 144a-c. Transformation into community center, Cordoba (M.A.Roca) (Werk, June 1983).....	275
Figure 145a-c. Rehabilitation of Old Brewery, Milwaukee, Wisconsin (E.L.S.) (Archit Rec, March 1978).....	275
Figure 146a-b. a. Museum of Northrhine-Westphalian, Dusseldorf (J.Stirling); b. Ghirardelli Square, San Francisco (Wurster, Bernardi, Emmons) (Des Q, 1978).....	276
Figure 147a-c. Eaton Center, Galleria, Toronto (Archit Rec, March 1978).....	277
Figure 148a-c. Sherbourne Lanes, Toronto (B.Myers) (Des Q, 1978).....	277
Figure 149a-c. Alma-Gare quarter, Roubaix (M.Benoit, et.al.) (Casabella, January/February 1983).....	277
Figure 150a-b. a. High density core of cities; b. City diagrams: uni-centered and multi-centered (Myers, 1978).....	278

Figure 151. Density distribution (Myers, 1978).....	278
Figure 152. North Jarvis District, Toronto, student projects (G.Baird) (Des Q, 1978).....	278
Figure 153a-c. a. Wolfson Building, Oxford (Arup Assoc.); b. Bologne; c. Gothenburg, 1938 (G.Asplund) (Cantacuzino, December 1977).....	280
Figure 154a-c. Battery Park City plan, 1979 (Alex. Cooper Assoc.) a. Original plan, 1969; b. Plan; c. "Visual corridors" (Casabella, November 1984).....	285
Figure 155a-e. Project in Hamburg port area (O.M.Ungers) (Casabella, January/February 1984).....	286
Figure 156a-b. Modification. a. San Marino, 1981; b. Maggio, Como, 1982 Sports Center (Casabella, January/February 1984)....	286
Figure 157. Torre Velasca, Milan, 1958 (BBPR) (RIBA J, October 1958).....	292
Figure 158. A project for Ohio State University (R.Meier) (Casabella, January/February 1984).....	292
Figure 159a-d. Battery Park City design guidelines, 1979-1981. (Casabella, November 1984).....	294
Figure 160a-b. Portland plan, Oregon (Pencil Points, December 1944).....	296
Figure 161. Rapid transit, Chicago (Prog Archit, July 1959)....	297
Figure 162. "Human sector" (C.Doxiadis) (Doxiadis, 1960).....	298
Figure 163a-b. A new pattern of streets (C.Alexander) (AIP J, September 1966).....	302
Figure 164. "Trihex" (Le Ricolais, February 1968).....	302
Figure 165. Freeway interchange, L.A., Calif. (Prog Archit, July 1959).....	303
Figure 166. Arcade through middle of blocks; and a pedestrian grid (Archit Forum, January/February 1968).....	306
Figure 167a-b. "Regina Traces", urban development, 1975. The "Esplanade" (G.Baird, D.McKay, B.Sampson) (Des Q, 1978).....	306
Figure 168a-b. Urban stroll-way system, Manhattan (Archit Forum, January/February 1968).....	306
Figure 169. Pedestrian bridges, Arlington, Virginia (Fraser, December 1970).....	306
Figure 170a-b. a. Skyway system; b. Pedestrian bridge (Archit Forum, January/February 1968).....	307

Figure 171a-f. Van Ginkels' "Midtown Manhattan" study (Archit Forum, October 1971).....	307
Figure 172. I.M.Pei.....	307
Figure 173. Reserved rights-of-way (Passoneau, 1973).....	307
Figure 174. Metro, Wash., D.C. (Archit Rec, December 1979)....	308
Figure 175a-e. Munich, pedestrianised core, 1972. (Archit Aujourd'hui, March 1974).....	308
Figure 176. "Brooklyn Heights" Expressway (Archit Forum, November 1973).....	309
Figure 177. Point Park, Pittsburgh, Pa. (Archit Forum, February 1957).....	311
Figure 178a-e. Festival of Britain, 1951 (Archit Rev, August 1951).....	317
Figure 179a-d. Cells, clusters of cells, constellations of cells, galaxy of a metropolitan area (V.Gruen) (Prog Archit, July 1959).....	317
Figure 180a-b. Forth Worth business district (V.Gruen) (Prog Archit, July 1959).....	317
Figure 181a-c. Urban renewal, Fresno (V.Gruen) (Prog Archit, July 1959).....	317
Figure 182. "Dynapolis" (C.Doxiadis) (Doxiadis, 1960).....	319
Figure 183. Multi-level project for Berlin (A.and P.Smithson) (Archit Forum, January/February 1968).....	321
Figure 184. Civic Axis of the Tokyo Plan (K.Tange) (Prog Archit, October 1964).....	321
Figure 185. "Helix City", Tokyo (K.Kurokawa) (Prog Archit, October 1964).....	322
Figure 186. University of Bochum (E.Schulze-Fielitz) (Prog Archit, October 1964).....	322
Figure 187a-b. "Inter settlement" (W.Jonas) (Prog Archit, October 1964).....	322
Figure 188a-b. "Urbatecture" of J.Lubicz-nycz. a. Diamond heights, San Francisco; b. A project, 1962 (Prog Archit, October 1964).....	323
Figure 189a-b. a. The stem principle; b. A new sector for Bilbao (Candilis, Josic, Woods) (Prog Archit, October 1964)....	323
Figure 190a-d. Frankfurt renewal project (Candilis, Josic, Woods) (Prog Archit, October 1964).....	323

Figure 191a-b. "Group Form" (F.Maki) (Prog Archit, October 1964)	324
Figure 192a-e. Kop Van Zuid competition, 1980-1982. a. Given area; b. J.P.Kleihues et.al; c. A.Rossi, et.al.; d. O.M.Ungers; e. D.Walker (Casabella, January/February, 1983).....	329
Figure 193a-c. Barrio Xino area, Barcelona (Archit Rev, June 1984).....	330
Figure 194a-b. a. "Subterranean System" (G.Birkerts) (Archit Forum, November 1971); b. (Prog Archit, March 1973).....	334
Figure 195. Office building over the highway (G.Birkerts) (Archit Forum, November 1973).....	335
Figure 196. An extension, Centennial Hall, University of Winnipeg (Prog Archit, March 1973).....	335
Figure 197. Use of space under elevated highway, Tokyo (Prog Archit, March 1973).....	335
Figure 198. Hotel and football complex (S.Tigerman) (Prog Archit, March 1973).....	335
Figure 199. Dual use expressway, N.Y. (Archit Forum, January/February 1968).....	335
Figure 200. Social zone, Catholic University of Louvain Medical School (L.Kroll) (Archit Rec, December 1979).....	343
Figure 201a-b. Designing on TV (C.Moore and C.Floyd) (Archit Rec, December 1979).....	344
Figure 202a-b. Slab and plaza vs. the tower with block base, N.Y. a. UN Secretariat Building, 1950; b. Chrysler Building, 1930 (Pelli, 1982).....	385
Figure 203a-c. The impact of high-rise growth on a city. SPUR Scenarios (Archit Rec, August 1975).....	409

ABBREVIATIONS OF PERIODICAL NAMES

Archit Des	: Architectural Design
AIA J	: American Institute of Architects Journal
AIP J	: American Institute of Planners Journal
Architecture	: Architecture
Archit Aujourd'hui	: Architecture Aujourd'hui
L'Architettura	: L'Architettura
Archit Forum	: Architectural Forum
Archit J	: Architects' Journal
Archit Rec	: Architectural Record
Archit Rev	: Architectural Review
Artforum	: Artforum
Arts and Archit	: Arts and Architecture
Casabella	: Casabella
Design	: Design
Des Q	: Design Quarterly
Domus	: Domus
Ind Des	: Industrial Design
Jpn Archit	: Japan Architect
J Aesthet Art Crit	: Journal of Aesthetics and Art Criticism
Landsc Archit	: Landscape Architecture
Mag Art	: Magazine of Art
Pencil Points	: Pencil Points
Perspecta	: Perspecta
Planner	: Planner
Prog Archit	: Progressive Architecture
RIBA J	: Royal Institute of British Architects Journal
Studio Int	: Studio International

Town Ctry Plann : Town and Country Planning
Town Plann Rev : Town Planning Review
Town Plann Inst
London J : Town Planners' Institute London Journal
Werk : Werk



CHAPTER I: INTRODUCTION

There is a prevailing view that in the contemporary world the public sphere of life has been ignored or neglected even to the extent of contributing to its demise. Frampton has observed that, after the early industrial revolution, both industrialism and progressive erosion of the classical Western idealism (with empirical reality ascending over ideal reality) have led to the primacy of private over public and to the rejection of the city. The balance that has existed hitherto between private and public in building and social organisation has been lost (Frampton, 1969, 155; 157-158).

According to Sennett, public domain has been physically destroyed most in the time of the generation born after the Second World War. He finds the same generation to have withdrawn inward. Yet, he considers these obvious signs of "empty public life" to have been prepared over a long period starting with the fall of the "ancien regime" and the formation of a capitalist secular culture (Sennett, 1986, 15-16).

Frampton, who acknowledges the inherent public character of architecture except the single family house, observes that the latter, which is essentially private and ephemeral, determines the larger part of the contemporary "public" environment with its dispersed aggregation over large areas. The "amorphous agglomeration and deterioration" and dispersion disrupt the entity "city" out of recognition; the city is evacuated of its public significance and content (Frampton, 1969, 158-159).

Sennett finds the practiced ways of organising space to be imparting a sense of meaninglessness about the public domain. He

points out the different forms of social isolation due to "dead public space" and to the concomitant increase of withdrawal, or self-absorption. Isolation of building from the life of the street; public space having become a function of motion; and increase of one's visibility to others are accounted for as instances of isolation (Sennett, 1986, 12-15).

Abandonment of the public domain has been paralleled by a proportionate increase of the withdrawal, or self-absorption (Sennett, 1986, 12), and of the emphasis on the "realm of the unique individual" (Frampton, 1969, 158).

It seems necessary to understand the scope and consequences of what are thus observed to be taking place in the public domain of cities. It is also of interest to find out the responses of those in the design professions to the given state of affairs, and how the latter reflect in their work (ie., in stating the problems, in attempts at restoring meaning to the public sphere and balancing public with private).

Since architecture inherently deals with both public and aesthetic dimensions of human existence, a comprehensive review of relevant architectural observations, descriptions of problems, analysis, and proposals seemed to be appropriate for the task. The material found in the periodical publications on architecture since the Second World War became the source for investigation.

Importance given by the architectural literature to spaces of high accessibility by the public is found to have increased. Also the implications of this literature for the public sphere are beyond

single isolated architectural places for public gathering. They encompass ideas and ideals as well as problems from the most restricted to the widest possible regarding the physical environment. As D.S.Brown says (1990a), there is a need to understand and respond to an urban context which is broader than the physical.

As well as the great variety of the kinds of public spaces, there is also a great variety and changes occurring in the issues and dimensions of design involved in public space. Respectively, even within the design field, there are specialised agents dealing separately with the public sphere: landscape planners, urban designers, architects, industrial designers, letting alone the social, economic, and political agents or planners. What is needed is a philosophy of the relation between public and private in the city, not only for the urban designers as D.S.Brown says (1990b), but for all these specialised agents.

Acknowledgment and adequate description of the public sphere can act as a unifying reference for design policies. Frampton reminds that those concerned with designing for the built environment are responsible for expressing the distinctions between private and public, impermanent and permanent, even within each building entity irrespective of scale (Frampton, 1969, 166). Architects are considered by Sennett to be among few of the professionals who have to work with the present practices of public life and express them to the public (Sennett, 1986, 12). So, it is important to identify the characteristics, scope and aspects of the public sphere that concern designers.

This introductory chapter is continued with a brief exposition on the concept of the life-world or life as experienced

(1.1). The latter is intended to be a basis for an analysis to identify public sphere and public space with its typical generalisations, and its experienced structure and components in experience (1.2).

The introductory chapter ends with a further description of the study and the form of its presentation. The topical areas that have emerged from investigation of the architectural literature in periodical publications are introduced (1.3).

In the subsequent chapters the above-mentioned investigation into the literature after the Second World War has been done with the hope of obtaining an insight into the public sphere and the life-world after the War through the responses and views of our contemporaries involved in architecture. These four chapters present the problems of public space, concepts of public space, concepts of public space design and the problems of public space design, respectively. Each chapter is comprised of the topical areas that have been determined by the content analysed. These are expected to reflect the aspects and dimensions of the public sphere peculiar to the historical circumstances in the decades following the Second World War.

1.1. Study of the Life-World as a Basis for Analysis of the Public Sphere and Architecture

Life-world means world as met in lived experience. An attitude which can be adequate for the study of human life is that which can deal with the phenomena as experienced in the comprehensiveness of the perceived world. Husserl, who referred to

the latter as the life-world ("Lebenswelt"), has brought it to our attention that life-world is not immediately accessible to a person in the natural scientific attitude. In the Crisis of the European Sciences he has contrasted "Lebenswelt" with the world as envisaged and constructed with the theoretical attitude of the scientist (Carr, 1974, 200). In order to see the life-world and its structures "suspension of science" and abandoning of the scientific attitude are necessary (Spiegelberg, 1969, 159-162).

"While science operates with abstractions, the life-world is the concrete fullness from which these abstractions are derived; science constructs, and the life-world provides the materials of construction; the ideal character of scientific entities precludes their availability to sense-intuition, while the life-world is the field of intuition itself,.... Science interprets and explains what is given; the life-world is the locus of all givenness. The emphasis here is on the immediacy of life-world experience in contrast to the mediated character of scientific thought. The life-world is prior to science, prior to theory, not only historically but also epistemologically,...." (Carr, 1974, 136-137).

Observation, analysis, and description of the life-world as we encounter it in perceptual experience is a phenomenology. Reflecting on perceptual experience (initial reflection of the immediate experience) we are aware of a "background" or an "aura" (Mutaf and Onur, 1976, p.113). The intentional phenomenon, or motive merges with this background; its horizon merges with the horizon of this background. The wider horizon that we encounter in the immediate experience is the lived world ("Lebenswelt").

Husserl and later Merleau-Ponty have referred to the life-world as the "encompassing world of our immediate experience" (Spiegelberg, 1969, 720). It is an all-inclusive horizon. Any account of even a single perception is incomplete without reference to this

encompassing frame which is a comprehensive horizon (Husserl) (Spiegelberg, 1969, 161).

Ihde (1979) who says that "what first appears (in perceptual experience) is that which occurs within a world" quotes Heidegger: "Being who is in the world is discerned in terms of the world and in strict correlation with the world". Consistent with this statement is Heidegger's view that human being cannot occur except in this framework of an encompassing world with which it belongs together and into which it finds itself inserted. He finds in the world of daily experience "worldliness of the world". World and worldliness embrace and support the otherwise unrelated intentional objects (Heidegger) (Spiegelberg, 1969, 329).

1.1.1. Concrete Unity of the Life-World

Ihde points at a dual focus in the concept of the life-world that he finds in Husserl's analysis. On the one hand life-world is the field of primordial experience and, on the other, it is the sum of all that is taken for granted: the totality of beliefs and operational assumptions by which we try to understand our world (Ihde, 1979).

"The life-world is first and foremost a world of perceived "bodies". "... everything that exhibits itself in the life-world as a concrete thing obviously has a bodily character...." He (Husserl) speaks of the perspectival character of perception, of outer and inner horizons, placing more emphasis than before, perhaps, on the role of the living body and its kinesthetic functions and on the oriented character of the field of perception around the body." (Carr, 1974, 137).

In the same work where he discusses the bodily character of things perceived in the life-world, Husserl writes the following:

".... theories, the logical constructs, are of course not things in the life-world like stones, houses, or trees. They are logical wholes and logical parts made up of ultimate logical elements.

But this or any other ideality does not change in the least the fact that these are human formations, essentially related to human actualities and potentialities, and thus belong to this concrete unity of the life-world, whose concreteness thus extends farther than that of "things" (Husserl, 1970, 130; quoted by Carr, 193).

Is there a dual focus, or an ambiguity in the concept of the life-world as developed by Husserl? This seems rather to be due to the ambiguity of the phenomena experienced in the life-world. Cultural meanings or cultural formations (including scientific theories) that are not perceptible since they have no spatio-temporal existence, are dependent upon and are mediated by the perceived or immediately experienced world. Each world of such cultural formation is encompassed and mediated by forms of civilisation which are contained in the life-world and perceived against its spatial horizon.

1.1.2. Social World

The world being discussed, life-world, social world or structures (phenomena perceived in immediate experience) are not the derivative worlds, ideas, or objects of the scientist. Life-world is the web of life as lived or experienced by man. "It is the field of our experiences" (Merleau-Ponty, 1967, 406).

There are others who have a "living experience of the same world as mine, as well as the same history, and with whom I am in communication through that world and that history" (Merleau-Ponty, 1967, 408). Merleau-Ponty finds man's social world to be a very important sphere of man's life-world.

"Our relationship to the social is, like our relationship to the world, deeper than any express perception or any judgement." "We must return to the social with which we are in contact by the mere fact of existing, and which we carry about inseparably with us before any objectification." (Merleau-Ponty, 1967, 362).

A distinction is made of the natural world which, while integrated with the social and cultural world and is part of the total horizon, has universal forces impinging on the social world.

".... any particular thing contains open references to a "natural world" as its horizon.... other people and the human or cultural world are integrated into the picture" (Merleau-Ponty, 1967).

The natural world in experience is not a perceived object like any other object in our surroundings; it is symbolic presence or metaphor which is thought about or simply meant; it stays behind and forms the background in our perceptual experience.

For Marcuse, "Lebenswelt", which again is life as lived, is particularly the milieu, or the established reality reproduced in the process of material products. It is the specific social denominator (world of absolutism, bourgeois world, or world of the proletariat). While "Lebenswelt" is to him a world much in the sense of the life-world of Husserl encompassing both the social and the natural worlds, nature displays the universal forces not attributable to the specific conditions of the particular social world. Nature, also, whenever it may, "explodes the social framework or the established reality" (Marcuse, 1979, 23).

Both Lefebvre (in Tschumi, 1972) and Marcuse (1969) mention a historical social conceptual order which is mediated to shape the sensual world and the rationality behind it. Contradictions behind

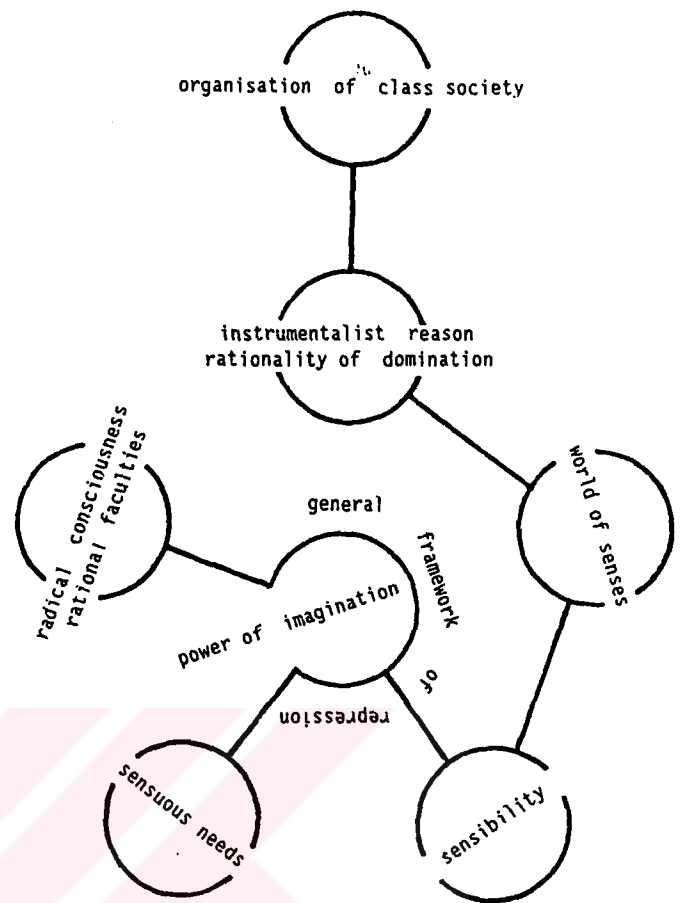


Figure 1. "After Marcuse" (H. Marcuse, 1969)

this rationality and the everyday life experience are shown as the source of possible creative acts of praxis. Reason, sensibility, and imagination are interrelated or unified in the creative acts of praxis. The concept of "appropriation" withholds the means of exploration, exercise of liberty.

Marcuse's words describe the historicity of the world and the process of liberation (Marcuse, 1969, 36-37):

".... the world of senses is a historical world and reason is the conceptual mastery and interpretation of the historical world.

The order and organisation of class society, which have shaped the sensibility and the reason of man, have also shaped the freedom of the imagination. Between the dictates of instrumentalist reason on the one hand and a sense experience mutilated by the realisation of this reason on the other, the power of the imagination was repressed; it was free to become practical, ie., to transform reality only within the general framework of repression; beyond these limits, the practice of imagination was violation of taboos of social morality, was perversion and subversion....

Beyond the limits (and beyond the power) of repressive reason now appears the prospect for a new relationship between sensibility and radical consciousness: rational faculties capable of projecting and defining the objective (material) conditions of freedom, its real limits and changes. But instead of being shaped and permeated by the rationality of domination, the sensibility would be guided by the imagination, mediating between the rational faculties and the sensuous needs." (Fig.1)

Marcuse recognises an emancipated imagination guiding the immediate level of existence and the chances for the rationality of social organisation corresponding to existence. This is consistent with Dufrenne's assertions that perception is accompanied by imagination.

1.1.3. Study of Spatio-Temporal Forms and the Life-World

Spatio-temporal forms give access to our life-world.

We share with others a common perceptual world which is at the same time a cultural world. Our access to this cultural world is through our perceptual experience of the spatio-temporal forms (Carr, 1974, 209-211).

Architecture as a spatio-temporal form which embodies cultural formations and meanings has its horizon merging with the horizon of the life-world. Architectural space and, specifically, commonly shared public space is a perceptual medium through which cultural formations, meanings, theories, in short, ideal entities are made public. Horizon of public space merges with those of the social world ("Lebenswelt" of Marcuse meaning the established reality) and the life-world.

The study of the life-world was told to be a phenomenology. The adoption of the phenomenological attitude is based on listening to one's perceptual experience of the phenomena investigated. It is itself a reflective experience. The affinity of the phenomenological attitude with the historical critical method and its indispensibility for it stem from their common concern with human praxis - human life as it is lived (1).

An affinity with both can be found in the theoretical literature of architecture due to its subject matter requiring first-hand concern with the world as lived as its ultimate end. Besides this well-known concern of architecture in general, specifically the literature dealing with a) the structure of existence, the perceptual constants, and timeless images in aesthetic experience (eg.,

C.Norberg-Schulz); b) those responding to the human activities and discovering timeless processes (eg., C.Alexander); and c) those showing the conflicts in the life as lived with alternatives for their resolution (eg., G.De Carlo) indicate the close relation of this literature with human praxis.

1.2. Typification of Public Space

In our experience of everyday life, any space is perceived as existing within the general horizon of the life-world which, without question, is taken for granted in our natural attitude (2). We do not perceive space as an abstract entity or as the result of the sum of sense data, but as a type that articulates the perceptual experience of the life-world. We perceive room, garden, hall, street, square, etc.; furthermore, such typification in perceptual experience occurs according to the "relevance" that the space has for us in that situation (Schutz, 1975, 125; 116-132; 93-101). All objects of experience from the outset are typically familiar, and the process of experiencing them is permeated by anticipations.

".... in the natural attitude things in the factual world are from the outset experienced as types, namely, as streets, animals...., and in particular, as fir, maple, dog, etc. That which is apperceived as a type recalls similar things in the past and is to that extent familiar. Moreover, what is typically apperceived carries along a horizon of possible further experiences in the form of a predelineation of a typicality of still unexperienced but expected characteristics of the object (Schutz, 1975, 97).

The common sense typifications that we make in everyday experience of the world are rooted in immediate perception which is that of a flow of relationships rather than of mere isolated objects or sense data. The typifications of socio-cultural objects are made mainly by others, either by our predecessors or contemporaries, and

passed on through socio-cultural heritage or attained by social diffusion (Schutz, 1970, 119).

Just as its typification as street, plaza, etc., the typification of a spatial type as public space occurs according to the "relevance" of its publicness for us in a given situation. Jencks has derived from Arendt a multiple definition of publicness which is seen essential for a lasting architecture. According to this definition, the latter depends on 1) permanence and having mnemonic function, 2) having been collectively established (found by him to be quite impossible today), and 3) being accessible, understood, and enjoyed by the public (requiring a partly conventional language) (Jencks, 1983).

Frampton similarly referring to Arendt has shown public appearance as dependent on testifying the relative permanence of the human world and its continuity in comparison to the private which is impermanent or ephemeral (Frampton, 1969, 151).

The characterisations of public space which are common to many different spatial types are typical generalisations that are relevant for our investigation:

1.2.1. Characterisation of Public Space

1.2.1.1. Open and commonly shared

Public space is firmly characterised or distinguished (recognition and identification based on typification) by 1) its availability for the immediate presence and sight of anybody ("openness"), 2) its gathering of people together in social activity and mediating different forms of their co-presence ("common use"),

and 3) its gathering and expression of meanings (ideas, ideals, values) commonly shared.

Public space promises the "right to" it by all inhabitants; this is the essential meaning of "openness". One aspect of it is freedom of access to the space, to the uses, meaning and information carried by the space. Another aspect of it is its "indivisibility". It is shared and can be identified with by all, but it is not divisible by right among individuals.

Openness to anybody's presence and sight is mentioned by D.G.Thornley defining public space:

"as space in which members of the public may be or into which they may look freely without being particularly involved with any special activity. A road, a pedestrian way, a public courtyard, a shopping arcade, etc. The test is whether one can expect to remain in the space without doing anything in particular, without eventually being asked to leave" (1967, 59).

Space given over to a particular activity in which any member of the public can take part (eg., a shop, restaurant, or garage) is considered by Thornley as private space. Yet he admits of ambiguous, or difficult cases for such classification (eg., market, car park). What is more, actual ownership of the space may not be an important determining factor in its publicness or accessibility, its form, and the way it will be used (Thornley, 1967, 59-60).

L.H.Lofland refers by public space to those areas where all persons have legally a right for access. These areas are city's streets, its parks, and places of public accommodation. The public buildings or the "public sectors" of the private buildings are included. Yet the definition is still described to be crude; what seems to be important is the reality of the dynamics of shifting

definitions of the private and public space as well as of the changing restrictions (Lofland, 1973, 19-20). D.S.Brown's statement (1990b), that all buildings have their public aspects, considering the facades, the entrance, and transition zones which constitute the "in-between realm", has significant implications for prospective thought.

M.Black writing for public interiors, which she defines as "designed for a large number of amorphous people", has surveyed the variety of such spaces under general topics of use activity (ie., working, living, eating, looking, listening, selling, services, and travel). Public sectors of very many types of spaces accommodating these activities are included (like lobbies and parlors; even mobile ones like boats and trains) (Black, 1960).

Freedom of access and indivisibility inherent in public space is not absolute; there are directives for and rules of conduct or behavior and appearance that a specific public space demands.

"These territories are officially open to all, but certain images and expectations of appropriate behavior and/or the categories of individuals who are normally perceived in using these territories modify freedom."

Besides these modifications of the freedom of conduct or behavior, and of a "comfortable presence" in public space, there may be modifications of the freedom of presence due to "local custom" or "status discrepancy" (eg., sex, race, age, class). Also, due to its openness, public space is vulnerable to forms of appropriation which may modify the freedom of access and presence to the extent of "colonisation". Taken in its wider sense appropriation of public space comprises man's daily interpretive and expressive acts.

Appropriation is:

".... essentially based on the process of identification, whether or not there is a modification of the reality under consideration.... if you do not modify the thing, it remains external to you, it exists besides you, but if you modify it, if you torment it to make it answer you and fashion itself to your contact it is not anymore the thing that you will meet but a new reality which resembles you.... But we do not necessarily have to choose between action that distorts and passivity that leaves us outside the being. We can have non-violent initiatives" (Sansot, 1976, 69).

Common use, on the other hand, implies not only the activities for which a public space is intended for, but the daily life as lived; the public space takes its meaning from the rhythm of the daily life and its contingencies as well as from its intended and circumstantial relations with other public spaces. Activities thereof bring people and make them co-present.

Common use of collective services - technical and infrastructural facilities - are also provided by public space. It is the domain which provides for the improved conditions of the environment by accommodating many services that can be collectively afforded and created.

1.2.1.2. A world of strangers

Public space is where people who do not necessarily form a group are near each other (Remy, 1976, 450). Most of our fellow-men who are present and directly experienced by us are strangers or unfamiliar persons. Intimacy gradient in our relations is low; anonymity is high. Whether appparential as it was in previous ages, or masked, as it predominantly is in the modern world, population is heterogenous (H.Lofland, 1973).

A public space appears and addresses itself to a multitude of persons most of whom are unfamiliar to us and who are co-present or in direct presence of each other in a particular sector of time or duration which is marked by an event or simultaneously occurring events or activities. A.Schutz calls these persons in one's direct presence as "fellow-men", while those who are not, though they either were or can potentially be reached, as his "contemporaries". Thus a public space where one happens to be manifests itself to him and will continue presenting itself to his contemporaries in his absence. Appearance to all who comes along is what constitutes the reality of public space. Public space is ideally common to all our contemporaries and is distinguished from their privately owned places in the world. And actually, it is common to all those fellow-men who are present there in a particular duration.

"The world of daily life is not a private world. It is common to me and my fellow-men".

The fellow-men share with each other a common section of time and space. Together they create a domain of social world while their contemporaries comprise the wider, the larger domain (social environment) of the social world as a horizon encompassing the immediate world or "social ambience" that is created.

1.2.1.3. Social ambience

The life-world is inter-subjective; it has a general social character. Public space is specifically where this character is intensified or brought to focus. It is the unique place directly experienced by fellow-men who are co-present (having "social ambience"), while accessibility for direct experience by

contemporaries is a horizon ("social environment") in the ideal sense, since previous direct experiences are restored to the immediate one.

"The immediate world shades into the larger world of my contemporaries".

"Social ambience" has as its horizon the "social environment". Both are the dimensions of the social world which relate to the all-encompassing life-world. As further dimensions we can introduce the "social background of our ancestors" and the "world of tomorrow of our successors".

1.2.1.4. Permanent background to change

People present in a public space change. Not only the people, but events, uses, activities, happenings, and meanings change. Public space is a permanent background to these changes. We experience its permanence in simultaneity with transience. Whether it be with a multitude of functions and uses or with a single prescribed aim or function, a public space addresses to changing persons as a common fact.

Any enduring spatial "region" has its "aura" modified with the everyday life that it becomes a part of; such modifications take place also through representations of it. It becomes a scaffold for living memories; experiences are there on its very structure. When they lose their corporeal existence, these experiences live on with persons who have been in contact with them. Other than that they live in representations. The everyday life that runs through is that which is constituted by typical persons and events.

Public space stands witness to changes. It is "officially" part of history. Not only our contemporaries, but also our predecessors have peopled it and we expect our successors in conjunction with foreseeable future acts.

1.2.1.5. Guiding and facilitating our actions in public

The motives that present themselves to our attention in a public space may be abundant. We play many of them down to embark upon those that we intend and are interested in. The presentation of ourselves, of our body, to the public, or appearance in a public space and how we experience ourselves in a particular public space relate to the type of public space and specifically to the one we are in and to our fellow-men. Yet, forgetfulness of the intentional background of human behavior can lead to architectural determinism and mere expedience instead of the facilitating role of architecture and humanly rich meaning.

1.2.1.6. Beyond the limit of individual control

Public space is generally beyond the limits of our immediate and spontaneous control. At most, in the immediate situation, we can close our eyes or quit the place. We experience the conflicts between what exists and what we phantasise. Seeing the developments and trends, we phantasise about foreseeable acts or what to become of these places, or still, what they can and ought to be.

1.2.1.7. An access to learning a settlement

Experience of its public spaces is the key to understanding and learning a settlement. We go to where such spaces are diverse

and concentrated. First, they are accessible to all, and second, they are where things happen, people, activities and information gather. We come to know a settlement and its inhabitants mostly through direct experience of its public spaces as "peopled". Yet, it should not be supposed that this may be enough.

".... the hasty tourist is impregnated with the idea that he will quickly dispose of the city he is visiting when he has gone through and amalgamated its most significant places. The existent, the walker in love with real cities has lost this illusion that he would not want. There is a sum of successions, of points of view, of sequences, this street, then this other street which foreshadows a sovereign square and now these arcades silencing the rest of the city. There is this city never offered once and for all but at the same time absent and present, re-conquered and lost again in exhilaration, in anxiety, in sadness" (Sansot, 1976, 63).

No mediated experience of space can measure up to the adequacy of experience mediated directly by our body.

".... the role of what in ourselves is the warmest, the most relentless, the most sensitised: our body. My body must be involved.... Thus a city must penetrate my heels, my legs, my back (if only because of tiredness), it must sometimes tighten my throat and overwhelm me. The rambling, the drifting, the strolling about of the lover of a city have nothing in common with sedate walk: through them, I change myself in a glorious or suffering body in contact with so many other bodies and the city becomes flesh because I, myself, have made flesh of myself" (Sansot, 1976, 65).

1.2.1.8. A venue for adventuring

Public space can be experienced as emancipating. These spaces are open for the use of the urbanite for fun and excitement. This may require the development and possession of knowledge and skill (See: Lofland, 1973, Chapter 8).

1.2.1.9. Mutually related with private space:

Mutual "belongingness" of spaces and presence of past experience as well as of future anticipations in present situations do not permit a polarisation and abstract treatment of public space and private space, or of inside and outside. We are aware of the world beyond the perceptual limitations of a space we are situated in (Tuan, 1977, 86-87). This probably relates to what A. Van Eyck meant when he wrote "House is a city; city is a house". In describing or transforming public space this is of value since it means that such description or transformation will have implications for the whole (private-public) and not for one aspect in isolation from the other (their mutual togetherness and inter-conversions).

In various public settings, depending on their roles some participants might experience the setting as private or privatise it through various methods. Co-existence of the different experiences of the same place as private and public is quite extensive (See: Lofland, 1973, Chapters 6 and 7). One cannot help sharing with D.S. Brown (1990b) the observation that there are private places that feel more "public" than many public places.

It is also the case that the private and semi-public institutions can be affected by the public interest. Special controls are applied to parts of the private realm which are important for the public (Brown, 1990b).

1.2.1.10. Widely varying in kind

There is a wide variety of spaces which we typify as public spaces:

"The street, the square, the railway station, the cultural center, the vacant spaces between the blocks that serve as play-grounds for children.... This variety includes open as well as closed spaces" (Remy, 1976, 450).

They may be specific places or nodes perceived against the background or horizon of the settlement. They may be recurring typical spaces each of which is unique due to extraneous factors. There are also continuous spaces (eg., street) which are directly perceptible only in part, but constituting its own horizon through previous direct experiences along their continuity which again shades into our wider horizon of the settlement. Each of these public spaces gains its specificity in relation to the rest of the settlement while at the same time contributing to the shared image of the settlement, of the dimensions of the social world, and of the world at large.

Our recognition and identification of a space in perceptual experience has been told to be occurring by typification; that is, we perceive types with the specificity that is relevant and of interest in each situation. We perceive a public type, for instance, a street in its particularity as a boulevard, avenue, lane, alley, road, path, etc.

One relevance for typification is the predominating land-use activity (eg., commercial, ceremonial, recreational). D.S.Brown relates the distinction made by M.Lilla between "public space" and "civic space". Public space is for private enjoyment in public of shared but still private needs; civic space is ceremonial and imparts a "sense of citizenship". (The concept of "civic design" which has been replaced by the Modernist concept of "urban design" has been concerned with the ceremonial and institutional aspects of public space.) (1990b).

Another relevance is the mode of its use, that is, whether it is a place for staying in (activity space); a transition area (transition space); or, a channel of movement for people or vehicles, or both. One other relevance is the particular ways of enclosing and defining space resulting in outdoor public space, interiorised outdoor or indoor public space.

"Some public spaces may be deeply embedded in building masses or laid over or under building masses which contain mainly private spaces...." (Thornley, 1967, 13).

1.2.2. Components and Structure of Public Space as Experienced

Spatio-temporal forms of our surroundings are those forms physically experienced here and now, that is, within the spontaneity of immediate experience. Limits to our perception in this "here and now" situation define a typical "region". A "region" being:

"any place that is bounded to some degree by barriers to perception. Regions vary in the degree to which they are bounded and according to the media of communication in which the barriers to perception occur" (Goffman, 1959, 109).

Perception of a public region comprises our particular way of being in the world in any instance and awareness of the basic unity of the commonly shared world.

Other than the synchronic dimensions of the "here and now", spatio-temporality of a situation involves the diachronic dimensions of the "past" and the "future". The past experiences and anticipation of future acts which are motivated by the present co-exist with the "here and now".

In a public region we commonly share a specific segment of time and space with fellow-men. Our contemporaries, predecessors and successors as well as our past experiences and anticipations constitute a horizon for this specific segment. Uniqueness of the region is made possible with the consciousness of the contemporary world and the dimensions of the past and the future.

In a public region we perceive and anticipate physical situations based on typifications and relevances. A physical situation has a physiognomy, or character in visible form. It has the components of a "setting" (open to the presence or use of all who are present) and "human activity" (open to performance or participation by all who are present).

".... decor, furniture, physical layout, and other background items which supply the scenery and stage proper for the human actions played out before, within, or upon it, comprise the "setting". Exceptionally, setting may follow along with the performers (parade, train, etc.)" (Goffman, 1959, 32-33).

Relevances in a typical situation motivate the propriety and decorum of the setting and the human activity. Some relevances are imposed by a socially approved or demanded system of relevance or situational conditions, while others may be volitional, that is, related to our own interests and motivations.

1.3. Public Sphere as Manifested by Architectural Works and Literature

It is considered that the life-world as lived is reflected in the works and writings by architects and critics. Investigation of the public sphere with its characterisations and typifications as found in our pre-predicative experience can be related to the content

of architectural literature. The latter is already in great part constituted by spatio-temporal forms which are directly accessible for experience and use by all and, therefore, concern all.

Architectural literature of the post-WW 2 has been surveyed for the ways those related with the profession have experienced and responded to the typicalities of the spatio-temporal phenomena. The aim has not been to draw conclusions based on statistical data, but to gain a recognition of the standing issues and conflicts, and to point out the emergent concepts of design and proposals. Investigation has been confined to the architectural journals which are close to displaying the more periodic and immediate responses to the world as being lived. Subject titles as found in Art Index (3) have been used in going through these journals. The latter are given in the "Abbreviations of Journal Names". The range of subject titles has been kept wide. This has been due to the pre-meditated scope of the study expecting diverse aspects to throw better light on the public concern of architecture.

Each text has been paraphrased or processed half-way between paraphrasing and quotation or made a precis of. In the process, topics, concerns, issues, and conflicts have been tried to be detected. The texts are found to comprise of a) comments in the mode of stating problems, b) familiar or recognised concepts that refer to phenomena as lived, c) exposition of specific architectural design concepts (theoretical, professional), and d) statement of problems architects face or have to face in dealing with particular issues. These have been placed into four groups that have become the basis of the four chapters, namely, chapter two: "Problems of Public Space" (PPS) (typical problems); chapter three: "Concepts of Public

Space" (CPS) (current conceptualisations of the lived world); chapter four: "Concepts of Public Space Design" (CPSD) (concepts of architectural design); chapter five: "Problems of Public Space Design" (PPSD) (problems of the design professions)(4).

Each of the mentioned four chapters has been comprised of topical sections that have emerged from a further grouping of the concerns and issues found in the written material studied:

1. "Common spaces" is directly related to the widely varied typical spaces for the public. Specific types of common space, their characteristics, and problems make a recurrent theme.

2. "Aesthetics in the city" is related to anything that is intended to affect the senses in a particular way for a heightened perceptual experience. Aesthetic dimension, intentional or sui generis, of the elements of the urban environment is accessible to and shared by the public.

3. "Meaning and identity" is brought to focus as an area by the varied forms and problems of meaning beyond those of aesthetic and monumental expression. Public expression of and accessibility to meaning as found, intended for, and/or cherished by the public is an issue of the public realm. Identity, on the other hand, emerged from the concerns about the issues of orientation and sense of belonging and relatedness in the public world.

4. "Communication of public information" covers the accessibility to information for the use of the city. It includes information beyond directing and orienting of the public, namely, access to city's resources for socialising, education, and leisure.

5. "The new and the existing" is an issue resting on the fact that the urban public environment is the outcome of designs by different people done separately in time.

6. "Movement in the city" comes out of the involvement with the public spaces for the travelling urbanite where he spends a great deal of his time, whether on foot or in or on a vehicle.

7. "Urban order" comprises the strategies in the urban order directly impinging on the character and use of the public realm.

8. "Urban man and the public environment" corresponds to the interaction of man and the public environment, his behavior and experiences.

9. "Ideological influence" is an outcome of dominating ideologies or worldviews that affect the shaping and experiencing of the public environment.

10. "Use of resources and the public environment" concerns the public resources for culture and survival and the impact of their use and misuse on the public environment.

Each section has further generated sub-topics or sub-sections. Each of the latter is made up of the statements, comments, arguments, or propositions relevant to the sub-sections. In every sub-section these are presented in more or less chronological order as can be seen from the reference given after them. Links with other sections are also noted with a prefix of (See:...).

Present and present perfect tenses have been used in order to relate the sense of the original texts to the reader more

directly. The author and year references which follow the chronological order mentioned is expected to prevent a loss of time consciousness due to the use of these tenses.

Each section starts with an introductory discussion. There are chronological charts at the end of each of the four chapters displaying the highlights. The charts are accompanied by conclusive highlights relating those of each section. Final conclusion at the end of the four chapters aims to relate the corresponding sections of each chapter.



NOTES

1. Historical critical method is described to be investigating the roots of the present development of human formations and seeking for the possibilities and means for alternatives that will make human life better (Marcuse, 1964).
2. Not the natural scientific attitude referred to by Husserl; it rather means "as in our habituated existence" or "with our perceptual habits".
3. Art Index (The H.W.Wilson Co., New York) between October 1944 - October 1988 has been searched under the following classificatory titles:

Architectural Design	Urban Space
Architecture - Criticism	Streets
Architecture - Philosophy	Street Furniture
Architecture - 20th Century	Street Lighting
Architecture as a Profession	Street Signs
Architecture and Society	Waterfronts
Architecture and Politics	Plazas
Architecture and Planning	Recreation Areas
	Shopping Centers
City Planning	Civic Centers
City Planning Philosophy	City Traffic
Urban Design	
Urban Renewal	City and Town Life
Design	Environmental
	Urban Life
	Urban Ecology

These classificatory titles change with the years. This list includes all those that have been referred to for the period given.

4. Each chapter is comprised of three main parts: 1) para-quotes making up the sub-sections and sections preceded by an introductory discussion, 2) illustration of figures, and 3) highlights with chronological charts.

One can pick up any of the sub-sections and go through to the end independent of the rest.

CHAPTER II: PROBLEMS OF PUBLIC SPACE (PPS)

What may have been noted down as a problem at any particular time may be re-interpreted and worked out as a positive data at another. These may appear conflicting. In this chapter comments written in the mode of stating problems are presented. What have been faced as problems since the Second World War are grouped under topical sections.

2.1 Common Spaces

Four typical problems of importance can be observed in connection with common spaces:

1. The socialising role of the street and square has been dominated by their communication role. Their gathering of people together in social activity and mediating different forms of their co-presence have been weakened or totally lost. This is found to happen also in other common spaces (ie., esplanades, concourses) which are not necessarily open to vehicular traffic. Movement predominates and people are seen to be more on the go and in isolation in the crowd than getting involved in any other activity. The relation of buildings and land-use activities to these spaces also contribute to this condition.

2. Open spaces other than the streets and squares lack adequate definition of their relation to and role in the rhythm of life as lived. They are unavailable where and when they are needed most in the life of the inhabitants.

3. The collectively afforded public services lack integration with the urban space. Beside the inconveniences of maintenance and renewal, they are seen to alter the character of a place from one of communal to a touristic environment, or from a social to a consumer space.

4. The commercial or consumer world is taking over and dominating the public sphere or identifying itself with the public

sphere. It also exploits the local aesthetic, historic, and symbolic values and assets. However, the divisibility of commercial space by right among individuals and the lack of a collective share in its making weaken the sense of publicness.

2.1.1. The Desertion of the Street

Referring to the post-war years prior to the fifties, C.Norberg-Schulz considers that "common spaces of spontaneous use" such as the street and the square were no longer places for man (for social interaction); they were simply means of communication. As it will be seen in the following paragraphs this issue has been focused on in the seventies by others as well.

Modern life has been associating itself with withdrawal of people from streets and plazas. Streets have no more been important to people since they cannot get fully involved in an extensive usage of it due to the motor-traffic. The street has seldom been associated with "pleasurable promenade, idling or chance-meeting" (Miller, 1970) (See:2.6.1.). Due to its changing functions the street has lost its social significance. Technological changes in transportation and changes in the life-style of people have destroyed the street as a social institution (Osman, 1970). Pleasure in urban space has eroded. Small street events making space and the changes occurring have gone (A.Smithson, 1975).

Livability, social interaction, "extension from the premises" (in a territorial sense), environmental awareness and safety are inversely related with traffic intensity. While attention was being given to the problem of the new freeways, residential streets have been invaded by the motor-traffic (1). In the streets with heavy traffic people withdraw and there is much less social



Figure 2. "Shearing glass facade" discourages pedestrian amenity (B.Myers, 1978)



Figure 3. Space bonus resulting with "wasteland" (Archit Forum, January 1957)

interaction and street activity compared to those with light traffic; there is also a conflict between the appearance and the experience of environmental quality (2). On the other hand, in the streets with light traffic there are always always the fear of the possibility of an "unexpected deviant traffic behavior" and the use of it as parking space (Appleyard and Lintell, 1972).

The street as an "environmental asset" has not been exploited. Its qualities have not been developed. The consequence has been on the whole lifeless and monotonous corridors (Thomsen, 1970). Though streets, like parks and squares, are also spaces between buildings, they have generally been looked at as arteries for traffic and parking areas. The car has eroded the original concept of street as a "significant space between buildings" (Quantrill, 1975). Increased speed and volume of traffic lower both the environmental quality and transport efficiency (Passoneau, 1973).

"Slow-motion contemplative awareness" of the pedestrian has been replaced by the "long-range vision of the motorist" (Walser, 1975). The relation of people to open space is disturbed by polluted air, noise, and accidents. Maybe there is less need of this public space (5) (Remondino and Walser, 1975).

Obligation paid by individual buildings to the public space of the street has been greatly reduced. The buildings are increasingly isolated monuments which do not engage with their surroundings (See:2.2.1.). The formal space of the street and public space have disappeared (3) (Baird, 1978). Mirrored "shear facades" to the street do not permit pedestrian amenities (Fig.2) (Myers, 1978). "Space bonus" from high-rise buildings is a wasteland which is wide open to extreme weather situations and is also unstimulating

(Fig.3) (Quantrill, 1975).

The New York skyscrapers are providing "bonusable public space" which contribute to a progressive "interiorisation" and "privatisation" in the cityspace. In New York, streets depend on shops lining the sidewalk. "Mid-block arcades, covered pedestrian spaces, blank elevations of the street" have opposed this urban character. Also, the increased height as bonus (4) has made the skyscrapers cut more of the sunlight (Stephens, 1979b).

Streets have been mentioned as the "veins" (not the "theater of life"), parks as the "lungs" (not "realms for fantasy") and the buildings as shaped by "inner organic forces" (structure and circulation) "free-standing in a void" dismissing any center for the citizen, except the "polluted void between the traffic and the scaleless buildings" (P.Buchanan, 1984).

2.1.2. The Incongruences of Man-Made Common Spaces

Since people have been alienated from their identity as social beings, they do not seem to be interested in man-made spaces in the traditional sense (eg., streets, plazas). In contrast there seems to have grown an interest for nature and greenery and for the preeminence of the individual environment at the expense of the whole city-scape (Jackson, 1962). There has been an indifference to the civic potential of urban open space. In the US urban open space has been a forgotten leftover space. Parks and plazas and vest-pocket parks in the slum areas have been left to deteriorate (Schmertz, 1968).

Little has been done outdoors around buildings to solve climatic problems, because the buildings themselves are climatically self-sufficient with the use of technological means. This self-sufficiency has destroyed the regional quality and the possible links to the various aspects of the site. Buildings themselves have created unexpected new micro-climates around them. In the extreme weather conditions the transition between the indoors and the outdoors is an experience of sudden and strong difference (Eckbo, 1964).

Trees and grass have been used around new buildings in meaningless forms (Youngman, 1965). Extensive use of greenery in squares (as in London) spoils the sense of place and enclosure. They become like gardens surrounded by buildings (Whittick, 1970).

Playgrounds and streets which are dangerous due to traffic limit the children. Children play in the street and the sidewalk, because there the world becomes their playground rather than a fenced-off spot specified as such (P.Friedberg in Osman, 1970).

Accessible and open spaces have not been distributed in the city fairly (Thomsen, 1970). The minimum recreational facilities that have been provided by the cities have been fenced off and dotted with signs of prohibitions (P.Friedberg in Osman, 1970). In American cities, parks, which are open spaces commonly harbor "aggressive, criminal, and anti-social activity" (Lyle, 1970).

More than half of open spaces for recreation exists in the periphery of the city and is not used. It is mainly leftover from highway appropriations and much of it is inaccessible (Thomsen, 1970)



b

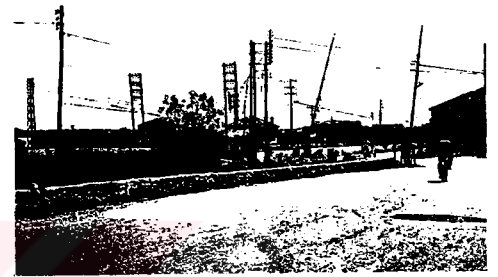


Figure 4a-b. Public services in-between spaces, "wirescape"
(Archit Rev, December 1951)

(See:2.3.2.). Most of the accessible open spaces are constantly threatened by developments nearby or within them, especially for transport (Schmertz, 1972).

Treatment of the cities and buildings as natural products rather than as cultural artifacts has been harmful to the cities. To counteract the flight of people to the "wilderness", nature has been tried to be brought into the city from the peripheries in the form of landscaping through abandoned sites and between free-standing buildings for "continuity and cohesion". The result has been unstimulating and a make-up rather than being ecological as it was intended to be (P.Buchanan, 1984).

Functionally and physically the park plays the role of "isolation and enclosure" in the city. The parks in their present form do not fulfill our needs, although they are "emotionally appealing" and help us to establish contact with nature in the cities. There are the questions of whether there is no more need for "contact with nature as an artifact disconnected from the surrounds", and of where people spend their increased leisure time today for recreation (6) (Friedberg, 1983).

2.1.3. Accommodation of the Public Services and Objects in Public Places

Proliferation of the public services is becoming more menacing for the environment than the motor-vehicle (Ashworth, 1966) (Fig.4). Everytime the services need to be repaired or improved, the street is opened up (Kahn, 1964).

No mediation can be found between specific things and their framework, because modern civilisation cannot produce a "governing vision" to accommodate the objects that it produces (Robertson, 1973). In most public places things like benches, walkways, and stairs are "additive" and are used without a clarity of intention as to their use (Wines, 1973).

2.1.4. Predominance of Commerce in Common Spaces (The Decline of Public Architecture and the Rise of the Consumer City)

There is a predominance of commercial activities in the urban public spaces. Because non-commercial activities are somewhere else due to the segregation of urban functions (See:2.7.2.), pedestrian districts are deserted in leisure hours (Wiedenhoeft, 1975).

These activities also prefer a historical context. Pedestrian districts of the new towns and suburbs are deprived of a sense of appropriateness due to lack of historical context (Miller, 1970). With shopping being an exclusive activity in the "urbanised negative space" the "commercialisation of local history" has been at its extreme; many buildings in Germany from the fifties have already been started to be "listed" with this concern (Werk, 1983).

Many activities which are part of home life have been established as business in the city (Tokyo). Commercial buildings which house them generally consume architectural images. As a result the whole city becomes a huge amusement park (Katagi, 1988).

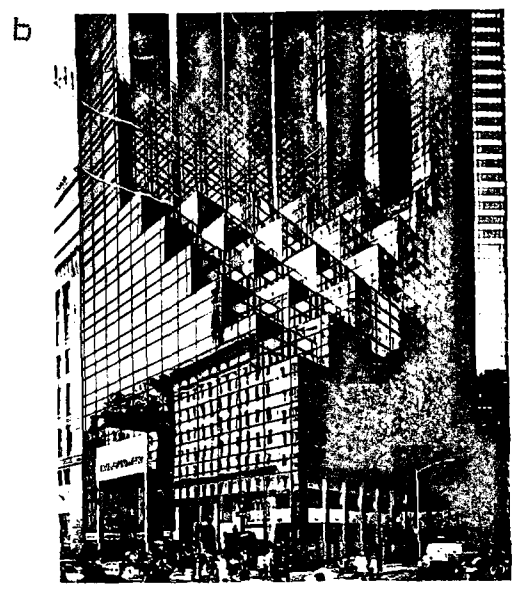


Figure 5a-c. a. Park Avenue Plaza entrance, N.Y. (S.O.M.) (Sanders, April 1985); b. Trump Tower, N.Y. (S.H.Connell) 5th Avenue entrance. Connected to the close-by IBM and AT&T buildings; c. Trump Tower Atrium. Interior version of the bonus plazas of sixties and seventies. Internalisation of window shopping of the street (Archit Rev, September 1986)

Among the many possible "urban fantasies" only those which could have practical application have been employed. These have created "congenial, idyllic anti-worlds" to save the city as a huge department store. The "urbanistic negative space" has been made "bright and lively" and the people are lured into the city (Werk, 1983).

The increased number of leisure centers with their mock-ups of real environments for make believe are at the same time reinforcing retail business (Davey, 1985).

During the last two hundred years there has been a "decline of public architecture and the rise of the consumer city". Loss of man's hopes for "immortality" has been the end of moral society (Van Pelt, 1986).

2.1.5. The Vocabulary of Public Place

The "galleria", "atrium spaces", and the "arcade" used for the covered pedestrian areas by New York designers since the seventies employ the vocabulary of corporate office buildings rather than of public places. Therefore they are not "welcoming" to everyone. Many people could not realise that they were open to the public (Fig.5a-b) (See:2.3.1.) (Sanders, 1985). This practice appears consistent with the reduction of the obligation paid by individual buildings to the public space of the street, and with the mirrored shear facades not permitting pedestrian amenities, as observed by G.Baird and B.Myers, respectively (p.31).

2.2. Art in the City

The problem of aesthetic expression in the public sphere is bound up with the problem of what is expressed, its relevance, and propriety. It requires collective purposes of permanent value and a formal expression that is accessible by the multitude and commonly shared in the aesthetic enjoyment.

1. Higher purposes that are commonly shared have lost or have not gained significance in the contemporary world.

2. Decreasing significance of symbolic meaning has led to a nostalgic search that has influenced the interest in kitsch and pseudo-expressions.

3. Predominance of material interests and the cult of the individual have limited aesthetics to the private sphere, to the private and individual objects.

4. Art, which is limited to private and individual objects, has deserted the public sphere. It has been institutionalised in to form of art galleries and museums.

2.2.1. Lack of Production of Monuments

E.B.Morris has found the contemporary architecture right after the Second World War as over-simplified and suffering a scarcity of expression motives (1947). There has been a lack of cultural background necessary for the contemporary civilisation and of ideals for a good life to give direction to the world (7) (Walker, 1947). Democracy is distrustful of the monument and buildings of permanent value. View of "ultimate ends" have been lost while much is spent on mechanical means (8) (Mumford, 1949).

There has been little agreement about what is commonly understood or desired in the society; the "common purpose" has not been clear. There has been found no way to invent symbols. There has been a hesitation between the desire to have symbolic architecture and the intuition that there should be none; especially that which is symbolic of the State. With no way found to invent new

symbols, there has been a regression to symbols which have served in the past clear common purposes of religion, government, and representation of the state, and have been identified with totalitarianism and imperialism (Burchard, 1956).

The rich vocabulary of the past has been replaced by a limited one which becomes even less sufficient in dealing with large scale projects (Sert, 1963). The average person has not been visually affected by the architectural forms of the forties and fifties (Lapidus, 1961). The towers have lacked in the significance of what they have been built for. Art involves deep feelings and experiences and can only be inherent in the thing; emptiness of architecture is been related to this (Churchill, 1962).

An urban ugliness unseen in history has been created based on money and corporate interests (Wines, 1973). The "dull power of others" has been manifested in the skyline (Lyndon, 1975).

With the "de-mythologisation" of nature by science, cosmic forms and natural symbols and icons have lost their meaning. Functionalism has done away with their use; thus, buildings do not address the people, nor do they set up a dialogue among each other anymore (P.Buchanan, 1984).

In our world of "labour and leisure" and "consumption and refuse", matters of death and immortality have been left to the individual as a private matter; in fact, they have been ignored. This indifference has reflected in the indifference which has become a characteristic of modern cities. The modern city is related to the "decline of the public belief in immortality". In the past people had been committed to something. In our world indifference has been

determining human relationships; people do not feel responsible for each other (Van Pelt, 1987).

There is not a single building that can take the place once held by the church (ie., symbolising the common purpose and meanings that unify the community) including the church itself. The community has disintegrated into individuals and families. The house is about to cease to exist (Harries, 1983).

2.2.2. Ugliness of the Environment

There has been a focus on the "growing decline in taste in the environment" of industrialised countries which has been reflected on by the whole December 1950 issue of the Architectural Review capitalising the matter with the title of "The Mess That is Man-Made America". Yet the implications are beyond that of America. As Giedion says, US has completed its industrialisation between the two world wars. In the years after the Second World War it has become a model for all countries aspiring for "americanisation". They are in or heir to a similar mess.

In a recapitulation of the matter, M.M.Foley has observed the pervasion of the mass market by a "vulgar popular taste". The average man, or mass man, ruling this market has been unaware of this ugliness and has been content with it. His existence has lacked meaning. He has been cut off from nature. So his basic aesthetic sense has been stunted. Symbolic meaning, which is possible only through contact with nature, has been searched for in forms of the past, in expressions of fancy, and in pseudo-modern cliches. Thus there has been found no essential way to build; anything is possible

with the increase in the means of transportation (of goods, materials, etc.) and richness (Foley, 1957).

Majority of buildings in the cities have been handed over to the "unknown" builder resulting in a surge of "undesign" (Feiss, 1957). While individual buildings have taken on distinction, the cityscape has become increasingly ugly (Burchard, 1956).

While material content has been emphasised, aesthetics has been left to chance. The "lack of diversity" encountered has been related to "simultaneous multiple occupancy pattern", "future saleability", and "commercial competition" which has brought about designs for "the least common denominator". This situation together with the existence of too few prototypes and lack of concern for the skyline in large developments have all been examples of aesthetics left to chance (See:2.3.1. and 2.4.1.) (Parr, 1956).

The city has been in the hands of those who have had no interest in art. No architect has been allowed to deal with the problem of the city (Arts and Archit, 1962). The predominance of efficiency and economy as the sole design criteria has deprived the city of the pleasures of living; after all, the purpose of efficiency has not been fulfilled either (Zion, 1962).

The visual quality of the new city-scape has not been up to what has been expected. Suburbs are monotonous; redevelopment projects are "brutal"; public housing schemes have an institutional look. Beside the large volume of "everyday building" in the city, there have been the "ambitious structures". Due to fashion, each new shape loses its effect with newly emerging shapes. Mass-production and public controls have produced a result in the suburbs which can

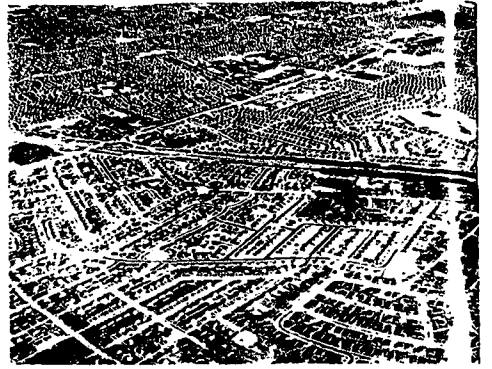


Figure 6. Suburban-scape, US (Archit Forum, September 1956)



neither be called a "landscape", nor a "city-scape" with their repetitious identical dwellings "shaped by over-simplified regulations predetermined by a rigid zoning" (Fig.6). Redevelopment projects in the central city have been very large, with too high density, and also "overstandardised". "Distinctive character", "local history", and "personal association" of parts of cities have been lost with the "slum clearance for reconstruction". Along with these developments the freeways have influenced the surroundings negatively. These results have not come about because they are inherent to building processes or are required by modern living, but because of social and economic weaknesses (Wurster, 1961).

Visual and physical confusion have been reigning in the cities with their monotonous patterns of static elements lacking character and flexibility (See:2.3.1.) (F.Maki) (Prog Archit, 1964). The fast growth, deletion of nature, the poverty of the redevelopment projects, and roads visually matching the monotonous facades of the new buildings have been responsible for the monotonous quality of the city (McQuade, 1961). Current transportation methods which have opposed variety and diversity have also contributed to the general sterility (See:2.6.1.) (McCoy, 1964).

Urban renewal for clearing slums has been a speculative means and a civic failure. Whole parts of cities have been commercially affected and, therefore, blighted because of the fear of a possible urban renewal (See:4.7.1.) (Churchill, 1962).

Free movement under buildings links spaces, but openness without definition of areas between buildings may become dull (Sert, 1963). The "open-planning principle" for the free orientation of

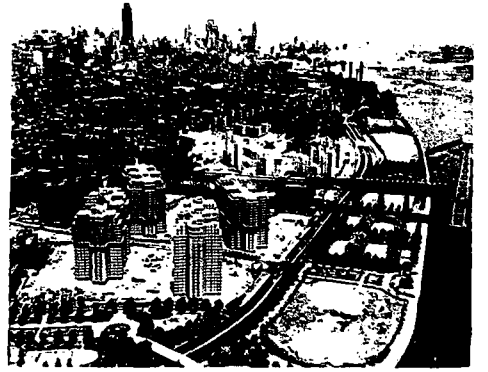


Figure 7. Towers in vast open areas as urban renewal
(Archit Forum, September 1956)



buildings (to wind, sun, air) has often been misapplied. Beyond that it has reduced streets to traffic function, because it lacks sense of enclosure, protection from the elements, and social encounter. Enclosed squares and plazas have not been seen anywhere except in the pedestrian shopping areas. Very few of the designs using the "open-planning principle" have been satisfactory in replacing the form values of "corridor" streets" (Grebler, 1963).

Urban renewal has been environmentally disastrous. Typical urban renewal practices of towers placed in vast open areas have denied the complexity of human needs (Fig.7) (Berkeley, 1968). "Modern architecture" has not played an important role in most of the urban renewal projects. Skyscrapers have been arbitrarily placed in vast open areas. There have been no "coherent sequences of spaces", nor "gateways". There is no single urban space that gives feeling (U.Franzen) (Arts and Archit, 1962).

High-rise buildings with the lift, which is neither a direction or a path, has removed the dynamic quality from the horizontal circulation within the city. Horizontal space between buildings has become a desert (Quantrill, 1975). High-rises, high-density sites aggravate the wind conditions. High-rise buildings on a block inhibit "outdoor relaxation activities" more than those blocks with low-rise buildings and heavy pedestrian and motor-vehicle traffic. Negative effect of high-rise development on livability and outdoor relaxation has conflicted with the increased demands for outdoor relaxation (9) (Archit Rec, 1975).

2.2.3. The Excessive Individualism in Architecture

There has been a "diversification" observed in architecture as a reaction to the "anonymity of architecture" imposed by economic forces and industrial processes. This is comparable to the protests of individuality against the conformity (instead of communion) brought about by the commercial use of the communication media (Herbert, 1961). The "unifying role of the street facade" bringing restraint to individual "status seeking" has been lost in the face of excessive individualism (Harper, 1961). Because of the interest in individualistic expression the buildings today are mostly no good in the urban setting (Burchard, 1964). Buildings "jump and bawl through microphones" (Churchill, 1962).

Because of the "complexity and diversification" of modern life, a unification and cohesion has seemed impossible. The technological basis of the contemporary civilisation and the growth and frequent change in knowledge has led to the notions that "anything is possible" and there are infinite possibilities of form (Herbert, 1961).

2.2.4. Removal of Art from Everyday Life

The larger and common non-museum art environment has not been given importance to. Financial shortcoming has been the excuse given for this negligence (Burchard, 1956).

Public art has become a lesser version of the "gallery aesthetic" at a larger scale. It does not provide information about its environment (Wines, 1973). Many public sculptures are not

integrated with their environment; they appear as "decorative afterthoughts" (Duffield, 1977).

Both art and natural environment which used to be "interwoven" into everyday life have been displaced by the industrial society. They have become objects visited in leisure time. They have been "institutionalised" as art galleries and museums, and natural parks and gardens. They have become "places for public ritual" and they are segregated from the "mainstream of life where they might interfere with the production processes" (eg., conflict between pollution control and the maximisation of productivity) (Studio Int, 1972).

2.3. Meaning and Identity

Reduction of meaning due to predominance of expedience as a value has eventually led to a crisis of identity in architecture. Individual attempts to recover identity counteract and smother one another. Domination of signs sometimes smother these attempts further. Individual and private attempts for image do not always comply with the collective image or heed the concerns for sustaining the collective identity.

Rapid and extensive changes that alter or remove the familiar spatial elements and buildings impair the sense of identity and permanence in the physical surroundings. The characteristic of public space as a permanent background to change is weakened or destroyed.

The changes are, if not destruction, more of transformation and metamorphosis rather than modification of what is publicly shared.

2.3.1. Problems of Non-Identity

Architecture has been affected by the impersonality of the machine that pervades the world. A monotonous architecture which is cheap and uses its existence merely to be expedient has been bearing "problems of non-identity" (Churchill, 1949).

a



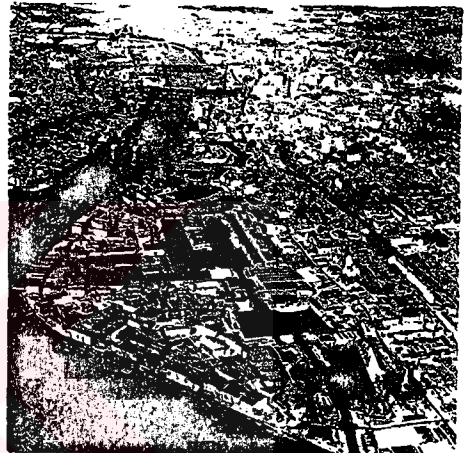
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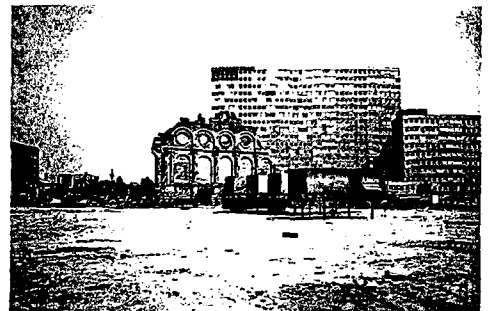


Figure 8a-b. Domination of signs over architecture in the city. a. Upper strip, Las Vegas (Venturi, 1972); b. Archit Forum, May 1970

a



b



Figure 9a-f. Urban fractures or voids. a. Paris, Seine wasteland; b. Milan, Bovisa, abandoned industrial area (1975); c. and d. abandoned London docks, St. Katherine (1981) and; e. Isle of Dogs (1975) (Casabella, June 1984); f. Anhalter Bahnhof, Berlin (Casabella, October 1984)

"Iconography of the facades", the power of the facade to communicate through a language of forms, textures, and images has been impoverished (See:2.4.1.) (Best, 1975).

The city has been an aggregation of monotonous curtain-wall facade buildings that look "loquacious" and fight for their independence in the large city while architectural expression gets lost, since the city swallows them up in their fight with each other (Aida, 1976). In American cities like Las Vegas, there has been lack of an architecture that makes a "declaration in the city". There has been a domination of signs with architecture playing a part in the city streets (Fig.8) (Miyawaki, 1970).

2.3.2. Urban Fractures

There are no perceptible limits to the city. The distinct separation between the city and the country has been lost. The city grows along the highway (See:2.7.1.) (Watterson, 1966).

The familiar spatial elements have rapidly changed. Familiar vistas and paths have become no more enjoyable. Urban environment has been getting "fragmented, incomprehensible, and impersonal" (Walser, 1975).

Areas with no current use or character are "urban fractures" (Fig.9). These have amounted to a very large proportion. They have been disturbing by their size and location. Besides areas that have lost their original use, there have been large areas along the peripheries of the urban fringe. There has been the tendency to "fragment these voids and to fill them up" instead of "building them up" (Secchi, 1984b). The proximity to built-up areas and the

possibility of public access have made the problems of underused and derelict land in the urban fringe or periphery more serious (Town Plann Rev, 1981).

In the peripheries with only residential units and no places for anything else the result has been dullness (Montford, 1987). There has been an unbalanced development. There have been the psychological effects of rapid suburbanisation and the blurring of the city boundaries, and of the rapid replacement of buildings. These are expected to affect great changes in contemporary architecture (Miyake, 1986). Defining its identity can be a major problem for a city (eg., in Berlin which sought it through IBA commissioning major architects of the world for an idea of city) (Croset, 1984) (Fig.142).

2.4. Communication of Public Information

The city is highly inaccessible. At least, it is not as "visible" for using it. This is due, in part, to lack of information, if not due to inaccessibility to and restriction of public space. There are problems of a-spatial means for communication (ie., signs); yet there is a more important problem of the city not being able to communicate through its spaces for learning and information.

2.4.1. Problems in Making Information Public

The great variety and amount of information about a city is not communicated. In most of the communication that there is, many messages are lost in the confusion, many are either redundant, irrelevant, incomprehensible, or misleading. Signs generally disregard architecture. The communication is taking place one-way with no chance of responding or answering back (Haskell, 1966).

Erosion of privacy is one of the dehumanising effects of the communication media (Barnett, 1967).

The illuminated symbols confused with the traffic lighting is a potential source of danger. Signs that are used for ads are generally banal (Phillips, 1966).

We live in the "invisible city" where public information is not public (R.S.Wurman) (Des Q, 1972). Information in the city is lacking. Signs are mainly for orienting (La Pietra, 1978). We have not recognised the potential of the city for education and enjoyment. Therefore, we have not exploited it (Rodwin and Southworth, 1971).

Haphazard and unplanned signs create visual pollution as can be met in metropolises (Muller-Yoshikawa, 1975).

2.5. The New and the Existing

The public spaces and the collective image of the city are challenged by the new developments, especially due to the superhuman scale of the technology used. The juxtaposition of the new to the existing create problems of scale as in the sudden shifts of scale and in scalelessness.

In the case of the old pre-industrial settlements, the new developments also disrupt the unity of the harmonious and contrasting relations. These relations are especially those of the central core with the rest of the city, and those of public spaces with the rest of the building fabric.

Impairment of unity occurs especially when these developments are considered in isolation from the urban public context. Congestion of disparate forms developed in isolation from the existing environment and unheeding the existing land-use activities does not contribute to, if not have negative impact on the public sphere.

The form and quality of spaces between buildings as well as the collective image are tried to be figured out, ensured, and preserved by means of legislation. The latter is a means for bureaucratic sanctions with which the term "public" right has come to be associated.

2.5.1. Incompatibilities

Incompatibilities have occurred due to infiltration of "incompatible land uses" or new constructions and highways intermingling with the existing structures. As a result, desertion or lack of maintenance and misuse have caused structures and institutions to disintegrate. One of the factors has been the "exploitation of property income" (building speculation, as in the case of allowing multi-family use in single family districts). Also effects of incompatibilities in scale and proportion have been observed as in the overpassing of structures and spaces by structures of unrelated scale and proportion, like in using the street rights-of-way to build viaducts and overpasses which blight the buildings nearby. There has emerged a maze of viaducts, superstructures, vertical structures of every type (a "conglomerate mess") (10) without intervening spaces. There has been a dispersal with seemingly no intervening space and with "pivotal centers" losing their importance (See:2.3.2.) (Thiry, 1956).

The city has been in a state of chaotic and haphazard growth. Various of its areas have been undefined, and a "crisis of scale" has emerged (Kepes, 1961). A growing problem in our age is that of scale. Adjacent with buildings built to "human scale" there has been the "super-human scale" created by technology (K.Tange) (Prog Archit, 1964). The "tower and slab scale" has generally disregarded the "scale of the existing fabric of the city" (Harper, 1961). The familiar world has been changing into a big unfamiliar one of a different scale of things happening (Herbert, 1961). With the new scale of building, past monumental buildings, which have resounded the architecture of the rest of the buildings in the town

THE MONUMENTAL BUILDINGS



IN THE PAST

AND NOW



THE INTROVERTED FORM

Figure 10. "Convex" skyline turned into "concave" (C.Doxiadis, 1960)



and gathered meanings and people, have lost their significance in the new scale of the city; the characteristic "convex skyline" has turned into "concave" (See:2.3.2.) (Fig.10) (Doxiadis, 1960). Given the increased scale and complexity of the metropolis, the central core has lost from its expression of "connectedness" (Kepes, 1961).

The "major space" buildings which have been visual punctuations in the cityscape have progressively more difficulty in competing the big cellular structures of today; super-shells are more in scale with the roads that dwarf the buildings. Contrasts of "foreground architecture" and "background architecture" are no more clear either (Prog Archit, 1965b, 166-187).

As a result of the industrial revolution the unified vision of the city has been lost (Giurgola, 1962). Urban change and technology do not have the same pace (Fleisher, 1962). Between the elements which are the direct result of industrialisation and technology and the traditional elements, there have been many "hybrids" which create aesthetic problems (C.Doxiadis, 1960). The international industries with their power of advertising have encouraged status symbols; high speed, automation, and mechanical equipment have been imposed on the environment; problems of industrial location and noise have continued (11) (See:2.10.1.) (Harper, 1961).

In the wall-to-wall built masses each element has been built separately in time and social environment without any thought about their relationship beforehand (eg., in Manhattan each block, excepting the streets and open spaces, has been a "discordant entity" "absorbing" each work of architecture). Often there is a powerful form which is congested because of other built forms and

insufficiency of space around. Due to the latter and problems of parking, often the relations between the building, the site, and the neighborhood are complicated (Eckbo, 1964).

The new skyscrapers (in American cities) are not quite in dialogue with the previous ones (Miyawaki, 1970).

2.5.2. The Post-War Reconstruction

In the post-war years, with the emphasis on building economically and in large scales, or bigger, the public realm has been neglected. Buildings have been conceived as isolated, as objects, and as alone. "Space between buildings" which is our "primary experience of the city" has become inferior. Open space configurations (plazas, setbacks, height limits, etc.) have been a result of legislation or ordinances rather than of spirit (Villeco, 1985). Both barbarities of Nazism and barbarities of reconstruction have been seen in Berlin (Croset, 1984). Post-war commercial architecture has been of excessive scale. An ugly overdevelopment has been seen in the City of London (Hall, 1988). Looking at old and new post-cards one can see the difference as one of loss of townscape (Montford, 1987).

2.6. Movement in the Public Environment

Motorway and its accessories occupy public recreational and social space, prevent public access, and create undesirable environmental conditions. Motor vehicles get between man and his surroundings and disrupt or transform their relations.

Motor vehicles provide a private world for man to isolate himself and withdraw. It is one of the instruments that runs counter to and threatens public sphere through isolation in movement. It has been instrumental in isolation also by its encouragement of the sprawling development of private houses.

The motor vehicle also prevents the direct bodily experience that is so effective in learning from the city.

2.6.1. The Intrusion of the Motor-Vehicle

After the war one of the problem situations has been with the public space experience has been that of traffic routing and parking.

Dense texture of the city has been destroyed by streets and parking lots. Cities have turned into parking lots and highways. Motor-vehicle has neutralised the space for use; it has neutralised the floor and destroyed the character of space; the floor of the average town has been neutralised. Squares have gone astray; there is no more common ground (Cullen, 1952). "All paraphernalia of motorways clutter up and butcher the precious urban space like the railroad did". These "paraphernalia" have taken away the valuable recreational land as well as cutting off access and creating noise (Mumford, 1958).

According to Doxiadis the impact of the motor-vehicle and its elements on the loss of public space has been by way of occupying the best parts of the streets and courtyards and squares; as a result there has been a break in the man-surrounding relationship. The buildings, the architecture, are no more directly related to man. They cannot be observed in their intended proper perspectives (12) (Doxiadis, 1960). No building can be seen clearly. "Scale competes with scale"; space is not ceded to squares and axis such that buildings can be comprehended rather than "fragmented by fragments of other buildings" (Burchard, 1956). This is also affected by moving rapidly on thoroughfares which cut through the city. "Vast number of



Figure 11a-c. Motorist's view from the car (J.Wines, September 1973)

aesthetic problems in travelling at high speed" have not been tackled and "unfolding of the panorama as an aesthetic experience is not consciously considered" (See:2.2.2.) (Jellicoe, 1956). Another effect in the break of man-surrounding relation is that we are more and more sitting in a car having to watch the car in front of us without much chance of looking at things around; in that case architecture does not make much sense (Gruen in Prog Archit, 1959) (Fig.11).

Another impact of the car and its elements has been the tendency of people to desert the central city. A pattern of detached housing with no architectural unity and forming spaces of negative character has emerged out of this trend (Fig.6) (See:2.7.1; 2.3.2.) (Doxiadis, 1960). Automobile has exploded the city (Gruen, 1957). There has been a scattering urban development with wasteful or conspicuous space consumption; the private car has become an obstacle to compactness, cohesiveness, and fighting urban sprawl (Gruen in Prog Archit, 1959). The growing motor-traffic with its "brutalising influences" has been largely responsible for the "indifference to the urban environment" and for the doubts about the significance of this environment (C.Buchanan, 1961) (See:2.8.4.).

Traffic or transport has become a very serious problem due to congestion. The two opposing uses of roads, both as tracks for motor-vehicles and as guide or patterns for built structures, have contributed to this congestion (Gruen, 1956).

Americans have treated the traffic problem as one of a road-engineering problem rather than town-planning (Johnson-Marshall, 1959). Architects have been observing while traffic engineers have tried to solve the problem; new thoroughfares have been cut through the cities (Gruen, 1957). These new expressways have made

overconcentration and congestion worse in urban centers. When, as a result of this, business and industry, which have been the main reasons for these operations, have moved out to the peripheries, these structures have been left behind as a waste (See:2.7.1.) (Mumford, 1958).

The private car has become the single means for every kind of travel. Every other form of transport has been sacrificed to it (Mumford, 1956). Public transport has been left to deteriorate (Gruen in Prog Archit, 1959).

In the old centers of Europe with the old street patterns there has been far more congestion caused by the car than in the cities of America. Cars have been allowed on the sidewalks and nearly all plazas have turned into huge car-parks (Grebler, 1962). The contrast of the building forms and the stationary cars is unbecoming (Kepes, 1961).

Just like the existing parks and squares of towns having been seen as potential parking lots, recreation areas of countryside have also been considered expendable as places for highways, interchanges, and cloverleaves (Thiry, 1959).

The motor traffic and the measures taken for it have been eroding the amenity of urban living. The noise which has reduced the efficiency and enjoyment of the street, the exhaust fumes which have polluted the atmosphere where people walk and gather, obstruction of the architecture and the visual scene, danger and fear of accidents, vibration, confusion, the traffic signs, ads for the car riders, car-parks, railings, and petrol-stations have all been parts of the "traffic problem" or, in other words, of the difficulties of

facilitating the movement of the motor-vehicles (C.Buchanan, 1961 and 1962). "Civilised amenities" and "environmental standards" have eroded with the invasion of streets and squares by the noise, vibration, fumes, etc. of the intruding through-traffic (Bor, 1963).

Due to the motor-traffic we are unaware of the other more interesting things occurring in a street. Noise from the motor-traffic impoverishes our experience by depriving us of the auditory experience of the world. Because of these and the difficulties of conversing on the sidewalk of a busy street, cities are no more civilised. In comparison to these effects of the "diffuse traffic" of cities, motorway is a "precisely located source" of noise having its effects overnight and over great distances (Creighton, 1966) (See:2.10.1).

"Livability" of parts of the cities has been destroyed while accommodating the motor-traffic. Gardens and trees have been cut off for widening roads, and new roads have been cut through the existing urban fabric. Thus good environment has been sacrificed in order to provide "accessibility for the maximum volume of motor vehicles" (Bor, 1963). Road network has cut through such places that would have been good to keep as "environmental units" (C.Buchanan, 1961) (See:2.5.1.).

The car, which has worked against compactness and has led to urban sprawl, has been working against the "planning principle of urban compactness" needed for proximity in communal facilities, services, and preservation of open country (C.Buchanan, 1961).

Elevated highways in the city have caused problems of scale, overshadowing, and neutralisation of the ground. There also

has risen the problem of what to do with the space created underneath (Reid, 1968) (See:2.5.1.).

2.6.2. The Inappropriate Order of Movement

The same streets that have served the "houses" serve the motor-vehicles. The order of movement of the past has not changed; no consideration has been given to the car (Kahn, 1964). The road system from the pre-motor era has not been adequate. Beside the inadequacy of the road system in the cities, the inter-city links that go into the centers of the cities have created the "through-traffic" problem of long-distance trips. Problems due to such a road system, ie., congestion, difficulties in parking, delivery and collecting of goods, accidents, etc., have created inefficiency in distribution or "accessibility" (C.Buchanan, 1962). Parts of the city has become inaccessible to one another because of the road intersections, parked cars, and the pedestrians (C.Alexander, 1966). Measures to cure these defects for facilitating movement at the same time have curtailed accessibility which has been the main purpose of the vehicular movement (C.Buchanan, 1962). The existing geometry of the street is net-like. Freeways have been imposed upon this system without any alteration in its existing pattern. The result has been congestion (See:2.5.1.) (C.Alexander, 1966).

2.7. The Urban Order

Urban form reflects the balancing of the private and public spheres of life. Contemporary city is not organised with the intention of encouraging the gathering of people in social activity and various forms of their copresence in public. Segregation of functions is an aspect of this organisation.



Figure 12. The "strip" or "roadtown" (Arch.Forum, September 1956)



Dominance of scattering and uniformity in urban form with immediate concerns of biological necessity and survival exhibit a suspension of the public sphere.

A pattern of vehicular circulation that depends on the occupation of the open public space of the pre-motor era creates congestion as well as taking away the usable public space. Public space is furthermore lost by privatisation due to commercial exploitation of land value.

2.7.1. Decline of the Central City and the Peripheral Growth

Along with traffic routing and parking problems, declining of commercial neighborhoods has been another major concern of cities as can be seen in those of US (Pencil Points, 1944). There has been a dispersal and "pivotal centers" have been losing their importance (Thiry, 1956). With increasing suburbanisation the central city has been losing its vitality. With suburban developments in the fringes, middle classes have been separated by a long trip to the city. Beyond these fringes, "strips" or "roadtowns" have developed. The highways along which the latter develop have been treated as private streets with unlimited access (See:2.3.2.) (Fig.12) (Archit Forum, 1956).

Uniformity, singleness of purpose, and scattering have been observed by Gruen (Prog Archit, 1959): uniformity of identical structures with inhabitants of identical incomes; "commercial strip zoning" whereby commercial activities have been developing along major roads following them to scatterisation within the limited depth of fifteen to sixty meters while contributing to the traffic congestion on these roads; cultural activities leaving the downtown areas; scattering of green areas which have hardly been serving as urban amenities.

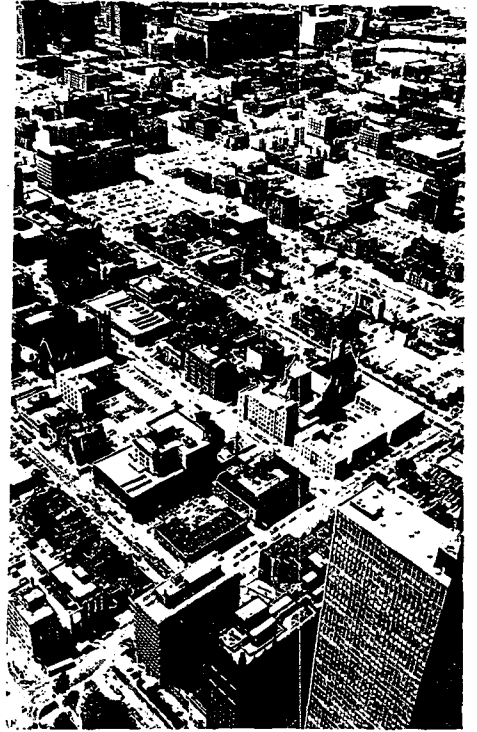
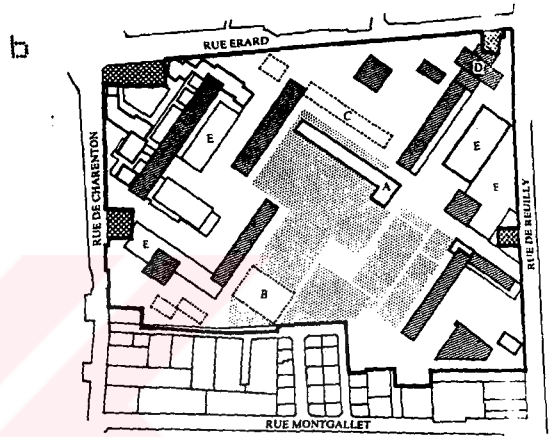
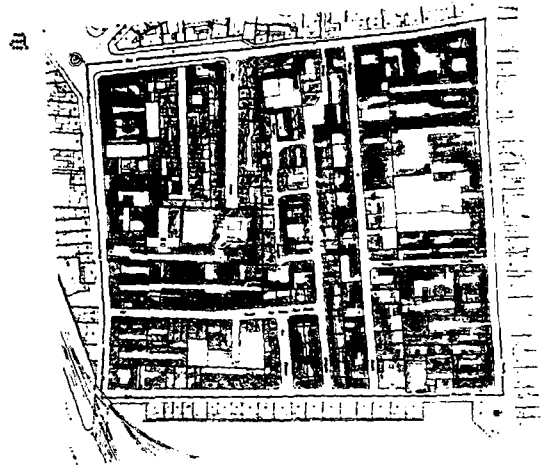


Figure 13. Seventeen square miles of vacant land in central Chicago (Arch.Rev., October 1977)

Low density has affected the erosion of urban compactness and vitality. Loosened attention of the center, traffic congestion due to the use of car, weakened links between activity clusters, interference with human communication, and waste of land have been its various consequences. Since the trend has always been an increase in spatial demands and standards, sprawl has been continuing with a greater waste of land. The definition between "city", "town", "village", and "countryside" have been blurred. Suburbia has been merging with suburbia (de Wolfe, 1971). The social and economical cost of urban sprawl has been enormous. Therefore, dependence on car, destruction of the city core, impact of the freeways on the central city (See:2.6.1.), duplication of the city core facilities in the suburbs, shortage of land, and low density not allowing mixed-land use require a reassessment (Myers, 1978).

"Elements of the industrial revolution" have not been compatible with the human environment. They have occupied valuable land near the human activity centers which they have negatively affected by "fragmentation" and "contamination". Escape from these effects in recent decades has caused urban sprawl has been continuing to extend transport and utility lines and to create social and ecological waste of land (Birkerts, 1971). At the cores of cities large valuable areas have been occupied by uses with low or declining level of human presence (Fig.13). They have created barriers between human activity areas and have caused harm with noise and fumes (highways, railroads, factories, freightyards, warehouses, parking lots, power stations, waste disposal plants, etc.) (Dixon, 1973). Scientific technology has had its ecological consequences with its urban sprawl, exploitation of decreasing urban space, waste of resources, and pollution (Schmertz, 1972) (See:2.10.1.2.).



- | | |
|-------------------------|-------------------------------|
| — Limite de rénovation | ■ Immeubles de grande hauteur |
| ▨ Immeubles à conserver | □ Immeubles moyens |
| □ Equipements projetés | ▨ Espaces verts |



Figure 14a-c. Urban renovation in the central city, Paris
 a. before; b. and c. after (Arch. Aujd'hui, November/December 1974)

City centers have been decaying and suffocated because of the invasion of the motor-vehicle, "aging buildings with preservation problems", and the city not being able to buy property for public use (P.Colboc) (Archit Aujourd'hui, 1974). In the city centers there has been loss of land from the public domain in the process of "gentrification" that has been taking place (Herpin and Perot, 1974). Living environments have been appropriated like commodities. Their "exclusiveness" and "commercialisation" have increase through such a process. There has been an increasing "privatisation" of the uses that have once been a part of the public domain (Welles, 1977) (See:2.9.1.).

Due to a shift from investment in industry to property, there has occurred a large scale "commercialisation of land" which is a "natural scarcity". Thus there has been a rise of land value. This artificially produced capital has been reinvested in property and production of space. Rising of property values has made the center uninhabitable by the worker population (13) (Tschumi, 1974). Districts that have been renovated in the center city are for the modern bourgeoisie and the suburbs are for the workers. As a result restoration and rehabilitation have also contributed to the rental prices and to the social segregation (Herpin and Perot, 1974) (Fig.14). Inner area slum clearance has been accompanied by decentralisation of population to peripheral areas (C.Buchanan, 1975). Growth has taken place at the peripheries. Although these are urban areas, they have lacked infrastructure (de Wolfe, 1971).

2.7.2. Specialisation and Segregation of Functions

With the increase of leisure time, there has been a tendency to spend time outdoors and for recreation (Arts and Archit, 1959). Consistent with the prevailing trend of specialisation of functions, recreation, too, has acquired a limited meaning; cultural pursuits, for instance, have not been included in with sports (Burchard, 1954). There has been a wide-spread use of the rigid principles of the 20's and 30's; the separation of functions has prevented the mixture of land-uses (Sert, 1963).

In every city imposing "cultural centers" have been designed. In a large city of many centers there is no need for a "fine arts ghetto". It is not a convenience to have different kinds of art performances together (Langdon, 1966).

In the new cities and towns (Brasilia, Vallingby, Farsta, New Towns) there has been a great variety in "concentration and dispersal" and "use and neglect". In the pedestrianised center of Stevenage and the center of Cumbernauld leisure use and sense of belonging have been weak, because they have been affected by the closing of shops during leisure hours, dispersal, the car, and the TV (Harper, 1961). The segregation of urban functions has affected the desertion of pedestrian districts in the leisure hours because of non-commercial activities having been somewhere else (Wiedenhoeft, 1975). With work and rest segregated, increase of leisure time and leisure facilities have not been able to play a unifying role (Davey, 1985).

Cities have become increasingly functional. There are ghettos for different functions. Due to economic interests diversity

of use has been destroyed, individuals have been isolated, and mechanised processes have increased (Brandt, 1980).

2.8. Urban Man and the Public Environment

The social conceptual order which shapes the sensible world also orients reason and imagination. The domination of instrumentalist reason behind this order conflict with and is negated by the human need for emancipation. The urban public sphere is one of the domains where this conflict is exhibited in different forms of repression and breaking of rules.

Simplification of human behavior and the social pressure of providing for the masses result in environments which conflict with human need and freedom. This may be seen in connection with an alienation that leads to indifference to public space or to civic sense.

2.8.1. Organisation of Space Conflicting with Human Need and Freedom

Individuals have been relegated to the status of "common" or "mass" man. Human emotions have been replaced by the nervous tension of the everyday life in the modern city (Churchill, 1949). There has been an over-simplification with an unquestioned acceptance of the given, the habitual, the extant, (Churchill, 1949) and also related with the lack of research about how people live (Walker, 1947).

There has been an "insensitivity to totalitarianism". Impersonality of the machine has been reflected in impersonal architecture. Faceless people, or mass men, have been housed in a faceless architecture (Walker, 1950).

The need for organisation in the high density city has brought with it the conflict between order and individual freedom (Crosby, 1971). Seeing only signals to conform to, it is not been

possible appreciate the values and meanings of the urban environment (La Pietra, 1978). The street without traffic is a "locus of human contact"; with traffic signs our behavior is manipulated (Muller-Yoshikawa, 1975).

Man has become the user of what others have decided for him. He is not the "true subject", but the "dominated object" (Mellini, 1970).

People cannot use or cannot imagine how to use without inhibition the nearest outdoor space as extension to their premises; this has been limited by the regulations for facilitating the motor-vehicles and to prevent the "unseemingly and the vagrant". They have come near the end to "multi-use city spaces" used by the people for any purpose, from being an extension to their premises to being a site for business. Hard-surfacing coming with the public right-of-way has brought about a "de-domestication" of many parts of the city, and thus, a "desocialisation". With the physical improvements there has been an increase of the users and, therefore, greater needs and further restrictions in the use of the cityspace. More and more of the city has turned into places through which "faceless masses" of people pass (14) (A.Smithson, 1975).

Leisure has come to be seen no more as activities freely chosen and pursued in themselves, but forms of display. It has become a "compulsive consumption of signs" as an "escape mechanism" in the simultaneous consumption of goods and "pursuing of high culture". Consumption has dominated culture which is no more a guide meaningful for life. An illusion of unity of cultural consumption has been founded as "state ideology" and conveyed to the masses through the



Figure 15a-b. Graffiti in public space. a. Paris 1968; b. New York 1974 (Haubensak, 1975)



cultural institutions. Cultural centers, which are tools of these institution, have served for the mentioned "escape mechanism" (H.Lefebvre in Stephens, 1973b) (See:2.9.1.).

2.8.2. Simplification of Social Interaction (De-Socialisation)

Design of modern cities has discouraged personal confrontation between citizens. So there has been no outlet for aggression and conflict, but for "violence and vandalism" (Stephens, 1973b). A characteristic feature today has been the simplification of social interactions and social exchange. The simplification and rigidity has led to "psychic wasteland" (Barnard, 1973). Removal of human contact, association, and communication as affected by measures taken in most large cities in US has given urban life an abstract character (Quantrill, 1975). Since 1970 there has been observed an explosion of graffiti with spray paint in all kinds of public space expressing political discontent (mostly in Europe) and the unconscious urges of people who have to be living in a sterile environment (mostly in US) (Fig.15) (Haubensak, 1975).

2.8.3. The Increase of the Population Density

The situation of already overloaded spaces and services have been worsened by the increasing population density due to the "population explosion" experienced in the world (Harper, 1961). Along with the population increase observed after the war, there has been a lagging of architectural services and production which have been incommensurate with this increase both in quantity and quality. The problems due to this lag have been aggravated by the "rapid

socialisation" which has required these services to be given to everybody (Doxiadis, 1960).

The social and economic growth existing simultaneously with the rapid decay and erosion of cities has demanded the observed increase in the speed of city building and urban renewal (See:2.2.2.; 2.7.1.; 4.7.1.) (Shankland, 1965). Yet this speed has still been very slow for the need. Mass-production which has seemed a solution has not been flexible and cannot provide variation (Youngman, 1965).

2.8.4. Indifference and Alienation

The public has not been interested in the visual aspect of architecture. There has been an intellectual gap between the public and the architect (Morris, 1947).

The typical situations of the city (ie., public space) have been perceived with a growing indifference to what citizenship means (Walker, 1950). There has been an indifference to the civic potential of urban open space.

The petite-bourgeoisie consumption in the industrial society has been supporting an "absolutely irreversible trend of senseless imitation". Every new temptation has been followed without thought of emancipating oneself. "Public opinion" signifying "what is practical" has overpowered the elitist minorities that are increasing in democratic societies (Gadamer, 1986).

Heidegger's idea that rationalism and pluralism have made us forget what it means to "feel at one with a community" and "at home in the environment" has been adopted by C.Alexander. Our

alienation from the environment is witnessed by the ugliness of the environment (Fisher, 1986).

People's mental health has been risked by the destruction of communities, that is, their support systems and familiar features. The motor-vehicle, and the dangerous and polluting roads have contributed similarly (Montford, 1987).

Indifference has been a characteristic of the modern city. It has determined human relationships whereby responsibility felt for fellow men no more exists (Van Pelt, 1987).

2.9. Ideological Influence

Domination of mechanistic ideology places communal civic purposes secondary to the increase and efficiency of production and growth. The city is seen analogous to a private commercial firm.

The room for fantasy or the role of imagination has been leveled down to the expediency of rational organisation and scientific technique. Modern utopias and arcadia derived from them have acquiesced in this leveling process.

2.9.1. The Mechanical Ideology

Mechanical processes that have been successful in mass-production and mass-communication have been breaking down the ecological complexity and playing down the human factor. This has been visible in the last twenty years (Montford, 1968). The mechanical ideology has made technology dominant and an end in itself. The modern urban world is creating a dehumanised environment. The growth of the city has corresponded to the "expansionist ideology" (See:2.2.2.; 2.10.2.) (unrestricted development of technology and capitalism). For capitalism, urban land is a commodity

(See:2.7.1.). The communal civic purposes have all but entirely ignored in the pursuit of power. The city has been treated like a private commercial enterprise than as a public institution (L.Mumford) (Geist, 1968) (See:2.8.1.).

2.9.2. The Fall of "Arcadia" and "Utopia"

The original "Arcadia" has been the territory of superhumans or deities. Throughout history this figment of human imagination "making the world into an idea" has been "misappropriated" by supreme rulers. In the twentieth century, instead of imitation of "Arcadia" with symbols which have been exhausted through commercialisation, "Utopia" or material transformation of form "making ideas into a world" has become the process from which "Arcadia" is to be derived. Thus there has been a closure of "Arcadia" and "Utopia", and the emergence of a technological or material "Arcadia" of rational organisation and scientific technique. Both of them, which have come together in Modernism, have fallen with the decline of Modernism (Outram, 1984).

2.10. Use of Resources and the Public Environment

Pollution, which has become an inseparable part of the lived reality, is a hazard for the public world. It makes public spaces unpleasant to be in.

Beside the generation of pollutants, the urban form plays role in the pollution (ie., by affecting air movement, use of land form and of water bodies). Besides the urban form, the location of the polluting land-uses is important.

Resource of land for public use is getting scarce. Intensive investment for growth in the sixties has led to the destruction of both natural and urban environments. In the seventies a shift from investment in industry to property has caused increase in land values and inhibited purchase of land for public use. A further restriction of land where it is most needed is the occupation of it by identical uses of low human presence.

2.10.1. Pollution

Smog, filth, and disorder have destroyed everyday community life (Gruen in Prog Archit, 1959). The noise, vibration, fumes, etc. of the motor-traffic invading the streets and squares have lowered the "environmental standards" (Bor, 1963). Noise from the motor-traffic has impoverished our auditory experience (Creighton, 1966). The city has been increasing our tolerance to smog, temperature inversion, carbon dioxide and carbon monoxide. Positive ionisation due to combustive processes have delimited our capacity to reject carcinogenic elements (McHarg, 1962). Acceptable minimum of such things as foul air, polluted water, crowding, etc. have not been included in statistics (Rowan, 1965). Man can survive very bad conditions, but often with a high price (Prog Archit, 1965a).

Air pollution has not only due to the pollutants themselves, but their spatial and temporal arrangement by urban form, eg., the "city profile" reducing wind speed allowing pollutants to accumulate (Rydell and Schwarz, 1968).

"Elements of the industrial revolution" have not been compatible with the human environment. Occupying valuable land at the cores of cities they contaminate it with noise and fumes (See:2.7.1.) (Birkerts, 1971; Dixon, 1973). There have been the ecological consequences of scientific technology with water and air pollution (Schmertz, 1972). There has been a conflict between pollution control and the maximisation of productivity; art has not been allowed to integrate with life and to interfere with the production processes that have caused this conflict (Studio Int, 1972).

2.10.2. Diminution of Land for the Public

"Elements of the industrial revolution" have occupied valuable land at the cores of cities fragmenting it and creating barriers between human activity areas (See.2.3.2.). Also, escape from their negative effects have played a role in the urban sprawl which has meant extension of transport and utility lines and creation of social and ecological waste of land (Birkerts, 1971; Dixon, 1973). Urban sprawl, exploitation of decreasing urban space, and waste of resources have been ecological consequences of scientific technology (Schmertz, 1972).

Intensive investment during the sixties, the period of rapid economic growth and its overemphasis have led to destruction of the natural and urban environment. With the energy crisis of the seventies and concern for the natural resources a serious attitude has emerged with regards to the environment (Ozawa, 1978a). As against the previous illusions to the contrary it has been seen that resources will be exhausted sooner than thought and that global communication has become impossible. So a crisis has been experienced (Friedman, 1974). Due to a shift from investment in industry to property, there has occurred a large scale "commercialisation of land" which is a "natural scarcity". Thus there has been a rise of land value (Tschumi, 1974). Therefore, the city is not able to buy property for public use (P.Colboc in Archit Aujourd'hui, 1974).

NOTES

1. These are findings of a study done for the city of San Francisco. The study has received the Architectural Record's award for research in 1972.
2. In the research study mentioned in (1), the sense of environmental quality in the physically higher quality High Street is lowered by the heavy traffic in comparison to the streets with lower physical quality yet with lighter traffic.

This finding can be considered together with the observation of A.Smithson (1975) that a "de-domestication", and, therefore, "de-socialisation" is faced with in many parts of the city which are physically improved.

3. G.Baird's observations are based on the studies done for the city of Toronto, and specifically, the North Jarvis District.
4. Developers can receive permission to increase the size of their development over the limit set by regulations as a bonus in return for contributions to the public sphere (ie., improvements of nearby public spaces, provision of spaces like arcades and atria, and amenities accessible to the public.)
5. J.Wines (SITE Inc.) observes that in the given urban reality, there is no need for this open public space.
6. These questions have been placed in response to the information given to the jury members of the Parc de La Villette Competition that the parks of Paris have been losing their constituency.

7. The church building boom after the war followed by that of theater building may well be an expression of the attempt to alleviate this lack.
8. L.Mumford's "Monumentalism, Symbolism, and Style" has been written upon S.Giedion's 1946 RIBA lecture "The Need for a New Monumentality". There is also a discussion of the subject in the September 1948 issue of the Architectural Review by leading persons.
9. SPUR Report, San Francisco, 1975 (See:p.409).
- 10."Conglomerate", "agglomération", and "aggregation" have recently become terms of a figurative speech used adeptly to affirm the physical reality of the urban environment.
- 11.There is a greater admixture, therefore a greater problem of the removal of the industrial and semi-industrial buildings from the residential areas in the European cities when compared to America (Grebler, 1965).
- 12.Monuments and sculptures from the pre-motor age are what seem to have been specifically meant.
- 13.Technology has responded to this profitable production and modern architecture has offered its means to the bureucratic and speculative developer.
- 14.Refer to P.Korosec-Serfaty (1976) and L.Lofland (1973).



(PPS) COMMON SPACES

Unlivable spaces in between: Traditional common spaces (spaces in between such as streets, plazas, etc.) are no longer for social interaction, but a means of communication for motor-traffic. This has been observed since the Second World War. The increased volume and speed of traffic have led to the practices of "road-bed widening / side-walk narrowing". Besides these practices, variety of services and objects have been "housed" in these spaces generally without any governing idea. On the other hand, increase in the quality of these spaces do not necessarily bring about an improvement in the experience of these spaces; in fact, it may contribute to their de-socialisation as observed by Smithsons.

Yet the change of these spaces into means of communication is not complete. There is a conflict which is alive as can be observed in the appropriation of the street by people (eg., children) or experiencing of, i.e., the street as of the world. Lack of interest in these spaces due to adverse effects do not detract from their importance for the people.

Self-sufficiency of buildings (encouraged also by HVAC), too, affect livability of spaces in between due to lack of their engagement with these spaces. Also wide flat planes left for the public in return for the bonus of increased height for high-risers cannot support social life and create livable spaces.

Privatisation vs. publicness: Since the sixties the issues of privatisation appear. Assumed self-sufficiency of individual building and its forgotten obligations to the public space consolidate a private sphere that lacks dialogue with the public. Interiorising public spaces, on the other hand, do not express their publicness, or in other words, do not provide the conditions to be welcoming to everyone. Besides, commercial activities, which, in a sense, comprise the private sphere, predominate in the urban public spaces (outdoor or interiorised).

Nature disconnected from the city: This problem has been in currency since the sixties. There is a need for the integration of nature into the city. The present forms of it are as artifacts disconnected from the life of the city. Besides, availability and accessibility of open spaces where contact with nature is provided present deficiencies. Interest for nature and greenery end up in its meaningless or extensive usage without regard for sense of place.

(PPS) AESTHETICS IN THE CITY

Symbolic expression and significance: Oversimplification and lack of expression have been continually faced as a problem at both the architectural and urban level. There have been reasons given for it. In the fifties, it has been pointed out that there is lack of agreement as to common purpose; there is loss of contact with nature which has been a source of symbolic meaning; and there is danger of regression to symbols of totalitarianism and imperialism. Designing for the least common denominator because of the changing occupancies in time has also played a role in the lack of expression. In the sixties, delimitation of the rich vocabulary of the past has started

to be seen as a reason (R.Venturi). Oversimplified regulations and rigid zoning on the other hand have caused the monotony of the suburbs; brutality of the overstandardised redevelopments have caused the sterility of the city. In the eighties de-mythologising effect of functionalism has been viewed as responsible. There is found an indifference to immortality (and, therefore, permanence) for which there seems to exist no particular building type.

Tastelessness: There is a decline in taste in the environment; a vulgar, popular taste overrules. Majority of buildings are realised by non-designers. Those having no interest in art rule the city. Design is overtaken by fashion. Money and interests of corporations set the taste.

Individualism in expression: Conflict of the distinction of the individual building and aesthetics of the cityscape have been observed in the fifties. Loss of the unifying role of the street facade is a corollary of this. With the notion of anything being possible unification seems impossible. This diversification is also interpreted as a reaction to the anonymity created by the economic and industrial processes. There is display of individual power in the cityscape.

Open-planning principle: Form values of corridor streets are abandoned in high-risers removing the horizontal circulation (reality of access by car and the lift). Horizontal open spaces on which buildings rise do not permit outdoor activities due to the adverse wind conditions.

PPS

COMMON SPACES

LIVABILITY OF THE STREETS * LOW LIVABILITY DUE TO MOTOR-TRAFFIC

ACCOMMODATION OF THE PROLIFERATING PUBLIC SERVICES AND OBJECTS * THREAT FOR THE ENVIRONMENT / LACK OF "GOVERNING VISION" TO ACCOMMODATE THEM / OPENING OF THE STREETS FOR REPAIRS AND IMPROVEMENTS

UNLIVABLE SPACES IN BETWEEN

LACK OF INTEREST IN TRADITIONAL MAN-MADE SPACES

IMPRESSIVE APPEARANCE OF BUILDING VOLUMES RISING FROM A FLAT PLANE VS. PEOPLE'S NEED FOR ARTICULATION OF GROUND * FEDERAL GOVERNMENT PLAZA IN CHICAGO BY MIES

ROAD BED DETERMINED BY THE VOLUME OF THE MOTOR-TRAFFIC- STREET WIDENING AND SIDEWALK NARROWING

PREEMINENCE OF THE INDIVIDUAL ENVIRONMENT VS. THE WHOLE CITYSCAPE * SELF-SUFFICIENCY OF THE INDIVIDUAL BUILDING / LACK OF TRANSITION: INDOORS-OUTDOORS / OUTDOOR SPACE IS FORGOTTEN LEFT-OVER SPACE / INSUFFICIENCY OF ACCESSIBLE OPEN SPACE/

ARCHITECTURAL VOCABULARY OF COVERED PEDESTRIAN AREAS (GALLERIA, ATRIUM, ARCADE) VS. "PUBLICNESS" * VOCABULARY OF THE CORPORATE OFFICE BUILDINGS ARE EMPLOYED

PRIVATISATION VS. PUBLICNESS

OBLIGATION OF INDIVIDUAL BUILDINGS TO THE PUBLIC SPACE OF THE STREET * REDUCED OBLIGATION

PEDESTRIAN DISTRICTS REQUIRING A HISTORICAL CONTEXT IN ORDER TO HAVE A SENSE OF APPROPRIATENESS * PEDESTRIAN DISTRICTS OF NEW TOWNS AND SUBURBS LACKING SUCH A SENSE

PUBLIC PLACES ARE TO BE WELCOMING TO EVERYONE (NEED FOR THE PROPER VOCABULARY) * OPENNESS TO THE PUBLIC NOT PERCEPTIBLE

URBANISATION OF NEGATIVE SPACE (URBANISED NEGATIVE SPACE) * PREDOMINANCE OF COMMERCIAL ACTIVITIES IN THE URBAN PUBLIC SPACES / COMMERCIALISATION OF LOCAL HISTORY AT ITS EXTREME DUE TO SHOPPING BEING AN EXCLUSIVE ACTIVITY

RISE OF THE CONSUMER CITY VS PUBLIC ARCHITECTURE

INTEREST FOR NATURE AND GREENERY * MEANINGLESS AND EXTENSIVE USE OF GREENERY AS AGAINST SENSE OF PLACE AND ENCLOSURE

NATURE DISCONNECTED FROM THE CITY

REACHABILITY OF THE ACCESSIBLE OPEN SPACE * AGGRESSIVENESS AND DANGER / UNFAIR DISTRIBUTION IN THE CITY / AVAILABILITY AT THE PERIPHERIES ACCESSIBLE OPEN SPACE THREATENED BY DEVELOPMENTS

PARKS APPEALING AND ESTABLISHING CONTACT WITH NATURE VS. LOSS OF NEED FOR CONTACT WITH NATURE AS AN ARTIFACT DISCONNECTED FROM THE CITY * UNSTIMULATING MAKE-UP RATHER THAN ECOLOGICAL / PARKS IN THEIR PRESENT FORM NOT FULFILLING OUR NEEDS

FPS

AESTHETICS IN THE CITY

OVERSIMPLIFICATION AND SCARCITY OF EXPRESSION

LACK OF AGREEMENT ON COMMON PURPOSE AS A HANDICAP TO INVENTION OF SYMBOLS IN THE SOCIETY

DESIRE FOR SYMBOLIC ARCHITECTURE VS. REGRESSION TO SYMBOLS IDENTIFIED WITH TOTALITARIANISM IMPERIALISM

LOSS OF CONTACT WITH NATURE AS A SOURCE OF SYMBOLIC MEANING

DESIGN FOR THE LEAST COMMON DENOMINATOR DUE TO SIMULTANEOUS MULTIPLE OCCUPANCY PATTERN

CURRENT EMPTINESS OF ARCHITECTURE (LOW SIGNIFICANCE OF PURPOSE) DELIMITATION OF THE RICH VOCABULARY OF THE PAST

SYMBOLIC EXPRESSION AND SIGNIFICANCE

MONOTONOUS SUBURBS SHAPED BY OVER-SIMPLIFIED REGULATIONS PREDETERMINED BY A RIGID ZONING

OVERSTANDARDISED AND BRUTAL REDEVELOPMENT PROJECTS IN CENTRAL CITIES GENERAL STERILITY AND MONOTONOUS QUALITY OF THE CITY

DECLINE IN TASTE IN THE ENVIRONMENT

PERVASION OF "VULGAR" POPULAR TASTE

POSSIBILITY OF ANYTHING DUE TO MEANS OF TRANSPORTATION AND AFFLUENCE

UNDESIGN DUE TO MAJORITY OF BUILDINGS BY UNKNOWN BUILDERS

CITY BEING IN THE HANDS OF THOSE UNINTERESTED IN ART

TASTELESSNESS

EACH NEW SHAPE LOSING ITS EFFECT WITH EACH NEW SHAPE (FASHION)

AN UGLINESS BASED ON MONEY AND CORPORATE INTERESTS

DISPLAY OF INDIVIDUAL POWER

DISTINCTION OF THE INDIVIDUAL BUILDING VS. THE AESTHETICS OF THE CITYSCAPE

DIVERSIFICATION AS REACTION TO THE ANONYMITY OF ARCHITECTURE RESULTING FROM ECONOMIC INDUSTRIAL PROCESSES

LOSS OF THE UNIFYING ROLE OF THE STREET FACADE DUE TO EXCESSIVE INDIVIDUALISTIC EXPRESSION

INDIVIDUALISM IN EXPRESSION

IMPOSSIBILITY OF UNIFICATION DUE TO COMPLEXITY AND DIVERSIFICATION / NOTION OF ANYTHING BEING POSSIBLE

OPEN PLANNING PRINCIPLE VS. FORM VALUES OF CORRIDOR STREETS

OPEN PLANNING PRACTICE

DYNAMIC QUALITY OF THE HORIZONTAL CIRCULATION IN THE CITY WEAKENED BY THE LIFTS IN HIGH-RISE BUILDINGS

HIGH-RISE HIGH DENSITY AGGRAVATE WIND CONDITIONS INHIBIT OUTDOOR RELAXATION ACTIVITIES

BLIGHT IN PARTS OF CITIES DUE TO FEAR OF URBAN RENEWAL SLUM CLEARANCE FOR RECONSTRUCTION ANNIHILATING CHARACTER, LOCAL HISTORY, AND PERSONAL HISTORY IN PARTS OF CITIES

NEGATIVE INFLUENCE OF FREEWAYS

EFFECTS OF URBAN RENEWAL

URBAN RENEWAL PRACTICE OF TOWERS IN VAST OPEN AREAS CREATING URBAN SPACE WITHOUT FEELING

DISPLACEMENT OF ART AND NATURAL ENVIRONMENT FROM EVERYDAY LIFE BY THE INDUSTRIAL SOCIETY

PUBLIC ART SEEN WITHIN THE SCOPE OF GALLERY DISPLAY

POVERTY OF PUBLIC ART

PUBLIC SCULPTURES AS DECORATIVE ADDITIONS

(PPS) MEANING AND IDENTITY

Expedience vs. identity: Impersonality of the machine plays a role in problems of non-identity. Architectural expression is getting lost, and an expedient architecture is emerging. Those individual buildings with identity are being swallowed up by the city.

Blurring of the city boundaries: Cities grow along the highways linking the city to the country. Peripheries with residential only areas become dull. Perceptibility of the city is lost.

Loss of the familiar: Rapid change takes away much that is familiar: vistas, paths, spaces, etc.

Fragmentation: Urban environment is viewed as an incomprehensible, impersonal, and fragmented phenomenon. Defining the identity of a city has become a major problem (eg., Berlin). There is a great proportion of urban fractures (areas without character). Voids are simply fragmented and filled.

(PPS) COMMUNICATION OF PUBLIC INFORMATION

Inaccessibility to information: There is great amount of urban information that can be communicated. Since it is not, there is a city which is in fact invisible. The potential of this secluded information for education and enjoyment is unrecognised. On the other hand, communication media is eroding privacy. Signs, too, are not for informing, but orienting people. They also create visual pollution by their banality.

(PPS) THE NEW AND THE EXISTING

Incompatible scale: Postwar buildings have been conceived as isolated objects and with emphasis on economy and large scale. Post-war commercial architecture displays excessive scale. Viaducts and overpasses that use the street rights-of-way blight the existing structures. There is a crisis of scale with the chaotic growth causing adjacency of super-human scale with human scale. Significance of past monumental buildings is lost with the new scale of the city, or tower and slab scale imposed on the existing fabric.

The metropolis scale on the whole weakens the civic-connectedness of the central core.

Incompatible land-use: Status symbols of industries (eg., speed of cars, mechanical equipment) are imposed on the environment. Coming in of incompatible land-uses eventually causes disintegration.

Incompatible form: There occurs a congestion of forms built separately in time and in insufficient space.

PPS

MEANING AND IDENTITY

PROBLEMS OF NON-IDENTITY OF AN EXPEDIENT ARCHITECTURE AFFECTED BY THE IMPERSONALITY OF THE MACHINE



EXPEDIENCE VS. IDENTITY

LOSS OF THE PERCEPTIBLE LIMITS TO THE CITY GROWING ALONG THE HIGHWAYS

IMPOVERISHMENT OF THE FACADE ICONOGRAPHY

ARCHITECTURAL EXPRESSION GETTING LOST, WHILE THE CITY/SWALLOWS THE INDIVIDUAL BUILDINGS FIGHTING FOR THEIR INDEPENDENT IDENTITIES

AS VEGAS AS EXAMPLE TO DOMINATION OF SIGNS WITH LACK OF AN ARCHITECTURE THAT MAKES A "DECLARATION IN THE CITY"

BLURRING OF THE CITY LIMITS

THE DULLNESS OF THE RESIDENTIAL ONLY PERIPHERIES

PSYCHOLOGICAL EFFECTS OF THE BLURRING OF THE LIMITS TO THE CITY AND RAPID CHANGES AND REPLACEMENTS IN THE ENVIRONMENT

RAPID CHANGE OF FAMILIAR SPATIAL ELEMENTS, VISTAS, AND PATHS

RAPID CHANGE

LOSS OF THE FAMILIAR

A FRAGMENTED, IN COMPREHENSIBLE, AND IMPERSONAL URBAN ENVIRONMENT

LARGE PROPORTION OF URBAN FRACTURES (AREAS WITHOUT USE OR CHARACTER)

FRAGMENTATION

THE TENDENCY TO FRAGMENT THE VOIDS (URBAN FRACTURES) AND TO FILL THEM UP RATHER THAN BUILDING THEM UP

DEFINING THE IDENTITY OF A CITY AS A MAJOR PROBLEM • IBA SKEEKING AN IDEA OF CITY FOR BERLIN

PPS

COMMUNICATION OF PUBLIC INFORMATION

THE GREAT VARIETY AND AMOUNT OF INFORMATION ABOUT A CITY IS NOT COMMUNICATED

INACCESSIBILITY TO INFORMATION

PUBLIC INFORMATION IS NOT MADE PUBLIC (THE INVISIBLE CITY);

UNRECOGNISED POTENTIAL OF THE CITY FOR EDUCATION AND ENJOYMENT

COMMUNICATION MEDIA ERODING PRIVACY

MEDIA VS. PRIVACY

DANGER OF ILLUMINATED SYMBOLS CONFUSED WITH TRAFFIC LIGHTING

BANALITY OF SIGNS

VISUAL POLLUTION CREATED BY SIGNS

DEFICIENCIES OF SIGNS

SIGNS ARE FOR ORIENTING, NOT INFORMING

PPS

THE NEW AND THE EXISTING

BUILDINGS CONCEIVED AS ISOLATED OBJECTS, AS ALONE, AND WITH EMPHASIS ON ECONOMY AND LARGE SCALES * (AS SEEN FROM EIGHTIES)

EXCESSIVE SCALE OF POST-WAR COMMERCIAL ARCHITECTURE AND UGLY OVER-DEVELOPMENT AS IN LONDON

INCOMPATIBLE SCALE

INCOMPATIBILITIES IN SCALE AND PROPORTION * (EG. USING THE STREET RIGHTS-OF-WAY, BUILDING VIADUCTS AND OVERPASSES BLIGHTING THE NEIGHBORING BUILDINGS

CHAOTIC GROWTH / CRISIS OF SCALE : ADJACENCY OF SUPER-HUMAN SCALE WITH HUMAN SCALE

THE TOWER AND SLAB SCALE DISREGARDING THE SCALE OF THE EXISTING FABRIC OF THE CITY

FAST MONUMENTAL BUILDINGS LOST THEIR SIGNIFICANCE IN THE NEW SCALE OF THE CITY

SCALE AND COMPLEXITY OF THE METROPOLIS VS. THE CIVIC CONNECTEDNESS OF THE CENTRAL CORE

INFILTRATION OF INCOMPATIBLE LAND-USES / DISINTEGRATION DUE TO LACK OF MAINTENANCE AND MISUSE AS A RESULT

INCOMPATIBLE LAND-USE

PROBLEMS OF INDUSTRIAL LOCATION AND NOISE

STATUS SYMBOLS OF INDUSTRIES, HIGH SPEED, AUTOMATION, AND MECHANICAL EQUIPMENT IMPOSED ON THE ENVIRONMENT

HYBRIDS BETWEEN PRODUCTS OF TECHNOLOGY AND THE TRADITIONAL ELEMENTS CREATING AESTHETIC PROBLEMS

CONGESTION OF FORMS DUE TO OTHER BUILT FORMS BUILT SEPARATELY IN TIME AND INSUFFICIENCY OF SPACE AROUND

INCOMPATIBLE FORM

WEAKNESS OF DIALOGUE OF NEW SKYSCRAPERS WITH THE PREVIOUS ONES (NEW YORK)

(PPS) MOVEMENT IN THE PUBLIC ENVIRONMENT

Motor-traffic vs. public space: Traffic routing and parking are public space problems. Highways and parking lots destroy the urban texture. Motor-vehicles occupying public space destroy the man-surrounding relations. Plazas are turned into large car-parks. Erosion of civilised amenities due to the intrusion of the motor-vehicle is part of the traffic problem. Accessibility of maximum volume of motor-traffic is conflicting with good environment.

Motor-traffic is found irresponsible of the indifference to the urban environment.

Motor-car vs. urban compactness: The tendency of people to desert the central city results with a pattern of detached housing that lacks architectural unity.

Inadequacies of road systems: Road system remains from the pre-motor era. Using roads both for motor-vehicle and as a pattern for the built forms contribute to the traffic congestion.

Inefficiency of freeway: The traffic problem is treated as a road-engineering problem. Expressways to urban centers increase congestion causing business and industry to escape; freeways imposed on the existing geometry of the street cause congestion.

Neglect of public transport: Ascendance of private car causes public transport to be left to deteriorate.

Through-traffic problem: Inter-city links through the centers are not handled.

(PPS) THE URBAN ORDER

Decline of city centers: Vitality of the central city is lost with the increasing suburbanisation in the fringes. In the fifties cultural activities have been leaving the downtown areas. Sprawl is also affected by large valuable areas at the cores of cities occupied by contaminating and fragmenting uses having low human presence. City centers decay due to the motor-vehicles, aging of buildings, and difficulty of purchasing land for public use. Rising of land values responsible for the latter also drive people away to the periphery.

Scatterisation and sprawl: In the fifties in US development of strips or roadtowns along highways; commercial strip zoning extending along roads through the city, scattering and causing traffic congestion; scattering of green areas are all forms of sprawl. Low density plays against the principle of urban compactness and vitality. There are also social and economic costs of urban sprawl.

Specialisation and segregation of functions: Mixture of land-uses is prevented through the rigid principles of the earlier twentieth century. Due to segregation pedestrian districts are observed to be deserted in leisure time. Increase of leisure time and facilities do not help unification; work, recreation, and rest functions are

segregated.

Privatisation: Land is lost from the public sphere in the process of commercialisation. Central city is undergoing a change whereby processes of commercialisation and gentrification affect removal of population and change of functions with the increase of land values. Purchase of land for public use becomes difficult.



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MOVEMENT IN THE PUBLIC ENVIRONMENT

TRAFFIC ROUTING AND PARKING AS PUBLIC SPACE PROBLEM
TEXTURE OF THE CITY DESTROYED BY HIGHWAYS AND PARKING LOTS

NEUTRALISATION OF THE URBAN FLOOR BY THE MOTOR-VEHICLE / LOSS OF COMMON GROUND

PARAPHERNALLIA OF MOTORWAYS BUTCHER THE URBAN SPACE

BREAK IN THE MAN-SURROUNDING RELATIONSHIP WITH THE LOSS OF PUBLIC SPACE DUE TO THE IMPACT OF THE MOTOR-VEHICLE OCCUPYING BEST PARTS OF URBAN SPACES

* BUILDINGS FRAGMENTED BY FRAGMENTS OF BUILDINGS; HAVING TO SIT IN A MOTOR-VEHICLE WITH ARCHITECTURE NOT MAKING MUCH SENSE; UNFOLDING OF THE PANORAMA AND OTHER AESTHETIC PROBLEMS IN TRAVELLING AT HIGH SPEED ON THOROUGHFARES CUTTING THROUGH THE CITY

RECREATION AREAS OF COUNTRYSIDE AS WELL AS THE EXISTING URBAN SPACES ARE SEEN AS EXPENDABLE FOR THE NEEDS OF THE MOTOR-VEHICLE

THE TENDENCY OF PEOPLE TO DESERT THE CENTRAL CITY DUE TO IMPACT OF THE CAR RESULTING IN A PATTERN OF DETACHED HOUSING LACKING ARCHITECTURAL UNITY AND POSITIVE FORMATION OF SPACES

THE PRACTICE OF USING ROADS BOTH AS TRACKS FOR MOTOR-VEHICLES AND AS PATTERN FOR BUILT STRUCTURES CONTRIBUTE TO THE CONGESTION THAT CREATES TRAFFIC PROBLEM

EXPRESSWAYS FOR URBAN CENTERS DEFEAT THEIR PURPOSE BY INCREASING CONGESTION WHICH CAUSE BUSINESS AND INDUSTRY TO MOVE OUT LEAVING THEM TO WASTE

THE TRAFFIC PROBLEM TREATED AS A ROAD-ENGINEERING PROBLEM (US)

PUBLIC TRANSPORT IS LEFT TO DETERIORATE WITH ASCENDANCE OF THE PRIVATE CAR

NEGLECT OF PUBLIC TRANSPORT

MORE CONGESTION CAUSED BY THE CAR IN THE CENTERS OF EUROPE WITH THE OLD STREET PATTERN THAN IN US * ALL PLAZAS TURNED INTO HUGE CARPARKS

THE INCOMPATIBILITY OF BUILDING FORMS AND STATIONARY CARS

EROSION OF CIVILISED AMENITIES AND ENVIRONMENTAL STANDARDS DUE TO INTRUSION OF THE MOTOR-VEHICLE AND ITS PARAPHERNALLIA IS PART OF THE TRAFFIC PROBLEM

MOTOR-TRAFFIC VS. PUBLIC SPACE

ELEVATED HIGHWAYS CAUSING PROBLEMS OF SCALE, OVERSHADOWING, AND NEUTRALISATION OF THE GROUND

BRUTALISING INFLUENCE OF MOTOR-TRAFFIC RESPONSIBLE FOR INDIFFERENCE TO THE URBAN ENVIRONMENT

ACCESSIBILITY FOR MAXIMUM VOLUME OF MOTOR-TRAFFIC VS. GOOD ENVIRONMENT

MOTOR-CAR VS. URBAN COMPACTNESS

THE CAR VS. PLANNING PRINCIPLE OF URBAN COMPACTNESS

INADEQUACIES OF ROAD SYSTEM

THE INADEQUACY OF THE ROAD SYSTEM FROM THE PRE-MOTOR ERA SERVING THE MOTOR-VEHICLE

INEFFICIENCY OF FREEWAY

CONGESTION DUE TO FREEWAYS IMPOSED ON THE EXISTING NET-LIKE GEOMETRY OF THE STREET

INTER-CITY LINKS GOING THROUGH THE CENTERS CREATING THROUGH-TRAFFIC PROBLEM

THROUGH-TRAFFIC PROBLEM

PPS

THE URBAN ORDER

DECLINE OF COMMERCIAL NEIGHBORHOODS ALONG WITH TRAFFIC ROUTING AND PARKING PROBLEMS

DISPERSAL AND PIVOTAL CENTERS LOSING IMPORTANCE

INCREASING SUBURBANISATION IN THE FRINGES VS. THE VITALITY OF THE CENTRAL CITY

CULTURAL ACTIVITIES LEAVING THE DOWNTOWN AREAS

RECONSTRUCTION

BARBARITIES OF RECONSTRUCTION (BERLIN) * (AS SEEN FROM EIGHTIES)

BEYOND THE FRINGES DEVELOPMENT OF STRIPS OR ROADTOWNS ALONG THE HIGHWAYS WHICH ARE USED WITH UNLIMITED ACCESS LIKE PRIVATE STREETS

COMMERCIAL STRIP ZONING LEADING TO SCATTERISATION ALONG THE MAJOR ROADS AND ADDING TO THE TRAFFIC CONGESTION

SCATTERING OF GREEN AREAS WHICH ARE NOT QUITE URBAN AMENITIES

PREVAILING TREND OF THE SPECIALISATION OF FUNCTIONS * (EG., RECREATION ACQUIRING A LIMITED MEANING-SEGREGATION OF CULTURE AND SPORTS)

DECLINE OF THE CITY CENTERS

SCATTERISATION AND SPRAWL

THE CONTRASTS OF CONCENTRATION AND DISPERSAL AND USE AND NEGLECT OBSERVED IN THE NEW TOWNS * BRASILEL, VALLINGBY, FARSTA, NEWTOWNS (PEDESTRIANISED CENTERS OF STEVENAGE AND CUMBERNAULD)

SEPARATION OF FUNCTIONS VS. THE MIXTURE OF LAND-USES DUE TO WIDE-SPREAD USE OF THE RIGID PRINCIPLES OF THE TWENTIES AND THIRTIES

FRAGMENTING AND CONTAMINATING USES WITH LOW HUMAN PRESENCE (PRODUCTS OF SCIENTIFIC TECHNOLOGY) OCCUPYING LARGE VALUABLE AREAS AT THE CORES OF CITIES AFFECT SPRAWL DUE TO ESCAPE FROM THEIR EFFECTS

DECAY AND SUFFOCATION OF CITY CENTERS DUE TO INVASION OF THE MOTOR-VEHICLE, AGING OF BUILDINGS, AND IMPOSSIBILITY OF PURCHASING PROPERTY FOR PUBLIC USE

DECENTRALISATION OF THE POPULATION TO THE PERIPHERY DUE TO RISE OF LAND VALUE WITH THE COMMERCIALISATION OF LAND (A NATURAL SCARCITY) AND RESTORATION AND REHABILITATION

LOW DENSITY VS. URBAN COMPACTNESS AND VITALITY
SOCIAL AND ECONOMIC COST OF URBAN SPRAWL

SPECIALISATION AND SEGREGATION OF FUNCTIONS

SEGREGATION OF URBAN FUNCTIONS AFFECTING DESERTION OF PEDESTRIAN DISTRICTS IN LEISURE HOURS

PRIVATISATION

LOSS OF LAND AND USES FROM THE PUBLIC DOMAIN (PRIVATISATION) IN THE PROCESS OF GENTRIFICATION AND COMMERCIALISATION

DUE TO SEGREGATION OF WORK AND REST FUNCTIONS INCREASE OF LEISURE TIME AND FACILITIES DO NOT PLAY A UNIFYING ROLE

GHETTOS FOR DIFFERENT FUNCTIONS DUE TO ECONOMIC INTERESTS

(PPS) URBAN MAN AND THE PUBLIC ENVIRONMENT

Common or mass-man: Man is relegated to the status of mas man, or user. Faceless man is the dominated object. Values and meanings of the urban environment are taken over by the meanings and signals which direct him. Parts of the city are where faceless strangers pass through. Physical improvements help to create this situation. People are the users of what are decided for them. Temptations gain over self-emancipation.

Indifference and alienation: Indifference to citizenship and alienation from the environment are seen as related with the ugliness of the environment. Modern city suffers from indifference. Public is found to be disinterested in the visual aspects of architecture. There is gap between the architect and the public.

Oversimplification: The given is accepted without question. Research about how people live is inadequate. Social interaction and exchanges are simplified.

Need for organisation in the city conflicts with the individual freedoms. Human contact, association, and communication are reduced. Multi-use city spaces are drawing to an end. Effects of oversimplification can be seen in vandalism, violence, and explosion of graffiti. Compulsive consumption also works as an escape mechanism; consumption is coupled with leisure centers.

Lag between servicing and population: High population increase and socialisation increase the need which cannot be met by the architectural services. Spaces and services are overloaded.

(PPS) IDEOLOGICAL INFLUENCE

Mechanical ideology: Mechanical processes play down the human factor. They also conflict with ecological complexity. Technology is viewed as an end in itself. Technological rationality and its prospects take over arcadia and utopia.

Expansionist ideology: Growth of the city coincides with the growth taking place in general, especially in the sixties. Expansionist ideology prevails especially in the sixties.

Commercialism: The city appears more as a private commercial enterprise than as a public world.

(PPS) USE OF RESOURCES AND THE PUBLIC ENVIRONMENT

Destructive effects of pollution: Everyday community life is negatively affected by smog and filth. Noise and pollution of the motor-traffic lower environmental standards. Expansionism leads to destruction of the natural and urban environment. Polluting elements occupy valuable land at the city cores. Profit maximisation conflicts with the attempts at pollution control.

Urban form and pollution: Pollution is affected by urban sprawl, exploitation of the decreasing urban space and wasting of resources.

Energy crisis: In the seventies an energy crisis is faced. Due to it environment is being considered more seriously.

Commercialisation and privatisation: Land is a natural scarcity. There is a large scale commercialisation of it. Property for public use is hardly possible to be purchased by the city.



PPS

URBAN MAN AND THE PUBLIC ENVIRONMENT

RELEGATION OF THE INDIVIDUAL TO THE STATUS OF COMMON OR MASS MAN

FACELESS PEOPLE (MASS MAN) HOUSED IN FACELESS ARCHITECTURE / AN INSENSITIVITY TO TOTALITARIANISM

COMMON OR MASS MAN

SIGNALS TO CONFORM TO VS. THE VALUES AND MEANINGS OF THE URBAN ENVIRONMENT

EVERY NEW TEMPTATION FOLLOWED WITHOUT THOUGHT OF EMANCIPATION OF THE SELF

DISINTEREST OF THE PUBLIC IN THE VISUAL ASPECT OF ARCHITECTURE / INTELLECTUAL GAP BETWEEN THE PUBLIC AND THE ARCHITECT

GROWING INDIFFERENCE TO CITIZENSHIP * EFFECT ON THE PERCEPTION OF THE TYPICAL SITUATIONS OF THE CITY

INDIFFERENCE TO THE CIVIC POTENTIAL OF URBAN OPEN SPACE * SOCIETY NOT SO EXTROVERT AND ACTIVITIES QUITE INDEPENDENT OF THE STREETS

INDIFFERENCE AND ALIENATION

UGLINESS OF THE ENVIRONMENT IS WITNESS TO OUR ALIENATION FROM THE ENVIRONMENT

INDIFFERENCE HAS BECOME A CHARACTERISTIC OF THE MODERN CITY

AN OVERSIMPLIFICATION WITH AN UNQUESTIONED ACCEPTANCE OF THE GIVEN
LACK OF RESEARCH ABOUT HOW PEOPLE LIVE

OVERSIMPLIFICATION

INFLEXIBILITY OF MASS-PRODUCTION

NEED FOR ORGANISATION IN THE HIGH DENSITY CITY VS. INDIVIDUAL FREEDOM
SIMPLIFICATION OF SOCIAL INTERACTIONS AND SOCIAL EXCHANGE

RATIONALISM AND PLURALISM HAVING MADE US FORGET WHAT IT MEANS TO FEEL AT HOME IN THE ENVIRONMENT * HEIDEGGER

OVERLOADED SPACES AND SERVICES WORSENERD BY THE INCREASING POPULATION DENSITY

LAG BETWEEN SERVICING AND POPULATION

LAG IN THE ARCHITECTURAL SERVICES AND PRODUCTION IN THE FACE OF POPULATION INCREASE VS. RAPID SOCIALISATION AND INCREASING NEED

REMOVAL OF HUMAN CONTACT, ASSOCIATION, AND COMMUNICATION * MOST LARGE CITIES IN US

MENTAL HEALTH RISKED BY DESTRUCTION OF THE SUPPORT SYSTEMS AND FAMILIAR FEATURES OF COMMUNITIES

LEISURE CENTERS SERVING FOR COMPULSIVE CONSUMPTION OF SIGNS AN ESCAPE MECHANISM

VIOLENCE AND VANDALISM DUE TO THE DESIGN OF CITIES PREVENTING PERSONAL CONFRONTATION BETWEEN CITIZENS

AN OBSERVED EXPLOSION OF GRAFFITI IN ALL KINDS OF PUBLIC SPACE
NEARING THE END TO MULTI-USE CITY SPACES USED BY PEOPLE FOR ANY PURPOSE

PPS

IDEOLOGICAL INFLUENCE

MECHANICAL PROCESSES ARE BREAKING DOWN THE ECOLOGICAL COMPLEXITY AND PLAYING DOWN THE HUMAN FACTOR

THE MECHANICAL IDEOLOGY WITH TECHNOLOGY AS AN END IN ITSELF

MECHANICAL IDEOLOGY

THE FALL OF ARCADIA AND UTOPIA: EMERGENCE OF A TECHNOLOGICAL OR MATERIAL ARCADIA OF RATIONAL ORGANISATION AND SCIENTIFIC TECHNIQUE

EXPANSIONIST IDEOLOGY

GROWTH OF THE CITY PARALLELS THE EXPANSIONIST IDEOLOGY

COMMERCIALISM

THE CITY AS A PRIVATE COMMERCIAL ENTERPRISE THAN AS A PUBLIC INSTITUTION

PPS

USE OF RESOURCES AND THE PUBLIC ENVIRONMENT

DESTRUCTIVE EFFECTS OF POLLUTION

SMOG, FILTH, AND DISORDER DESTROY EVERYDAY COMMUNITY LIFE

ENVIRONMENTAL STANDARDS LOWERED BY THE NOISE AND POLLUTION OF THE MOTOR-TRAFFIC INVADING STREETS AND SQUARES

OVEREMPHASIS OF RAPID INVESTMENT AND RAPID BOMME GROWTH HAVE LED TO DESTRUCTION OF THE NATURAL AND URBAN ENVIRONMENT

ELEMENTS OF THE INDUSTRIAL REVOLUTION OCCUPYING VALUABLE LAND AT THE CORE OF CITIES CONTAMINATE IT WITH NOISE AND FUMES

POLLUTION CONTROL VS. PROFIT MAXIMISATION

URBAN FORM AND POLLUTION

URBAN FORM CONTRIBUTES TO AIR POLLUTION

URBAN SPRAWL, EXPLOITATION OF DECREASING URBAN SPACE, AND WASTE OF RESOURCES

URBAN SPRAWL: SOCIAL AND ECOLOGICAL WASTE OF LAND

ENERGY CRISIS

ENERGY CRISIS OF THE THE SEVENTIES AND A SERIOUS ATTITUDE TO THE ENVIRONMENT AS A RESULT OF IT

COMMERCIALISATION AND PRIVATISATION OF LAND

THE CITY IS NOT ABLE TO BUY PROPERTY FOR PUBLIC USE

CHAPTER III: CONCEPTS OF PUBLIC SPACE (CPS)

This part of the study covers the typifications of occurrences in the lived-in public sphere and of the related spaces and issues by the contemporaries.

There may be found conflicting viewpoints about the phenomena existing synchronously or due to changes of viewpoints over time. What is focused on are what have been the identifications and typifications of the phenomena by the contemporaries during the years. Neither the phenomena, nor the viewpoints held by the contemporaries are attempted to be studied for what they are.

3.1. Common Spaces

Each space is a part of the fabric of all spaces. There is observed a gradation of publicness or commonness in their comparison.

Public character is generally identified with outdoor space. This is maybe partly due to the fact that outdoor space has permanence and is immediately accessible by definition.

Public outdoor spaces are differentiated by the predominant human activity involved. Yet, multi-use, or adaptability and flexibility for many different uses seem to be the preferred mode. More and more commercial use is being integrated with other open area uses.

With the growing of interest in pedestrianisation after the Second World War, "urban locus" and its aesthetic aspects have gained significance. Preserves of outdoor are redefined as new sources for outdoor space.

With the rediscovery of the street in the seventies, streets and types of streets have been evaluated in different parts

of the world.

Street is a taken-for-granted open space resource which is most ubiquitous and also indestructable. It guides and structures the urban environment. All other public spaces are seen as natural extensions of it. Characterised by multi-use, it is a public region with variety of settings. Within its horizontal flow of space it supports the everyday world of action and human exchange.

Typification, thus type of street, depends on the traffic load and the responsibility felt towards it by the inhabitants. For instance, "street" is distinguished from a "road" due to association of it with community sense.

Outdoor space is composed of the landscape and the townscape. Landscape is no more limited to the existence of plants. The current interest is in the poetics of the meeting of artifice and nature where the sense of urbanity is not weakened.

Shopping center is considered as a type of common space which has assumed the function of bringing commerce and culture together. Pedestrianisation facilitates this function as in the pedestrian mall. Interiorisation also performs this role. Both at the same time help to increase sales.

In the republics of the past USSR, shopping centers and department stores have been considered as "cultural foci" where social need has been assumed beyond their immediate function; they have been found to be spreading their influence across the whole city.

Arcades, atria, metro, and markets are new types of public space that result from interiorisation in the public sphere. Similarly, metro, as in the once USSR and Canada has come to assume part of the function of streets.

3.1.1. Common Space Out-of-Doors

Parallel to the increase of leisure time there has been an increase in the use of common space. The trend for spending leisure time has been mostly out-of-doors (Arts and Archit, 1959).

Outdoor space, being widely possessed, has been identified with public space. Compared to the built forms, the common outdoor space is lasting; a good outdoor public space is the most difficult thing to annihilate in the growing city. It somehow appears to have more essentiality than built forms. The squares have been appealing



d



e



Figure 16a-e. New Town centers. a. Vallingby; b. Farsta; c. Tapiola (METU Fac. of Arch. Slide Archive); d. Cumbernauld; e. Interior of shopping mall (D.Sharp, 1972)

maybe because they create the buildings (Bloom, 1962). Early in the sixties there has been a tendency towards enclosing areas for purposes that normally use the outdoors (Prog Archit, 1965b, 188-191).

Architecture in its current sense has been mainly concerned with the indoor space while urban design deals with the organisation of urban outdoor space in all its forms (Shankland, 1965). The individual building does not exist on its own. The problem of a built form is what remains of its site outside (Martin, 1967). The "space between" may become live and urban, and may even accomplish a "sense of place" (Specter, 1969). Each space is a part of the fabric of all spaces; architecture is a "world within a world" (Kahn, 1964).

The increasing emphasis on pedestrian movement in city centers has been expected to make the aesthetic aspects of "piazza, places, and squares" important. There have been the modern examples of Vallingby and Farsta in Stockholm, Tapiola, Helsinki, and Cumbernauld in Scotland (Fig.16). In an urban square a pleasing space is created by its "enclosure". It is enhanced if the enclosing buildings are well related to the space in terms of scale and end up in a restful skyline (Whittick, 1970).

The meeting place of routes is the "urban locus". It derives from the agora, the forum, and the piazza. In travelling the street time predominates. Arriving at the "locus" there is a sudden expansion of space deleting the dominance of time. There the complex visual order distracts us and we interact with the space and the activity. The "urban locus" is marked by its "non-specific orientation", "low determinism", and "high accommodation properties".

The piazza is the paradigm of "urban locus". The "market square" is a focus for social contact and exchange only when it performs as a focus for a buyer-seller commercial exchange. This social function can be found equally within enclosed architectural space as in open urban space; both are "community spaces" (1) (Quantrill, 1975).

Recreational space is a space in which life is recreated or regenerated. There are three main categories of recreational space. There are a) those for energetic and physical recreation, b) those that accommodate leisurely and contemplative recreation, and c) those for social-commercial interests. Respectively, parks or open landscaped space, square and piazza or public open space, and covered market, arcade, and galleria correspond to them. Though it is most adaptable to climatic conditions and urban intercourse, galleria has been the least developed in modern urban design. Though it corresponds to the piazza, its form is more directional since it encloses an established pedestrian path or direction (Quantrill, 1975).

Open space no longer means the "wilderness" or the usual type of recreational space like parks, play-grounds, and roadside picnic grounds. Kinds of open space which are flexible and adaptable to many uses are needed. Open space can function in different ways at different times. It is also becoming more directly integrated with its surroundings (Schmertz, 1972).

There are the "preserves of spaces" ("space between buildings") which are not confined to the transportation routes and which act almost as the major landscape in most modern cities. In the fifties and sixties with a moralistic attitude communal open spaces

have been provided around public housing. The conversion of the private gardens of the traditional London squares into public communal space and the "suburban parkland" as seen in the Alton Estate (city in a garden) have been the models (Quantrill, 1975). In the fifties the architectural press has attacked the negligence of the space around buildings (2) (MacEwen, 1974).

Old American cities still have thousands of miles of "alleys". The latter do not exist in the suburbs or the new towns. In the old city they have been ignored or overlooked. The alley needs to be explored and studied for its potential "re-use" and "re-design". It is one of the city's greatest unexplored resources (Clay, 1977). An "alley" is a "byway" which gives access to and extends through the interior of a city block. Moving through alleys is like moving through another place and time. They have an "uninhibited informality" and "multiple perceptions". They have a "natural continuity" with existing patterns and connectors; they are quiet and have a "secondariness"; they lack formal design; they have abundance of utilities above and minimum obstructions underground for excavation (See:3.1.3.) (Fig.62) (Voelker, 1982).

Open space is equally a part of urban area as other forms of environment. It is an integral part of the interrelated system of activities and land-uses (Town Plan Rev, 1981). Streets and squares which are defined by architectural volumes are places where social contacts occur. The city is "supervised and regulated" in these places (Werk, 1983).

Beside the addition of "atria" and "gallerias" (spaces under glass roofs) to the gamut of public spaces, significant changes have been taking place in the open air. Developments under various

sponsors and with various purposes have been transforming the concept of "outdoor public space". American open spaces have been getting complex with the increased range of activities. Distinctions of "retail use" and "non-commercial park activities" have no more been clear. It has been accepted for a public open space to have both in order to ensure safety, maintenance, and hospitability. "Retail space" can perform the act of "activating" public space by attracting people, "energising and enlivening" the area, and helping to make the space "comfortable and well-maintained"; the public space gives "relief" and "a sense of expansiveness" to the retail aspect, and provides relaxation from the pressure of urban life. Both commerce and recreation, both private and public gain from a "balanced mixing" (Sanders, 1985).

3.1.2. Outdoor Common Space - The Street

The concern with streets has been an attempt at enlarging the concept of architecture. In Italy and the Orient street has traditionally been the "living room", an enlarged indoors. The outside is more attractive. Outdoors there is light and air. In America interior is for commodity; outside is less livable. The inside has been the "well-tempered environment". The street has been expected to provide not a better life, but just a mere public space (Miller, 1970). Suitable climate, cultural condition, sense of community, peaceful atmosphere, and care for leisure have been the prerequisites of "great community spaces". US has been interior oriented; exterior urban space has always been seen as a hostile world to be passed through on the way to work or home (Wines, 1973). In Europe street has been halfway between being a communication path

and a sheltered public space. Cafes as well as the sidewalk are part of it. In America street has been experienced as a piece of highway. In European cities streets have fared higher than those in American cities in aesthetics, "urbaneness", and "pleasurable humaneness" (Miller, 1970). In the Mediterranean region the outside environment with its atmosphere is indispensable unlike the northern regions. In England the most successful public spaces have been the enclosed and sheltered areas like the "communal arcades" and "covered markets" and the "railway stations", etc. (Stirling, 1970).

The street in its historical context has been compared to a school. It has been a place for "pageantry, religious ritual, social dream" which has brought people together with a common cause (Osman, 1970). Since it is bounded by urban activity, the street influences and is influenced by the life processes of the community. It reflects the diversity in the community. There is also the change throughout the twenty-four hours of the day. Due to this complexity it is the most difficult space of the city to be designed (Thomsen, 1970). In the present city, street with light motor-traffic has been a critical reference for goals to work for (Appleyard and Lintell, 1972) (See:3.8.4.).

The street is a "community room". Its use and design must be determined by the people who use it; they have to have responsibilities in its design and performance (Wurman, 1971). The city streets are the "main corridors" and "front parlors" of the city (Owen, 1969). A street must be distinguished from a road. A street is a community room without a roof. The walls that flank the room are buildings on the street. It is also established by human agreement; human agreement is at its center (Kahn, 1972) (See:3.6.5.).

There is a "rediscovery of the street" and conscious effort to revive the life of the street. Art of enjoying the street just for fun is yet to be rediscovered. "Street theater" and "street festivals" have started to be held in cities of England. Street characters have been recreated. The street has been reoccupied by ways of the carnival. Carnival idea helps the children to see the streets they inhabit (Ward, 1973). In order for the city to have life people must identify with it. People are to get acquainted with the streets again. They are to observe and learn from them and enjoy their everyday trivialities (Remondino, 1975).

Streets serve a variety of purposes. Besides circulation of people, vehicles, goods, services, and utilities, they serve as "shopping corridors, restaurant rows, linear parks, residential frontyards, extension of office lobbies, play-grounds, ceremonial gathering places, battlefields, parade grounds, racing courses, display areas, entertainment strips....". Street is really the city organised along a corridor (Robertson, 1973). Streets are the essential public spaces. They provide access; they are passageways. They carry "autos, bicycles, delivery vans, motorcycles, push-carts, ambulances, fire-engines and police cars, and above all, pedestrians". Below surface there are subways and essential utilities. They are "playgrounds, promenades, parking lots, market places, meeting rooms". To the flanking properties they provide light, air, landscaping, and views. "Public and private", "practical and ceremonial", "transport and environmental" functions co-exist (Passoneau, 1973).

The urban institutions and public meeting places are natural extensions of the street (See:3.2.4.). The street is a

"necklace of rooms" which changes character from block to block with the changing demands along the facades. The street is a room with the sky as an enormously big ceiling. Its windows are the windows of all the facades that define it. The measure of its quality is the measure of the city itself (Wurman, 1971). The street is the space between buildings. It is the public living area, the "locus of social contacts" and of recreation (Remondino and Walser, 1975). The street without traffic is a "locus of human contacts" (Muller-Yoshikawa, 1975).

The street has spatial qualities and functional capabilities. It is an "environmental resource" which our cities cannot afford to ignore. For the city with scarce recreational facilities the street is an indispensable resource with easy accessibility. The "open space forms at the scale of the street" are widely diversified: "sidewalk, arcades, plazas, vest-pocket parks, roof-terraces, interior court commons, pedestrian malls, and the street itself". Street is the primary source of open space. It is the dominant form of open space. Often it is the only open space and the main public space in the densely built areas of cities. It is bounded by architectural form and urban activity. It is the form experienced more than any other. It is the most man-made open space and, so, dependent on design (Thomsen, 1970).

The most indestructable element of existing cities is the unchanging street pattern (Stirling, 1970). Inside the city, the street network assumes the role of a guidance system (Wurman, 1971). The street is the city. It acts as "public arena". It is the city's lifeline and its primary organising and ordering device. Streets are the solids in the figure-ground (3). Its proper design is more

crucial to the city than the buildings bounding it. There has been a reawakening of sensibility regarding the design of the street (Robertson, 1973).

Streets are the primary determinants of the form of the city. They exist in different scales from the "expressways" to "arterial streets", and to streets that are confined to particular areas of the city. Certain buildings stand out along the routes, either by position or architectural appearance often serving as visual landmarks. The routes and the physical environment along them are the initial and the dominant experience of the city (Wurman, 1971). Street is the thoroughfare formed by buildings. Aesthetic interest is in the space created, in the perspective or vista of the street and the character of the enclosing buildings. A good relation between the height of the flanking buildings and the width of the street is looked for (Whittick, 1970). Our physical positioning in the street determines its important aspects. The width, then, is another determinant (narrow street and broad street). There are the perceptual results as visual dynamics of physical configuration (straight street, arcade, curve, angle, projection, etc.) (Browne, 1977).

It is only in the horizontal visually dynamic dimension that we can hold the entirety of human contact. The path is a basic stage of human existence. It is the "horizontal flow of space" which accommodates man's "concrete world of action" (Quantrill, 1975). The horizontal dimension appears in a different sense in the world of the motorists isolated from the public surroundings. The motorists see the structures that are low in the horizon best (Wines, 1973).

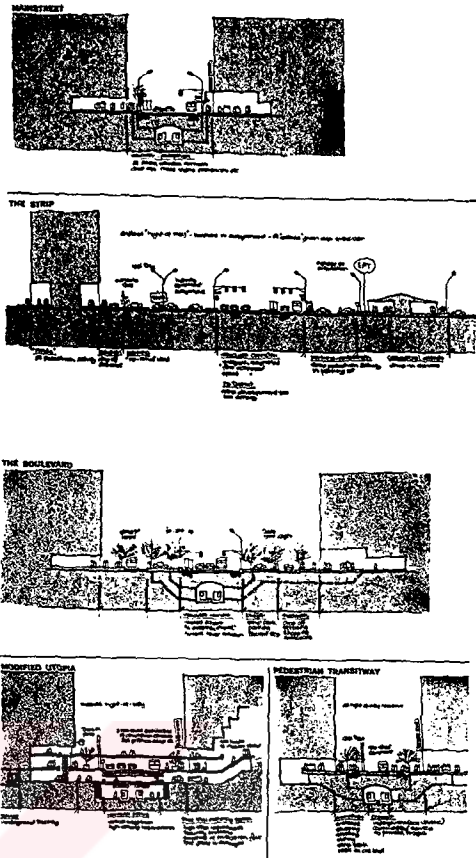


Figure 17. Classification of streets, US (J.Robertson, 1973)

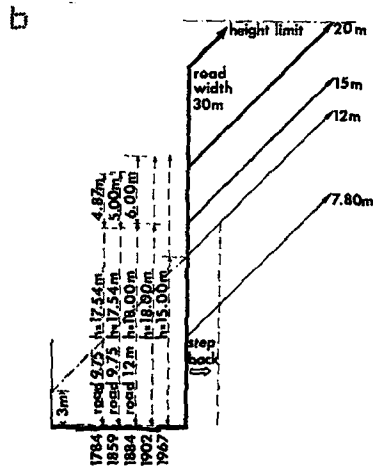
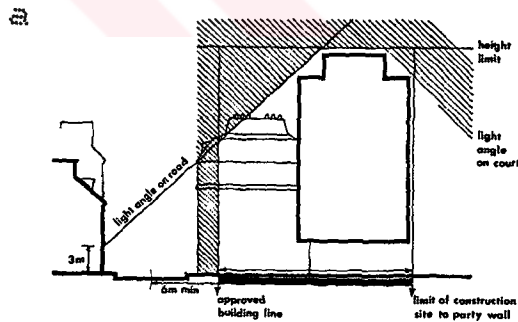


Figure 18a-b. Set-back and the break-up of the street. Height allowed on condition of not cutting off the light in the street (Paris) (Arch.Rev., September 1979)

The ordinary shopping street exemplifies the "rise and fall" in visual terms of a street in time. It is a "strip cartoon of unbridled market forces". It is enriching or impoverishing in visual terms in a mode similar to the anarchic mode of the Situationists (Best, 1975). Where the pedestrian domain is generous and protected, there is a "spilling of business" onto the streets (Quantrill, 1975). All aspects of physical nature enrich the value of a street (climate, rocks, water, vegetation, animals) (Stern, 1975).

"Main-Street" is the right-of-way with the purpose of carrying all vehicles, services, information on, above, or beneath. It is a vital space with shopping frontages, entrances, strip park, etc. It exists as an "outside" for buildings. "Strip" is the right-of-way which is widened. Here the street as an "outside" is destroyed. It is a "sea of space" where parking is the dominant use along the periphery of the right-of-way. There are no pedestrians except those headed to or coming from their cars. There is no "outside". It is a "spaceless no man's land" with posts, signs, overhead wires, and lights. Everything is inside. "Boulevard" has its various purposes rationally organised. Through traffic is in a high-speed corridor which is screened. There are services and passenger lanes, shopping frontage for strolling, parking, and along with it a "strip park". The street doubles as a "strip park" ("street as park"). Outside spaces in the boulevard are also widened, but they are perceivable (Fig.17) (Robertson, 1973).

The CIAM planning principles and the 1967 regulations for the city of Paris have led to "set-back" and thus to the breaking-up of the street (Paris). "Building line", which has previously served to prevent the owner from intruding the road, has started to be used

for set-back in order to widen the road space (Cantacuzino, 1979) (Fig.18).

3.1.3. Outdoor Common Space - Urban Use of Landscape

No rigid boundary exists between the landscape and the townscape. They are both linked; in the former the vegetation dominates the built structures. Together they comprise the totality of the outdoor space (Youngman, 1965).

The buildings have been generally associated with the undesirable consequences of urbanism. The "unsophisticated view" that the natural green can redeem urbanism has still been prevailing. Architecture is the primary force in the landscape. Outdoor experience is affected by the "continuum and varying patterns of the solids and voids". The interaction of the built structures, the open pedestrian space, the natural elements, and the furnishing bring about the "landscape quality" (Eckbo, 1964).

There has been an obvious fascination with landscape in the city. This may have been with a sense that it offers some kind of "salvation". This interest has been as much in "gardens and landscapes" as in the "virtues of wilderness", and "unkempt complexity" of the more recent "ecology movement". Much of the widespread interest has been in the "poetics of landscape", in the gardens and landscapes made by man and where "nature and artifice" meet. This may have been due to something that buildings and cities have lost or to the "anomie" resulting from the "aridity of contemporary art and architecture". Landscape has its own poetics. It has come to be valued not for the use of plants, but for the "free

play of the imagination" triggering contemplation, dream, and fantasy (P.Buchanan, 1984).

In the twentieth century the park has encompassed the city. Built structures stand scattered in a single park. "Ville Radieuse" has been the model for the reconstruction period (Vernes, 1984). City and nature are not incompatible. The concept of a "web of landscape", "threading through" routes of different character and with variety of spaces for various uses, has been at its best when the built fabric is tightly knit in contrast to the open spaces; otherwise, the latter may "swallow up" the urbanity (eg., New Towns). From the eighteenth century "landscape park" to the nineteenth century "urban park" the influence on formal transformation is more due to modes of use rather than the compositional principle. A new "landscape" culture has been arousing the need for debate on the theme of "settlement principles in nature". The park has become a questioned world considering the changes in the modern world of simulated experiences and conditioned environments. Architectural principles "fortifying the expression of human illusion" have shown the strongest means of alternative trends (B.Lassus, R.Koolhaas, B.Tschumi - Parc de la Villette) (Gregotti, 1983) (Fig.69).

How open spaces are designed are not as important as that they are there and that they are used. The English have had no ornamental parks. They have a practical use of open space and nature (Stiles, 1984).

Green on the fringes of the city penetrates into the built-up area and connects with other urban landscape and open space elements (Town Plann Rev, 1981).

3.1.4. The Shopping Center as Art and Retail Center (Integration of Commerce and Culture)

Compared to the "piazza", "shopping center" has been alive (Wines, 1973). The economic well-being of a "shopping corridor" rests on the existence of residential population in close proximity. "Pedestrianisation" has affected retail sales positively wherever it has been implemented. So, there are no vehicular streets running through in the suburban shopping malls (Robertson, 1973).

Cultural consumption and consumption of material goods, both being "escape mechanisms", have been closely related. Commerce and culture have been brought together in the shopping center (art and retail center) which is the "haven of escape from the boredom of everyday life" (See:3.1.5.) (3.8.2.). Instead of isolated cultural centers, in the seventies, there has been a trend toward merging these centers with commercial and educational institutions (4). Regional shopping centers have come to harbor cultural centers. Spaces for art are easily integrated into these shopping complexes. Such decentralisation of art centers has made them more accessible than the "culture palaces" of the sixties (5) (Stephens, 1973b).

3.1.5. Changes in the Public Realm and New Types of Public Space

There has been a progressive "interiorisation" and "privatisation" of the "bonusable public space" at the foot of the new high-rise buildings in US (Stephens, 1979b). Parisian arcades like the Milan Galleria has been a standard model. These arcades, organically linked to the streets, have the illusion of the "outdoors within". They are also examples of altruism with private property

being given over to public use of an entire community (Miller, 1970). The "galleria principle" excludes both the elements (due to weather) and the motor-traffic (Quantrill, 1975).

There have been signs of change which have indicated a current attention being given to the "public realm" and to the "larger urban landscape" (Villeco, 1985). Certain typologies become important for a time representing the key moment in the life of a community and then pass away. In the sixties it has been the "university", in the seventies, the "museum", and the "years of leisure and culture as consumption" have been indicating signs of passing away (Gregotti, 1984c) (See:3.8.2.,4).

The shopping malls which have been replacing the "Mainstreets" (US) have tended to be incorporated into the public realm; they are not places only for buying things, but places for seeing and being seen. They are a "contemporary version of the "river promenade"". They are controlled and supervised environments (Villeco, 1985). Though not having "civic grandeur" these new spaces have solved pragmatic problems. There has been the emerging conception of public space inside out by the creation of civic places at the inside of buildings (Sanders, 1985). By the late sixties the "malls" (a new "street" and "plaza" life under glass) have included "performance areas", "floral displays" and "exotic trees", "complex fountains" (Sanders, 1985). Two cities have been implied by the "Complexe Dejardins", one within the other with the inner city being an extension of the "subterranean shopping malls" at an urban scale that has developed on the existing city (Fig.48). Though a "distinctive typology" has not yet come into existence, the urban usage has already been there. The interior square of "Complexe

Dejardins" witholds urban life; it is like the other urban squares of the city as an urban place. Historic formations of the "outside city" with their signification contrast with the reduction in the "inside city"; the latter provides protection from the weather conditions (Charney, 1981).

Compared to an earlier contrary condition, life in public places in America has been teeming. There have been hundreds of new public gathering places seen to be coming to life in city after city, ie., "places", "galleria", "atria", "markets", and "parks". They have been defined either by the sky or glass skylights above, escalators, etc. The traditional perception of America has already been changed by these. In a period of few years "convergence of new retailing formulas", "loosening grip of modernism", and a "sophisticated urbanism" (after the reductionism of Modern Movement) have created "new building types" and "new social phenomena" in almost any city (Sanders, 1985).

The shopping mall does not quite overlap precisely with the "image of the public realm". Yet many have considered it as the "experience of the public realm" that our environment provides (Villeco, 1985). These places have an "ambiguous status as public space". They are not the traditional piazza, or squares, open to all, built and maintained by the State and without commercial activity. They are "serving as public spaces" for a large population using them as meeting areas and "to see" and "to be seen". Due to the severeness of means (financial difficulty in building and maintaining) for providing parks, squares, and plazas by the municipal and state governments, the society has turned to the private sector (retailers, developers, corporations) for the creation



Figure 19. Galleria (arcade) Vittorio Emanuele II., Milan (1877) (G.Mengoni) (Arch.Rev., September 1986)

of the new public spaces. Some have found this irreconcilable; spaces cannot be public if they are sponsored and controlled by private bodies. Others have considered that things can be learned from the elements of these projects in restoring traditional public spaces, since they offer the basic attractions that have been provided in the past by parks and squares. For the developer the "sense of urbanity" has been a secondary matter. The aim has been to enclose an all-weather space or facility for attracting consumers to shop and walk about. Much of the communal function of the traditional town square or piazza is served. It has been necessary that the place should look public and feel public; private sponsorship in the nineteenth century has not prevented similar public spaces from being "popular and civic focal points" (Sanders, 1985).

The nineteenth century arcade is like the mall. However, it is a singular urban phenomenon with "others strolling by". "Milan Galleria" is essentially an urban place, but the "Water Tower Place" is suburban (Fig.19). A suburban place is a "point in space cut off from all else". Those using the mall with such a suburban character do it deliberately; no one just passes through or "stroll by" to get somewhere else. A street is a place to come and use deliberately, but it is only a connection between places. The combination of the deliberate and the casual use has been behind the "complex web of interactions and possibilities". A mall with no casual use has an artificiality. "Cul-de-sacs", too, do not serve as and are not the same as the street. It is important how the nineteenth century arcades have achieved their "publicness" (See:3.3.2.). They are climatically continuous with the outside world; there are clear multi-story openings; the transition from street to arcade is gradual

with the dividing line being indistinct; triumphal arch in the entrance is clearly "welcoming"; and the interior has used the character of the exterior facades of important buildings giving the feeling of an important street (inviting entrances and the "outdoor architecture" of the interior walls). Arcades are more than mere connectors, however. Their architecture addresses the public as welcoming and civic places. The "public language" of the nineteenth century arcades have transcended their private sponsorship and retail oriented function. "An effective and widely understood language of gestures" has given them their public character (Sanders, 1985). Even when by the end of the nineteenth century classical stonework has been replaced by cast-iron and glass leading to a new architectural language, the clear "civic character" has persisted. Maybe the secret has been the daring engineering used, grandeur, generosity, and delicateness of ornamentation. There is a strong sense of public character. The arcades with their glass roofs transcend the chaos of "signage and merchandise" in the lower floors. The regulation of the latter by itself is not a guarantee for producing the effect of "publicness" (Sanders, 1985).

At "open air markets", "reclaimed urban parks", "retail malls", and "corporate atria" (US) the public has been pleased with the communal gathering places that mix what used to be disparate pursuits. There has been a move towards a new and complex conception of public space and public life (Sanders, 1985).

In the USSR it has always been the public and the community buildings that have born the architectural language primarily. "Market points" or "activity points" of the urban environment have been the "cultural foci: shopping centers, cultural centers,



Figure 20. Moscow Metro (Arch.Aujd'hui, n.172, 1974)



theaters, stadia, department stores". These spread their influence across the whole city. They belong both to the historical and the contemporary environment. Their significance is beyond that of their immediate function. They respond to a social need in depth (Archit Des, Kudriavtsev and Krivov, 1987). Part of the traditional functions of the streets have been assumed by the underground metro system in big cities (USSR). Moscow has a metro system with about two hundred stations. Metro has been more than a means for transport. It has been a symbol of the "radical modernisation" of an undeveloped country. This conception, which has led to designs by the best architects as models for future buildings and as a contrast to the poor conditions of everyday life, has continued till the late fifties (6) (Fig.20). Then there has been a temporary "functionalist period" when the new stations have been designed and built merely as "transportation nodes". New metro systems have been created in many other cities as their populations have grown. During this development the narrow functionalism has been rejected in architecture; thus the conception of the first metro lines has been revived. Each station has been conceived as a public building with high aesthetic significance. An artistic individuality has been tried to be given to the metro systems in these cities (eg., Erivan, 1981) (Archit Des, 1987).

3.2. Art in the City

Architecture is indivisibly shared by all in the presentation of itself to the public. A reconsideration of this fact has made eloquence of the architectural work a living issue.

In this context the concept of monumentality has come under focus. While the arguments for its anachronism continue, there have been the question of whether monuments persist in structuring the city with forms of eternal values -questions of immortality and permanence- and the question of what today's monument is.

What persists is the human world and human continuity with whatever immortality and permanence existentially are. The anachronism is not in monumentality, but in identifying it with its old forms and content.

The concept of a beautiful life through architecture and of architecture as an environmental art have been at the root of the Modern Movement starting with W.Morris. Social purpose in using the new technology and the spatial control of the image of the city are properly expected from the architect. Though what the architect is responsible for is only a very small fraction of the shape that the environment takes, his work can have a "purifying effect on the language of the rest of the tribe" as J.Rykwert has said.

3.2.1. Harmonisation of the Physical Environment

(Architecture as an Environmental Art)

In America with its beginnings just before the war, there has been the emergence of the concept of "harmonisation of the physical environment" or the idea of architecture as an environmental art as different from the concept of architecture as a visual, spatial and plastic art. The idea has been to make available and use the means of technology for an exalted sense of well-being or "euphoria" beyond that of "seeing" found in spatial art, and to serve the social purpose of working at a wide and broad scale to make our life more beautiful through architecture (Haskell, 1948) (7).

The importance of the environment and the need for its creative control have been emphasised. There has been a broadening emphasis on the social and the economic. The social emphasis has comprised all that is to be done for the use of people. This has come to be evidenced by individual structures like housing and community buildings.

Roads, automobile, and telephone have rendered the old political boundaries meaningless. The central city has been conceived

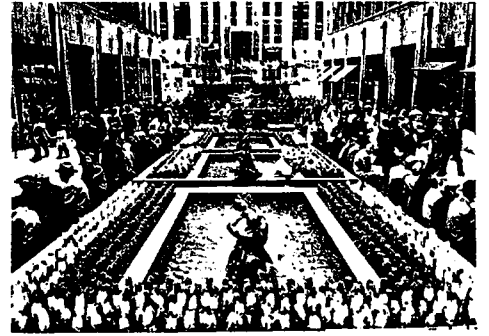


Figure 21. Rockefeller Center, N.Y., popular promenading area (Prog.Arch., July 1959)



Figure 22. Radburn (C.Stein and H.Wright), an application of E.Howard's "Garden City" (Arch.Forum, September 1956)

as free of traffic danger and confusion and to be pursuing light, sun, and air, while for the peripheries, or suburbs, convenient shopping centers, schools and adequate transport have been advanced. "Rockefeller Center" has been considered the epitome of the future possibilities of urban planning (Fig.21), and "Radburn", with its cul-de-sacs and quiet gardens, of suburban planning (Fig.22) (Wurster, 1948).

The attractive urban space has been searched for. Closeness to pedestrian routes, having more residential land in the vicinity and pleasantness of the walk have been considered to be probable requisites of attractive urban space (Gutheim, 1957). "Rockefeller Center" has become the paradigm of the little open space in the dense central city catering for the need for idleness for the busy urbanites (Fig.21). The regional shopping center, on the other hand, has set an the example to the atmosphere in which people again enjoy walking, promenading, looking, and even being able to enjoy art. Art is to make sense to people as masses, and not only to the museum-goers (See:3.1.4.) (Gruen in Arts and Archit, 1959b).

Artists have been leaving the "shaping of art" for the "programming of the environment as a work of art". Electronic age has created non-visual spaces, it has replaced visual continuity with a "simultaneous field". M.McLuhan has prophesied that the new electronic means of communication are going to make great change in the nature of our society (Barnett, 1967).

Cities are works of art and architects alone have been found capable of controlling them (Fry, 1959). A building is not an isolated structure, but it contributes to and is a vital part of the immediate surroundings and community (Watterson, 1966). Appreciation

of the environment has been that of the inhabitant who moves in the spaces of the city everyday with a changing awareness of the surroundings. Urban designer is interested in the effect of sequence of buildings and spaces. Inhabitants enjoy these effects and act accordingly, either being fully aware of them or without knowing why (Whittick, 1970).

Our surrounding environment is the actual plastic reality - the reality of the mobile environment of the motorist. Art is not something separated from it (premises of SITE) (Wines, 1973). The influence of "spatial configurations" on the life of the individual and the community is a notion that is taken for granted; it is in fact the image of the city, a part of it, or a street as perceived by the inhabitants that affect the level of quality of urban life (Lukasiewics, 1973). Image of the street, its atmosphere, and the character of the city derive not only from the elements seen, but from "unnoticed trivialities" (8) (See:3.3.) (Remondino and Walser, 1975).

When "huge architecture" transcends its functions and has "formal clarity", it can become a "megaform" which is capable of producing urban landscapes. It has its meaning transformed into a sign in the urban visual context (Ozawa, 1978b). Since the sixties the "canyon street" has been tried to be changed with the "bonusable" public space (allowing higher building in return) for more light and air (Amery, 1979). Roughly during this period tower blocks have entered the skyline. There has been a search to break away from the concept of an "ideal city" in the sense of Le Corbusier (Paris) which has been acceptable until the end of sixties (Cantacuzino, 1978).

"Panorama", the "enclosure", the "street", and the "relation of furniture to space" have been sources of both pleasure and pain in cities. Panorama means being related to an existing landscape or site; "skyline" is the panorama for the city as a whole and its various parts (Whittick, 1970).

Concern for the aesthetics of the object has been expanding to take in the aesthetics of its uses. The object has come to be conceived as an integral part of the wider natural and socio-cultural environment (Ambasz, 1974). Whether aesthetic function is affected by the expression of function has been found doubtful. Even though the character partly comes from the purpose of the building, the essential aesthetic values have been considered to be abstract (pattern, shape, color, light, etc.). Thus in the urban environment gravity or weight, and its influence on the aesthetic experience has been seen as important (Whittick, 1970).

3.2.2. Expressiveness and Monumentality for the Higher Purposes Held in Common

According to the impressions from the CIAM conferences of the period there has been a growing concern for the expressive element and a "search for more friendly aesthetic" (Bennett, 1948). L.Mumford writes of the possibility to make personal choices in form not merely for pragmatic and technical, but aesthetic, personal, and ethical purposes. The concept of style has been reinstated with its matter of disclosing human intention, and as expression of an informing idea or purpose. The modern building has been demanded to "saying something" besides being and doing something (Mumford, 1949). In order for architecture to be more eloquent there is need for more

expressive elements. There is need for eloquence, since architecture is for the whole world and has to appeal to the multitude. There has been a realisation of the need for more expressive elements for architecture to be more eloquent (Morris, 1947).

The concept of monument and its place in modern design have been discussed by G.Howe (1944) and L.Mumford (1949). Mumford has described monument as a declaration of love and admiration to the higher purposes men hold in common. It has to have the qualities of symbolism, visible hierarchic order, aesthetic expressionism and civic dignity.

Importance has been given to the predominance of the expression of human purpose. There has been an argument for expression which is that of aspiration and attitude to the world. There has been a revival of artistry and aestheticism along with technicism (Gutheim, 1957).

Towards the end of the fifties there has been a growing emotionalism and sensualism; there has been an emphasis on the imagery which addresses the senses. This has made itself felt through the plastic tendencies (expressionism, formalism, sculpturalism, structuralism, beauty and delight) (Creighton, 1959). There has been a "humanisation taking strange forms", the fashion of using new techniques and the "expressionists using form and spatial content for the private end of mysticism" (Thiry, 1959).

There are commonly shared high points in life that uplift the spirit and are more important to the good life of the poorest inhabitants of a city than an unmentionable improvement to their substandard dwellings (9) (Burchard, 1956).

Architecture of the city is mainly a "background tapestry with unifying facade of anonymous buildings". It defines outdoor spaces and provides a setting for the people. Infrequently, a "major space" (See:3.2.3.) figures as a salient structure with personality of monumental character (Prog Archit, 1965b, 192-200).

Since the fifties while the traditional type of monuments has been on the wane, none of the new functional types has taken its place in the expression of monumentality. Modernist architecture has reinforced the association of the monumental with big. However, the desire for monuments as "representative buildings" that express the aspirations of the society has not vanished. The ability of modern architecture, with its repetitive modular grid, lightweight construction, and emphasis on functionalism and flexibility, to fulfill this desire has met doubts (See:3.2.3.) (Stephens, 1979a). It has been argued that we still have a monumental architecture which is comparable to other times. Drive for monumentality is thought to be deep-seated (Johnson, 1973). Only monuments that we have been left with are those of entropy. Monolithic systems have become irrelevant. Modern architecture has therefore failed (J.Wines, 1975).

Monuments are characteristic elements that have a main function in the structure of cities. They remain "immobile" and "persist" in the urban dynamic (Rossi, 1985).

In the center of the city there have been those institutions which have guaranteed the city's claim to provide its inhabitants immortality. The public domain has been recognised as an important signifier of buildings as can be seen in H.Arendt's The

Human Condition (1958) where she has indicated the importance of the concept of "immortality". Immortality has had religious significance as in the cases of Jerusalem and Babel where the yearning for immortality has been concentrated in a building, respectively, in a temple and a tower both of which have related to the heavens with the desire to partake in the immortal realm (Van Pelt, 1986). There have been forms that belong to a specific period; also, there have been those which have endured the passage of time and speak of eternal values (O.Zoegeller) (Archit Des, 1985b).

3.2.3. The Major Spaces in the Cityscape

The major space is a building where a single room dominates. It can also be an outdoor space, such as a plaza. Yet unroofed spaces have been considered in their relation to roofed spaces. Monumentality is an inevitable quality of a major space building. Essence of monumentality is an increase of scale. To attempt for monumentality has become anachronistic, since none of our needs require it. The idea of "formal assembly in public" has vanished; whatever we do, we do as individuals (even considering theaters and big halls). Monumentality has been a form of affirmation by the few to impress the majority (Prog Archit, 1965b, 140-145). Our major assembly spaces are not as important as those of the past when the whole town used to participate in the festivals (I.M.Pei) (Prog Archit, 1965b, 140-145). There has been a prevalent view that we do not need major spaces, either because what we need are utility buildings, or we lack idea, vision, and interest (P.Johnson). Forces for instituting major space in the modern world have been institutions, corporations, or governmental bodies (Prog Archit, 1965b, 146-154).

In the "man-machine" scale, monumental buildings that have previously dominated the city have become secondary in importance (Doxiadis, 1960). The major space buildings which have been "visual punctuations in the cityscape" have progressively more difficulty in competing the contemporary, big "cellular structures" (Prog Archit, 1965b, 166-187). Industrialisation and modern technology have contributed to the growth of architecture in the third dimension (Doxiadis, 1960). Most buildings of the sixties have been "aggregations of cells". Big buildings are not necessarily major spaces (Prog Archit, 1965b, 146-154). Classic proportions have been replaced by modular structural units that make it possible for buildings to be cut off vertically or horizontally (Churchill, 1962). Module has become the measure of scale. The number of floors does not affect the scale of the "endless buildings" which is "scalelessness". There are buildings with no beginning or end (Roche, 1965).

There has been a reaction to the severe forms of contemporary architecture. Sculptural shapes and exoticism have come under vogue in the name of a new baroque (Bloom, 1962). There has also been an interest by architects in enormous interiors which, again, are not major spaces either (Prog Archit, 1965b, 151-165). Pretension of utilitarian buildings to signify anything more than what they are to be utilised for and their attempts at enhancing them are immature. The contemporary major spaces have been specified for their size and shape by their functions; "nobility of use" has not been a criterion. Spaces as these are factories, museums, libraries, etc. (Prog Archit, 1965b, 146-154).

There has been partly functional and partly emotional need for large volumes of space. Some identical to those from the past



Figure 23. Nolli's map of Rome describing the public environment of the streets and the ground floor of public buildings in white (Arch.Rev., May 1987)

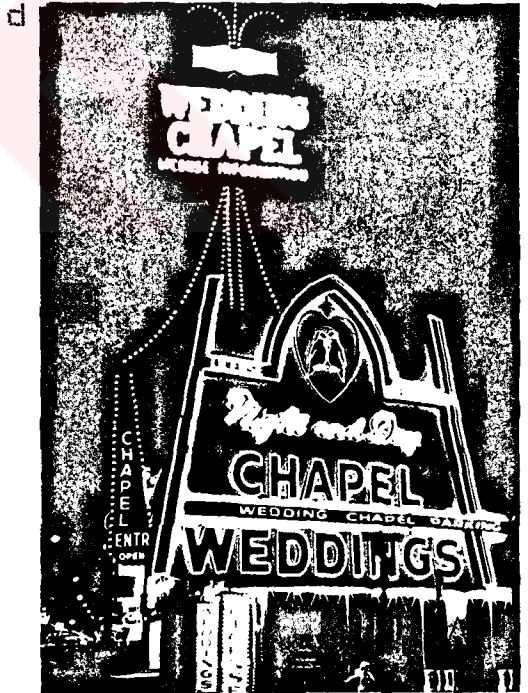
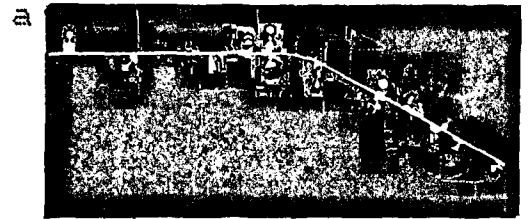


Figure 24a-d. Spaces permitting the promenading public
 a. "Nolli map" of Las Vegas; b. "Nolli plan" of Fremont Street with casinos; c. Fremont Street casino entrances; d. Wedding Chapel (R.Venturi, 1972)

have continued in modified or new form. Their place in the community has also changed affecting their physical expression (Prog Archit, 1965b, 140-145). In the prevalence of unprecedented space experiences for contemporary man, the psychological significance of large architectural space has been questioned (Rowan, 1965).

3.2.4. The Relation of the Built Form to the Outside

The outside of a building is part of the outside. By means of it the building interacts with an environment from which it has been separated (W.M.Zucker, 1966). The "traditional experiences" between buildings and open space have been constant for the most. Openings (doors, windows) have been the main connectors providing the means for visual and physical movement. Circulation patterns, too, have been connectors which have provided for the continuity of sequential space experience (Eckbo, 1964). Nolli's eighteenth century map of Rome shows public spaces (open or closed) "carved into the private buildings" (Fig.23). Similarly spaces today (eg., the church, the casino in Las Vegas) have been opening themselves to the promenading public (Fig.24) (Venturi and Brown, 1968). The outside and inside are the separate realms linked by man's mobility (Arnheim, 1966). In the quality and character of indoor and outdoor relations, the relation between the floor levels, wall openings, and topography are the most important features (Eckbo, 1964).

Even though it has no inside an isolated monument is architecture. Its outside is beyond its surfaces with the "immediate environment forming its frame" (Watterson, 1966). In the interior space boundaries are not positive shapes as if seen from an empty space, but are the boundaries ("shell") of an "air volume" that fills

the interior. The interior is not simply the "backside of the outside" (Arnheim, 1966).

The outdoor spaces adjacent to the indoor spaces are both a physical and psychological need (Rowan) (Prog Archit, 1965a). Indoors we become united with the interior; outside we are spectators. Indoors all that we can see is the interior, so that it can only be grasped with what we have seen before or will see after. On the outside, however, a building is also inevitably compared with the surrounding space and other built forms. The visual aspects not visible at the time can be included in our view of an object; thus, a building can be seen on the outside as having an interior, and the inside can be seen as having its front on the outside. While looking inside from the outside is incompatible with being a spectator on the outside, looking from the inside to the outside we see not the exterior, but the setting around the building (Arnheim, 1966).

3.3. Meaning and Identity

The image of the city is a public or collective asset since it is indivisibly shared. Identity and memorability of a city depend on its geographic, historic, symbolic, functional, and aesthetic values. Its imageability is ensured by the clarity of the elements composing its form. There is found to be a strong correlation between the latter and the strength of the image that people have of a city.

Buildings addressing themselves to the public are parts of the public sphere. They modify the latter by their meaning and identity. The ways in which this is understood are varied.

There is need to go beyond structures to hidden relations of human association for meaning and identity. Otherwise, they can be experienced in different ways: They can be seen as cultural systems of signification (semiological systems), as means of communication, as mass-media, as having abstract formal, or phenomenological meaning.

There is an expressed need for urban symbolism shared by the community. Especially symbols of permanence and immortality are considered significant for the contemporary world of speed and

change. Any archetypal or primeval symbol can be relevant to the content of human experience as lived, to the present conditions of existence. A natural symbolism is to exist with the city of cultural artifice through the power of imagination.

We experience concrete things in the everyday life-world. Thing reveals a world. Building as a thing embodies the world and makes a place gain a meaning, a strong sense. In the city of fragments of the contemporary world, a single isolated building can set the anticipation of a general strategy or the idea of city.

3.3.1. The Image of the City

Pioneering studies (K.Lynch, *The Image of the City*; S.W.Jacobs and B.G.Jones, *City Design through Conservation*) have emphasised the need to see cities as people actually experience them (See:3.8.5,6,9,10). Some basic criteria for distinctive urban design have been derived thus. It has been found that great cities have a "clarity of structure" and "vividness of identity". For a "memorable cityscape" a strong "sense of place" has been found to be required. Geographic, historic, symbolic, and functional associations and aesthetic qualities at various levels have been seen to be adding up to this (C.B.Wurster, 1961). K.Lynch has studied the relation between the city form and the image of the city that the people have in their minds and use to orient themselves. He has identified five kinds of elements (ie., path, district, node, edge, and landmark) comprising the images. "Imageability of a city" has been found to depend on the "legibility of its pattern" (De Jonge, 1962).

"Imageability" is the quality that gives the object the probability of evolving a strong image in an observer. K.Lynch has focused on the knowledge of the form of the environment as a function of imageability. J.Gulick has redefined it as a set of qualities of the object that maintain an awareness of it. It is determined by the perception of the visible form combined with the consciousness of

social and behavioral significances associated with it (J.Gulick in Steinitz, 1968).

Map image of a city is easiest where there is a street network or a regular pattern, a single dominant path, unique nodes and landmarks. The latter are given more attention when the pattern is irregular, or when the elements are uniform (Lynch's conclusions have been confirmed by studies conducted for Amsterdam, Rotterdam, and The Hague) (De Jonge, 1962).

The communication and transportation network is the most revealing in the small city. The larger city is on the whole conceptual, or "cartographic"; its key parts can become symbolic through their "autographic" style. Each city possesses a personality. It also contains a wide range of characteristic units. There is a sequence in "reading" the "symbolic structure of the city"; it starts with the units, regarding the individuality of their features, then the boundaries of these units and the parts of the city structure are followed by the "connectivity" of these parts in terms of "bonds and links" like traffic arteries, communication lines, doors and windows, and long vistas, and ending with the symbolic form of the urban whole read from the parts in their connectivity as a common structure. "Boundaries", "openings" and "links" are important components of the "symbolism of the urban environment". All three gain meaning by reference to what they divide or connect (Kepes, 1961).

3.3.2. Communication of Meaning in the Architectural Environment

We experience buildings in many ways. For "clarity and

identity", there is need to go beyond the plastic and spatial developments to discuss the hidden relationships operating in human associations (S.Woods) (Prog Archit, 1964). Each kind of space has its specific significance and emotional quality. Differences in their ambience are due to association or effects on space of the people who have used them, and also because they are built into them as inherent in the character of these spaces or by those who have designed and made them (Mace, 1966).

Through building man makes statements which communicate. An architecture which communicates man's naturally patterned ways of using and dealing with space has quality (E.Hall) (AIA J, 1963). There is a double order of the meaning-functions; one of them is related with the practical utilisation of the architectural object, and the other refers to its symbolic value (Argan, Dorfles, Eco). Communication of both, especially of the latter is dominant with respect to the mere functional message (Scalvini, 1968).

There has been a shift in the "reading" level from the single building to the urban scene. Feeling the need to interpret all architectonic signs as significant has led to the study of the entire urban space as a context, because it is only in relation to the totality of this context that the elements find their own meaning (Scalvini, 1968).

Meanings in the environment are varied and complex. "Activity meanings" are among the most generally needed. The physical environment is a field of communication about activity systems. The people need to share the knowledge of what is happening where. The three aspects of this knowledge are type, intensity, and significance. Respectively, type helps us to identify the place,

intensity tells us how busy it is, and significance discerns for us its importance. "Congruence" between the "type, intensity, and significance" of forms and the activities is a basis for meaning. Meaningfulness is related with the forms of the physical environment, activity characteristics, and their congruences. One can develop a sense of the physical form of the environment without activity meaning and enjoy it as aesthetic. This knowledge is of little use. A significant part of one's knowledge about an area may be based upon non-visual sources. Awareness of the physical form and knowledge of the activity characteristics are to be complementary and reversible. Higher the congruence, greater is the knowledge about a place (Steinitz, 1968).

In modern architecture form has been logically determined by structure and the functional program. Meaning has been communicated by the inherent physiognomic characteristics of the form. Modern buildings mostly carry signs only in the case of the most strictly necessary messages. The level of content that can thus be obtained from the use of abstract form has been questioned. Functionalist architects have been using a vocabulary derived from the art movements and the "industrial vernacular" (eg., Archigram's choice of Pop-Art, and space industry). The critics have not noticed the iconology of the popular commercial art displayed in the "representational architecture" along the highways (Fig.8a) (Venturi and Brown, 1968).

There is an architecture of styles and signs visible before the architecture of buildings themselves. It has been characterised as "anti-spatial" and referred to as an "architecture of communication over space". Communication dominates in the

architecture and in the landscape. A new scale has emerged in the landscape with the commercial sign in vast spaces and seen at high speeds. Correspondingly the size of the sign has increased enormously. "Supranational scale elements" have been imposed on the local fabric. There is the dominance of signs over space also at the pedestrian scale as observed in buildings of complex programs, like the big airports where an integration of media has been required. Architecture has become insufficient. The spatial relationships have been established by symbols rather than by forms (Venturi and Brown, 1968) (See:3.4.1.).

Architecture is a cultural system of signification just like painting or music. They all are related to the "problem of meaning in a society". Meaning is extended to cultural systems other than language (Gandelsonas, 1972). Architecture uses a language which conveys meanings as important as verbal language. These are communicated through tangible forms which have inherent and associational values that we can "read". The "coded messages" range from the utilitarian to the cultural (Allen, 1979). Architecture like any other object is a "potent symbol". It makes excellent "propaganda". Very often a "rhetorical importance", too, is claimed (Sorkin, 1972).

No words and theories are needed in the dialogue started in the direct confrontation of a building. Ornament from a given style communicates a definite need. Its relation to style is not fixed; it has a highly independent life of its own (Kijima, 1977). Parallel to the deterioration of institutions in the society, development of a new "iconography of disaster" or "entropic imagery" has been seen (Wines, 1975). A "rich and flexible idiom" for expressing all that

architecture ought to be able to express has been developing (Stephens, 1979a).

Objects can be understood as signs and sign systems giving messages. There has been a wide practice of this understanding especially in public architecture which involves a great diversity of laymen (Sanders, 1985).

In the environments for sale of products there are too ornamental and mannered buildings. Though they do not look functional, they are building types that consider "image as the main function". This concept of "image as function" is specifically for the commercial context. The idea of the "building as a sign" and the "image as the function" or the architecture of "applied expression" have been considered American (Treib, 1982).

The language of architecture is first a language addressing to sense and imagination. Before expressing it in words it needs to be felt. Arts, especially architecture, are better placed than philosophy to teach listening to language and what to listen to (Harries, 1983). Language, like art, is not representation. It is not a means of communication based on convention. It is the original art recognising things as what they are; language keeps the world and is used to "say a world" (Norberg-Schulz, 1983).

The highest function of art is not to entertain or amuse but to express a world view. "Art for art's sake" is a reduction of it for aesthetic delight (Hegel). Architecture resists this reduction, since it cannot be a self-justifying whole. It shapes the space and time of lived experience. It has an ethical function; it is not merely for aesthetic delight. It cannot be an autonomous

aesthetic object. Beauty in architecture can be only beyond what necessity dictates if it is a "self-justifying aesthetic presence" (Harries, 1983). Art involves and must evoke intellectual interest. In the architectural configuration of space anything can come up as art. A building can be comprehended only by direct experience and use (Gadamer, 1986)

A decorative work is not undertaken for its own sake, but for an extrinsic purpose. A building is only an appearance of what it is intended to be as a work of art. It must be seen in terms of its power to express its associated function. It is a "perpetual fraud". There is a "paradoxical simultaneity of many different parts" due to the interest of the modern architect in "quotations". This shows the effect of a historical consciousness. All over the world people are faced with the past by means of tradition. There is the task of reuniting this variety in ourselves (Gadamer, 1986).

In contrast to the Western view of the "transparency of meaning" it has been shown that meaning and impossibility of meaning are both inherent in language (Derrida in Ghirardo, 1988). Due to the impossibility of a unified meaning there is an endless possibility of the "play" of different meanings; therefore a definitive interpretation of a text is impossible. There is also nothing outside of the text. All layers of meaning, visibility, and invisibility extend into one another. The truth is never established. It always causes something else to be said than which has been said. That is why reference to "play" has been recurrent in Deconstructivist texts (Ghirardo, 1988).

3.3.3. Urban Symbolism

The city's main function is to convert human energy into physical form as well as meaningful cultural and social expression. It is a conscious work of art. It is a symbol of collective living. It grows out of social need and gives rise to common social purposes. It makes the past visible in buildings, monuments, and public ways, and by its physical form becomes a transmitter of man's cultural heritage (L.Mumford in Goist, 1969).

With the settling down of the community symbols have been raised to the level of the whole settlement. The basic feature of "urban symbolism" is the "cosmic center" which is the "meeting place". Symbols with roots in prehistory are collective and possibly universal. They still have the capacity to excite (according to the Jungian School). These symbols of permanence have gained particular significance in the contemporary world of high speed and change. Such symbolism (archetypal and primal) are common to cultures and races, to species in general. So it contributes to social cohesion. Being part of the perceptual information this symbolism enters the field of "urban phenomenology". The present has been "demythologised". Still there is need for "symbolic references" reaching back to "archetypal origins" (P.F.Smith, 1973) (10).

We may not be justified in thinking that all is "flux and change". A great number of people are still taking the forms of traditional buildings seriously. Not only behind the buildings but behind the institutions they symbolise there has been the power of "archetypes" (N.K.Smith, 1983).

3.3.4. Sense of Place

The work of art presents a truth. Architecture is a "setting-into-work of truth". Truth is brought to "word" in poetic language. Both poem and work of art have the quality of "image". The work of art, in addition, is a "thing"; thingness has to be described by a "work". The "word" opens up the "world" and the "work" gives the "world" presence. "World" is man's stay between earth and sky; it is a concrete totality which is here and now, and not a world of ideas. Our everyday life-world consists of concrete "things" (not abstractions of science); world is the totality of things with which it is interdependent (Norberg-Schulz, 1983). World is not a collection of meaningless facts as in the attitude of science. Things speak to us (Harries, 1983). "Thing" gathers the "earth, sky, mortals, and divinities" in a location, that is, it reveals a world. By means of a building standing in a place, the place gains a hidden meaning. The earth is visualised and a world is opened up. People are intimately related to the place. The buildings bring the "earth" as the "inhabited landscape" close to man. A "landscape" is a "lived space" between earth and sky. What is within-the-world is within a "place". Architecture is the making of places (Norberg-Schulz, 1983). Building is an interpretation of a more original being-in-the-world strengthening man's sense of place (Heidegger). The choice that we make in designing a building will communicate a particular ideal of being in the world (Harries, 1983). A place is determined by its boundary. Building is the embodiment of the "world"; "world" offers a measure to thing and the "earth" provides its boundary. Boundary as "threshold" contains the unity and difference of "world" and

"earth". In architecture it separates and unites outside and inside (Norberg-Schulz, 1983).

3.3.5. The Arcadian Landscape

Earth as Arcadia (world made into an idea) is the concept of a culture that has achieved stable relations to Nature. It cannot provide the physical model for a contemporary landscape. It can create the conceptual context for an "artifice of culture". The existence of the "idealised Arcadian Landscape" complies with not the romantic garden composition, but with the laws of imagination. One can realise a "vision of Arcadia" in a narrow city street, a silent library, etc. Most successful existing "Arcadian territories" are in the old cities (Outram, 1984).

City is a cultural artifice ("an artifact of human activity") and a "record of the role of nature". In *Genius Loci* Norberg-Schulz (1980) has written about the reflection of natural phenomena in design, or "natural understanding". He has used the analogues of ancient settlements of rural cultures rooted in mythology (Van Valenburgh, 1986). "Natural symbols" are intertwined with "conventional symbols" belonging to a particular time and place. The conventional symbol presupposes and develops on a natural symbol. In spite of the privilege given by science to "simple literal meaning of the text" and "narrow conception of meaning", the spiritual significance of things addresses us. A natural symbolism is living with it. Architecture is to be open to these symbols for making the space of everyday life (Harries, 1983). Landscaping is not just cosmetics, functional, or ecological. Beyond them all it is a "poetic medium" that communicates (P.Buchanan, 1984).

3.3.6. The City of Fragments

A consideration has been given to "fragments" and to work which, with their "incompleteness", indicate the future (Lampugnani, 1983). Every intervention is a local ordering exercise in an urban chaos. It is an anticipation of a general strategy at the scale of the isolated building. It will be recognisable as an intervention with the signature of its designer even when the intention is to remain incognizant (vernacular) (Cohen, 1984). The existing city has been undergoing repair, completion, renewal, and improvement without an understanding of what may be the idea of city. A posteriori an idea of city might be produced in a single building site. There have been the mottos of the "city made of parts" and the "city made of fragments" (Croset, October 1984). The reconstruction of the historical city has displayed a reality of inhabitable "city pieces" (Casabella, 1983). For the time being, the futures of the world will allow not more than small-scale creations because producing a "new direction" can hardly mature. Contemporary "reproducibility" is also related; people have been satisfied with "floating acquaintances" (Gadamer, 1986) (See:3.8.2.,4).

3.4. Communication of Public Information

Visibility and accessibility in the city is correlated with learning. Therefore, the city as a medium for learning is interpreted as a school. This is part of its being a potential source for creative exploration and use.

Accessibility and communication are also correlated with the making of a community. Yet a mere increase of communication does not necessarily create community.

There has been an interest in communication over space as affected by signs. The concept of signs and sign systems are used for communication through both architectural and non-architectural means.

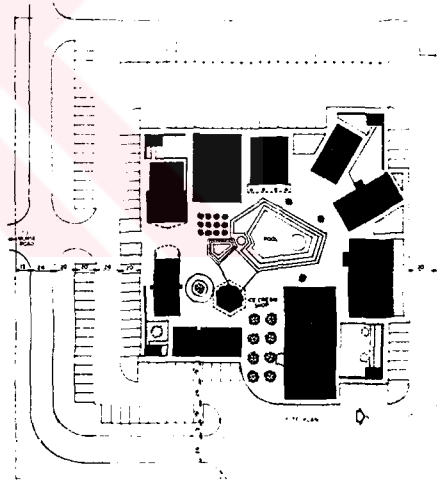
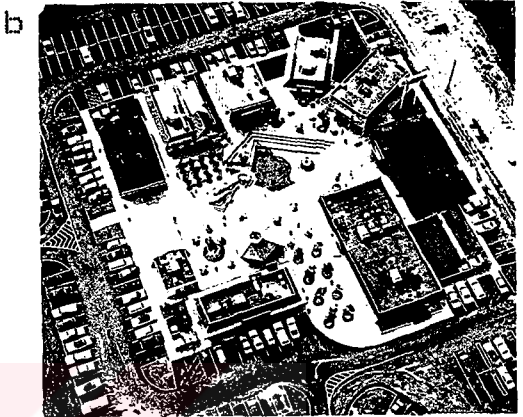
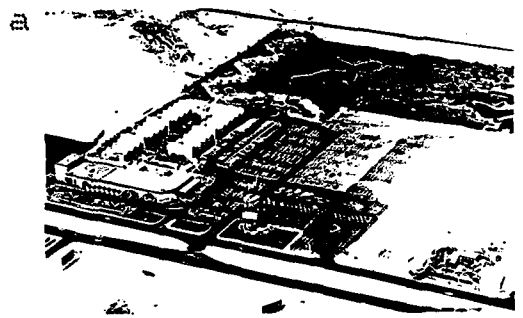


Figure 25a-b. a. Aladdin's Casino and Hotel on the strip with the "megatexture" of the parking lot with no enclosing forms, Las Vegas (R.Venturi, 1972); b. Fast Foods Plaza, Columbus, Ohio, again on a strip, but with a move towards urbanity enclosing a common court at human scale (Arch.Rec., March 1972)

3.4.1. Information in the City

The city can be read like a book. It contains ideas and information which need to be interpreted, classified, and simplified. The capacity and the role of the city to educate is unbounded. One component of education is information in the city, and a more specific kind of this information is the sign in the city. Some information can be given adequately by non-verbal, or non-visual means. There are signs that demand action, call for attention, or simply give information. Most of the signs today are either for safety, or private interest and gain (Haskell, 1966).

The environment has been viewed as a "teaching machine" (See: 3.4.1.). It has been prophesied that there will be complete mastery over it and the architects and other creative people will play the primary role in this (Barnett, 1967)

On the "Main Street" shop windows have displays for pedestrians along the sidewalks and exterior signs have been placed perpendicular to the street for the car-driver. On the "strip", parking lot with cars dominate as a symbol and big signs are used for the driver. In a piazza one moves between enclosing forms; moving through the parking lot between the highway and the low structures is to move over an expansive texture (the "megatexture of the commercial landscape") (See:3.2.4.) (Fig.25a-b). Parking lines, lamp posts, and the highway signs identify this megatexture. They make verbal and symbolic connectors through space communicating a complexity of meanings from far away. The false fronts of the "Western stores" by being bigger and taller than the insides are similar to the Baroque domes which have been built bigger and higher on the outside than the inside so as to dominate the urban setting and to communicate their

symbolic messages (See:3.2.4.). Along the highways, due to the high speed on them, these previously false facades have been disengaged and big high signs have been used; in the architecture of this landscape, the graphic sign is space (See:3.3.2.) (Venturi and Brown, 1968).

The environment is a "teaching machine". There will be complete mastery over it and the architects and other creative people will play the primary role in this. M.McLuhan is prophesising that the new electronic means of communication are going to make great change in the nature of our society (Barnett, 1967).

One of the functions of the city is to convey information. The city itself is proposed as a "life-size route" with its "ready-made city-wide sign system" of tower, edge, city gateway, etc. (See:3.3.1.) (Wurman, 1971).

The shop front with its changing language of color, graphics, and lighting affects a change in the identity of buildings at the street level. The floors above have a more "passive and enduring" language (Best, 1975). The electric signs have more influence on the image of the city than the architecture (Kramer, 1974).

What has been found suitable for "urban art" is visibility from the road. The effect of it in the moving car depends on immediate perception and memory. For this art information been looked upon as the media (Wines, 1974).

To make the city "visible", to inform people about the environment, have been to deal with education, community, and

politics (T. Jefferson in Johnson, 1972). The architecture of learning is the "city as a schoolhouse" (Wurman) (Des Q, 1972).

3.5. The New and the Existing

There is the dominating sense of transience or ephemerality that has come over the existing. It is accompanied by a lack of belief in permanence. The rapidity with which environment changes has made the concept of continuity or movement in time gain emphasis.

The reality of consumerism with its planned obsolescence and expendibility has been acknowledged. The concept of urban heritage has worked as a counter movement against the fast change and effects of obsolescence. Conglomeration of the agglomerate has been an accepted form of the urban landscape.

3.5.1. The Rapidity of Change in the Environment

The city has been asked to be built for movement in space; yet, not only that but also for movement in time, that is, for continuity instead of permanence (Churchill, 1949). Obsolescence of design has got to be accepted by designers who have been required to acknowledge the forces of high productivity to meet industrialisation on its own grounds (Bennett, 1948).

Tempo of movement, production, and population growth have accelerated (Thiry, 1959). Contemporary needs are not incompatible with permanent buildings, but there has been a lack of belief in permanence; people believe that things will be very different in a decade or so. There has been an "hyperconsciousness of the ephemeral" or a "sense of transiency". This situation has been related to the reality of consumerism: creation of the same "artificial obsolescence" has been in the creation of any common good ("throw-away-before-used-up"). There has been a social climate in

which building for permanence seems to have little meaning (Burchard, 1956).

The "tempo of change" has been the mark that differentiates our age from others. This tempo is increasing everyday (Doxiadis, 1960). Continual change and novelty have been needed to keep the present fashionable. This one-dimensionality of the modern civilisation has made mechanical progress, for which only the present counts, the central concern (Mumford, 1968). The "Kaleidoscopic City of Change": time has been related to space; not only replacement; new forms have been emerging to suit new purposes in shorter time today (Crane, 1962).

Scientific and technological advances have obliterated the life-span of things. Preference has been for disposable objects. Old things have been rejected and there has been increase in knowledge and productivity. The rapidity of change has resulted in the decrease of the useful life-span of buildings, too. While technology has provided for more permanence, the rate of change has been discouraging it. G.Nelson, who has coined the label of "Kleenex Culture", has found it necessary to base obsolescence on "systematic elimination" in order to avoid waste resulting from slow and arbitrary obsolescence (Clark, 1968). "Pop"'s connotation has been "planned obsolescence" and "expendibility". Pop has also meant close identification with the consumers whereby one pleases oneself while pleasing them (Broadbent, 1965).

The future of the city with its "cacophony" has been a "showcase of new technologies" (M.McLuhan in Fleisher, 1962). The application of technological development has affected changes in the form of the city. It has however been a matter of policy decision.

Decrease in the work load has been the greatest indirect effect providing for the "new leisure" that can become an important determinant of the form of the city once it gets to be part of the public policy (Fleisher, 1962).

There has been a dynamism with fast changes (ie., in technology), increased mass-production, an electronic revolution with the yet unfelt effects, kinetic structures in architecture, and an open-mindedness in all aspects of life (Clark, 1968).

"Fashion", which has been a part of the "world of rapid change", has been defined as "illusion of change through styling". In contrast to it, "improvement" has been defined as adaptation to changing conditions (Clark, 1968). Fashions change at great speed, so the actual conditions for producing a "new direction" can hardly mature (Gadamer, 1986).

3.5.2. The Architectural Heritage

The central city or the historic city at the center, viewed in conjunction with the new housing after the war that caters for the population increase, has still been seen as that which is responsible for the city to have the qualities that make it "a living entity and a remembered personality". Its civic art expressed in public buildings and squares are an inherited wealth accumulated through centuries. This has still been as the basic quality of the city (Walker, 1950).

In Europe there has been a renewed interest in the cultural values of the old urban centers and in the "preservation of the cultural heritage". In US, however, conservation and rehabilitation

have mainly been for economic purposes. The prevailing protection of individual buildings has been extended to take in whole ensembles or parts of cities (Grebler, 1962).

Declaration by the Council of Europe (1972) of 1975 as the European Architectural Heritage Year has coincided with the rising of concerns about the quality of the environment, interest in conservation, and the realities about the world's resources making themselves felt (Cantell, 1975).

The scope of the concept of "architectural heritage" has been asked to be extended to take in the "urban heritage". The latter has comprised among others "architectural highlights", "historical assets of mere age and of things symbolised", the "anonymous familiar", and the "principles of urbanisation". Those things that display architectural quality are the "architectural highlights". Stability, survival in the future, the ideal past, and the dialectics of the old and new are the "things symbolised by the mere fact of being old". All buildings becoming symbolically intensive (attributed symbolism) with transient events in time and carrying personal and communal memories constitute the "anonymous familiar". Buildings are demolished because of obsolescence, but they have value simply because of being there. Hierarchic structure of the historic city, differentiation, and uniqueness are "principles of urbanisation" which have come to be thought with the "urban heritage" (P.F.Smith, 1974). The need for familiarity of things around has been becoming increasingly important for people to preserve the "unity and stability" of a neighborhood (Harney, 1974).

There is the effect of a historical consciousness on us all. All over the world we are faced with the past by means of

tradition. The world of art has this "paradoxical simultaneity of many different parts". This variety which affects us must be reunited in ourselves as a neverending work (Gadamer, 1986).

3.5.3. The New Building in the Extant Urban Texture

Buildings from various periods stay together harmoniously as if they have been imbued with a "genius loci". In the past it has been the responsibility of the architect to fit new buildings into the existing urban pattern and texture (H.Perkins in Collins, 1962). The historic cities have been appreciated in a historicist sense. It has not been considered that there are lessons that can be learned from them for the present everyday environment (C.Buchanan, 1961).

The new buildings complement one another in the total environment, while they have no formal connection to it. Period differences enrich the character (Kepes, 1961). "The City of Thousand Designs" (Crane, 1962). There has been a demand for the recognition of the formal visual values that the buildings create. The visual impact on the site around, the neighborhood, and the region result from the visual forces generated by the building and counteracted by similar forces from around (Eckbo, 1964).

Urban landscapes have been formed through the realisation of relations among things unperceived in the constantly and dynamically changing environments. The middle of the city is "densely packed", such that nothing is seen in its entirety (Stephens, 1979). The Japanese urban landscape displays a "conglomeration of old and new, rich and poor, regional and urban jostled together (as if, toys in disarray)". All operate at the same time. Yet people have not been

perplexed. They have accepted the circumstances in a fragmented way. They perceive the scene as a landscape rather than spatial order. Architecture is part of this landscape (Ozawa, 1978b).

3.6. Movement in the Public Environment

Concepts related with the vehicular movement and accessibility in the public environment have already been established and well recognised. The basic issue has been that of maintaining accessibility of the great volume of vehicular traffic with the well-being of the environment.

The attraction of the private motor-car with its superiority of personal freedom and door-to-door flexibility contrasts with the civic benefits and civic character of public transport.

Pedestrian experience in appreciating and using the city is significant. The variety of pedestrian goals and destinations are recognised. Facilitation of pedestrian movement considering all weather conditions contributes to the civilised quality of the urban environment. Furthermore, pedestrian visual sequence relations and vistas enrich the pedestrian experience. Thus any pedestrianisation is to be conceived as part of a comprehensive public movement system and urban spaces.

3.6.1. Accessibility of the Motor-Vehicle and the Good Environment

The city is a conglomeration of activities and traffic is a function of these activities. The crux of it has been how to facilitate and maintain accessibility of large volume of vehicles while retaining a good environment (C.Buchanan, 1962). Criteria for a good environment have been a "sense of freedom" from disturbance by noise, fumes, vibration, interference, frustration, accident, etc., and a "sense of place" created by buildings and a groundscape that allow leisurely walk (Bor, 1963).

There has been the claim of the environment against the erosion of the motor-vehicle (C.Buchanan, 1961). Protection of

environmental standards from further erosions due to the impact of the motor-vehicle and the railway has been demanded. European cities have been more vulnerable and have contained more areas of architectural and historic value than American cities. Policies that sacrifice good environment for maximum accessibility have been asked to be prevented (Bor, 1963). That a time can come when the need will be felt to control the numbers of vehicles to scenic places has not been unimaginable (Harper, 1961).

The motor-vehicle has made the dream of rapid personal movement come true (C.Buchanan, 1961). Transport of goods, mobile services, mass passenger transport, and individual passenger transport have so far been the four main purposes for motor-vehicles. The "purposeful use of the car" and the "use of cars for private pleasure and convenience" are the two modes of use (C.Buchanan, 1962).

In spite of the commuting problem, lower density living and the private car have been popular due to the attractions of more space, clean air, and access to the country (Haskell, 1966). Though the concept of a life based on dispersal has made a sense in the motor era, knowledge and accumulated assets (architecture, services, history and tradition) have prevented the abandonment of the idea of cities (C.Buchanan, 1961) (See:3.5.2.).

The motor-vehicle has replaced the train as the principle means of transport with its "door-to-door service flexibility". There have been no other means superior to it in this respect. Rebuilding whole urban areas with mechanised means (travelators, escalators, conveyor belts, etc.) has had, besides its difficulties, the

political aspect of the acceptance by people of an over-mechanisation (C.Buchanan, 1962).

Transport services in the European cities have existed as a real alternative to the private car (Bor, 1963). Transportation plans in Europe have been more advanced compared to the States. Civic benefits of good public transit systems have been considered more important than their profitability (Grebler, 1962).

Transportation makes possible a variety in the choices of places to live. Greater choice in the location of urban functions and their efficient linkage depend on the "expansion of the types of transportation". That is why transportation is blamed when there is a dissatisfaction with the functioning of the city (Passoneau, 1973). The contemporary city has been built for "service" and it is huge. There has been no alternative but the motor-car which has provided, besides mobility, "containment and acceleration as well as security and identity" (Wines, 1973). The main purpose of the street has been "speed and freedom without contact" with the efficient movement of the traffic. The preference has been for private transit and ideal of being "on the road" (Robertson, 1973).

3.6.2. The Urban Street Pattern

Over large areas of the cities there is an irregular network of closely-knit streets going around groups of buildings with access directly from the street. There are narrow streets with frequent intersections. Some wider radials have been preferred for larger trips (C.Buchanan, 1962). The arrangement of urban lots and streets with the right angular geometry has been determined by

the orthogonal direction deriving from the anthropomorphic and natural phenomena (Le Ricolais, 1968).

In the modern city the concept of "distance" has been replaced by the "time-distance". The time-distance has also been based not on the "Euclidean distance", but on the "street distance". Destinations in the city are generally beyond walking distance; a means of transport is needed. The existing network is founded on the possibility of walking from any place to any other. Today, therefore, a totally new geometry has been required for the street pattern (C.Alexander, 1966).

3.6.3. Pedestrian Movement in the City

The meaningfulness of a place highly correlates with the direct personal participation and the frequency of use. Accuracy in the awareness of the form and activity attributes and one's knowledge about them are best provided for by the pedestrian's experience of the physical form characteristics. View from the road and mass transit systems are much less significant than the pedestrian's experience in this respect (Steinitz, 1968). There is a threshold for the size and frequency of the images that we can handle at any given time span. In the case of the observer in motion and with the speed of objects in the environment the frequency aspect gets to be more important; speed and clarity are inversely related (Kepes, 1961).

The freedom, comfort, and safety with which a person can walk around has been a measure of the civilised quality in an urban setting (C.Buchanan, 1962). It has been suggested that the pedestrian areas should be useable under all weather conditions (shelter, even street heaters and travelators can be provided) (Harper, 1961).

The basic unit of the "urban vision" is not the fixed spatial location. Transportation or movement in the city defines the structure of the "sequence path" that we follow and the "pattern of the visual sequence relations" of vistas and morphological elements (Kepes, 1961).

The pedestrian is the most universal and the least understood element of all the transportation systems. It has the highest flexibility. In transportation shorter the distance, higher is the need for flexibility. "Downtown" especially depends on the pedestrian. The "downtown" is a composite of interrelated pedestrian movement patterns like walking from the parking facilities, the business trips, the shopping trips, and sight-seeing. "Shopping, chance-meetings, encountering ideas, sudden changes in movement, (impulse-shopping) of passers by, etc." are possible with the pedestrian's flexibility. The city as a meeting space has been demanding the restoring of the pedestrian's rights (Struychen) (11). One does not meet people by participating in the motor-traffic. The meeting place is the space given to the pedestrian (Morris and Zisman, 1962).

3.6.4. Comprehensive System for Pedestrian Movement

The scope of pedestrianisation has been important for the results to be obtained. It has been observed that a pedestrianisation which is part of a comprehensive work for establishing the attractiveness of the central city in both its residential and leisure time uses, and a "comprehensive pedestrian movement system" developed in relation with other traffic modes will have different

consequences than simply stopping urban decay or attracting commerce and increasing the value of land in the downtown (Wiedenhoeft, 1975).

As well as the need for access, there has also been the need for protection of the historic heritage (See:3.5.2.). One of the first conversions of an existing shopping street in England (1967) in Norwich (London Street) has had only a bus service trespassing. In Bremen, Germany, and later in other countries, the concept of "environmental zones or "cells" ("zellen")" has been used. Each zone may be entered by special vehicles for special purposes and its boundaries may not be crossed. Roads are tangential to the "cells" (Wiedenhoeft, 1975).

"Pedestrian arcade" in both southern and northern climatic regions has been important. Understanding its comforts and the need and desire of the people have been considered as conditions for obtaining good results from it (Wiedenhoeft, 1975).

There has been a trend for "skywalks". It has been expected to relieve the congestion on the ground level streets and to deal with urban developments as a "superblock, district, or zone" rather than as a collection of buildings. The use of air-rights and cooperation of the private owners with planners in downtown renewal have made it possible (Fraser, 1970).

There has been a polarisation of space for movement and the space being served. In the buildings for public use cities have been taken as a model. Movement spaces are indoor streets serving blocks of changeable nature. Routes and their intersections that create public spaces have been the "points of fix" (Archit Rec, 1979).

3.7. The Urban Order

Urban renewal and redevelopment have been seen as the tools to restore urbanity both to the sprawling suburbs and to the declining centers. In this restoration mass-transit and "multi-functional center" where commerce intermingles with culture and civic life have been assigned critical role.

All effort beyond particular building or client is considered as city-building. Thus city-building is inherently comprehensive.

Mixture of land-uses is contrasted with the usual zoning practice.

3.7.1. Concepts Related with Sprawl and the Rebuilding of the Central City

In the States "the centrifugal force of growth" in cities have ended up with urban settlements that have, beside the central city, the elements of "fringetown" (suburbs) and "roadtowns" (the "strip") (Fig.12). There are also settlements that have grown in a few years at the location of industries or research centers outside the existing settlements and called "industry towns" (Archit Forum, 1957). It has been asked whether the "New Town Movement" with its satellite towns (eg., in England, Finland already) could not be an answer to the ugly city growth (Walker, 1950).

The centrifugal force of growth has left the central city decaying. The latter which has been at the "vortex of this growth" has required rebuilding (Archit Forum, June 1957). Tools have been "urban renewal" and "urban redevelopment". The architect planner has been expected to take the lead here and in the entire man-made environment which has become increasingly urban and also scattered (Gruen in Prog Archit, 1959).

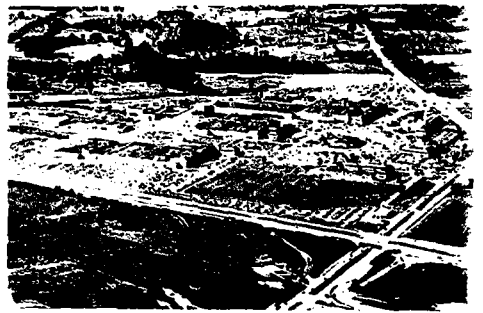


Figure 26a-b. "Compact flattened factories" that have been getting to be the nuclei of "industry towns" (Arch.Forum, September 1956)



Concentration of commercial accommodation in central areas has been declining. Offices have been expected to follow. Industry has tended to be concentrated in planned estates and "compact flattened factories" (becoming the nuclei of the "industry towns") (Fig.26). The future city center has been asked to be designed to cater for cultural and entertainment purposes as for work (Johnson-Marshall, 1959). The upsurge of urban renewal in the fifties and the results of the practices have brought about the issue of a richer texture of human activities for the downtown.

The architecture of city building has no building particular or client; it is comprehensive. Singly each is part of an architectonic whole. Together in the city they form architecture. Each building is to the whole what a door or window is to the architecture (Feiss, 1957).

In Europe there has been an increased demand for central area functions. The new centers have shown a vitality compared to the "downtown" in the States (Grebler, 1962). In the urban centers natural elements, except for the small parks, have been avoided. The result has been more of a "structural landscape". The indoor and outdoor spaces have been acquiring similar character and scale (Eckbo, 1964). The urban center has given opportunity to good architecture and the preservation of historic elements (Harper, 1961). The substance of the cities comprises the biggest and significant things that man has made (McQuade, 1961).

The central area has been expected to remain as the most important element in the urban fabric, because the relationship of the urban areas to their central focus has been crucial for the improvement of urban life (See:3.5.2.). Communication means have not

been considered as a substitute for personal contact which man has always needed. "Concentrated activity in a central location" has been expected to remain a human need. "Urban" has denoted a way of life (a socio-economic culture) in which the central area has played the key role (de Wolfe, 1971). Twentieth century man is an urban creature. There has been prevailing a "romance of escaping within instead of escaping from the city". What it is that stimulates us as romantic in the old city has become a subject for study (Quantrill, 1975).

The "hallmark" of the sixties has been the "exploding metropolis". In the seventies an era of "conservation and anti-development policies" has opened up. The policies with "centripetal tendencies" have dealt with "conservation of energy, implementing the clean air act, preservation of ecologically fragile and valuable land". The Council on Environmental Quality has found that more compact centripetal urban development with planned higher density patterns is more compatible with the concerns of these policies in comparison to urban sprawl (Franklin, 1974).

The urbanisation of America (the States and Canada) has really been one of suburbanisation since the end of forties. Freeways have been the solution to bring the population to the center city (Myers, 1978).

In spite of the dislike for urban densities a new tendency and new means have been emerging for controlling sprawl, like mass transit and urban designs for an urban form with the spatial implications of such control. There have been continuing trends toward patterns that cluster the wide range of services closer together. "Centripetal forces" in the metropolis have been making

cities out of suburbs by creating "new modes of urbanity in the midst of sprawl" (Franklin, 1974).

Many central business districts have suffered decay as the regional shopping centers have developed (Archit Rec, 1978). "Shopping center" concept gradually has come to suggest multiple functions. Response of people to the environment is more spontaneous when several activities (cultural, consumer, recreational) are involved. "Multifunctional centers" have been a response to this idea. These have flourished in the suburbs at the cost of the old downtowns. Then the question of why this idea should not work for the downtown has been considered. Multi-use activities arranged around an open space or galleria have been expected to draw people in the downtown as in the suburbs. Downtown has mass-transport systems, intermingled functions and institutions, a readily found streetscape, history, culture, industry, and social identity worth considering to build with (Stephens, 1973a). The trend in "shopping center" in the late seventies has been the design of retail complexes in the downtown area as part of the "center-city development" (Archit Rec, 1978).

3.7.2. The Mixture of Land-Uses

The mixture of land-uses brings liveliness and visual excitement to the urban environment. This is achieved by the great variety of elements introducing a variety of scales. Thus it is that disorder as of the past has been preferred (Sert, 1963). There has been a tendency away from sterility (Lapidus, 1961).

Usual zoning practices have been questioned in almost all development schemes. This has been brought into view by the three-

dimensionality of the schemes with separate uses in the vertical section and with access at different level, and separation of pedestrians from vehicles (Harper, 1961) (See:3.7.2.).

3.8. Urban Man and the Public Environment

There is the outright statement that the city belongs to the people. On the one hand this is a literal expression based on the fact that half of the city is owned by the municipality. On the other hand it means that the city should be controlled by and serve for the people. For the architect this requires a socialisation of his work. he is also responsible to the whole community in anything that he makes.

Building cities for people, which is another theme, is significant for the public sphere due to its immediate concern with the openness and interdependency of spaces. This concern leads to the consideration of buildings to be part of the city.

A humane urban life whereby social interaction and entertainment are encouraged is aimed by the urbanisation of suburbs and humanisation of the central cores. A need has been felt for the consolidation of civic sense. In the process both the private commercial firm and the public institutions are tried to be integrated into the public sphere.

Urban space for leisure time activities are believed to be most important for urban life. There is a trend for leisure spaces to become considered as the meeting places of the community. Participation in events and interaction with others are encouraged. In these places play and education are assumed to have been integrated and the commercial dimension of consumerism played down.

Yet the city, which is told to belong to the people and, therefore, to be controlled by and serving the people, only serves what is called the consumer or the user. Freedom and creative activity in urban space and participation in common life are conceived and imagined within these terms.

3.8.1. Building for the People: Socialisation and Democratisation

It has been realised that an architect serves the whole community even when he works for an individual client (Raskin, 1945). Architecture is to appeal to a multitude; it should be for the wide world (Morris, 1947). Architecture has become increasingly a

democratic art. It aspires for higher standards of living for everyone. While until the thirties architecture has been limited to honorific structures which have been the principal elements in the planning of cities (eg., civic design), the physical city has been composed of what have been once minor structures, but now have become the essence of the art of architecture (Churchill, 1949).

Effectiveness of people in the physical setting has been considered necessary for restoring "quality of distinction" or identity (Churchill, 1949). Quality of the new community has been seen as an arrangement which leads to citizen participation and responsibility.

Due to fast transportation means and communication, far sides of the world have tended to become more and more alike (Y.Friedman) (Prog Archit, 1964). With mechanisation and standardisation there has been a similarity of solutions in different parts of the world. There is an inevitable similarity of solutions which are basic to humanity and not bound to a particular locality. By necessity we have been led to a universal style. One other reason has been the "socialisation of architecture"; with the breaking down of cultural boundaries a common culture with architecture serving all classes of people everywhere has been getting closer. There has been the conflict of the inevitable similarity of solutions and reactions to it. (Doxiadis, 1960).

The early sixties has been seen as an era of dynamic urban growth and reconstruction, rising incomes, leisure, education, and concern for the quality of the environment (C.B.Wurster, 1961). Social divisions have become blurred. Architecture has been created

not for the individuals as before, but for the masses (Herman, 1964). The socialised states have set an example with subways and railway trains that are more efficient and pleasant. This has been shown as a proof that there need not be a social leveling and that there is not an inevitable result of the "egalitarian taste" in architecture (Burchard, 1964).

3.8.2. Mass-Culture and the Communication Society

Tune of the times has changed: technology, beyond replacing handcrafts by machine production, has delved into automation, electronics, atomic power, etc. The new technology has brought along with it a mass culture (mass-production, mass-transport, mass-consumption, mass-housing, mass-entertainment, mass-recreation). This has necessitated radical developments in architecture rather than "pasting tiny beauty spots on the decaying urban body" (V.Gruen in Arts and Archit, 1959b).

By seventies the society has no more been seen primarily as a manufacturing society. The services sector has been observed to be responsible for more than half the employment and the gross national product. Architecture has been told to be performing in the "post-industrial society" as it has been called by D.Bell (Wilson, 1970).

"Mass-media", "mass-production", and "mass-consumption" adopted universally have formed the basis of "mass-society". For mass-consumption of goods and services there has been "mass-leisure". Mass-leisure space has been crystallised in urban centers. In spite of the density of people, noise, light, and color, everyone is in his solitude. There is an exchange of images, no words, and no touching. There is improvised dialogue between anonymous individuals.

Simultaneous, dynamic, and fluid "happenings" are the positive value of a social space situation in mass-society. "Face-to-face communication within the mass" is stimulated by the mass-media which broadcast its content; people identify with and put on the images they have received from the mass-media. Mass-media picks these up again to be projected back to the mass (eg., fashion). Access to the electronic media enables the volume, diversity, and speed of information to be greater, instantaneous, and global. There is instantaneous feed-back between the individual and the mass. It is available to everybody. Not a static core, but a "ubiquitous network of spaces" dominates the whole urban environment. Society of the near future has been called in Japan as the "information society". Increase in leisure time; autonomy; multiplicity of values; increase in mobility for spontaneous personal communication are being fought for in the mass-society. Mass-society entails functional interaction of partial personality contact while post-industrial society will have total personality contact of individuals. There will be total humane communication face-to-face or through the media. The environment will be made up of all the media that stimulate man's senses effectively and will become the total media for informal learning. Contemporary environmental art will be fully exploited (Nagashima, 1970).

3.8.3. The Cultural Difference and Universality

The people from different cultures live in different perceptual worlds (E.T.Hall) (Watterson, 1966). Cultures show differences in the understanding and judgment of space and spatial relations. What "order" means differ with the meaning-context of each

culture (W.M.Zucker, 1966). Our world is pluralistic, but not incoherent (Oppenheimer) (Herbert, 1961).

With the world civilisation the concept of nationalities has become meaningless. Yet, in the fifties a "regionalism movement" has attempted to rehumanise people with an emphasis on traditions of nations. There has been a loss of mutual interest, while worldwide common interest has continued to exist (Tange, 1970). The more widespread the "communication society" becomes, the more closely architecture will be linked to the locality (Isozaki, 1970). "Communication society" has begun only in the sixties. Seventies has been expected to see it spread to all corners of the world with communication invading all aspects of a daily life which has become progressively more communication oriented. Both architecture and environment have been conforming to this space as "communication space" (Kikutake, 1978). The developments that have taken place in US on a vast scale have been also assuming similar proportions in Europe. Venturi's arguments have been relevant and interesting for Europe, too (Kramer, 1974). In the late seventies there have been new circumstances in the world. The political position of the third world has been elevated, the Middle East has grown in economic power, Asia has been reviving. A new "multifarious, polysemous evaluation" of the normative and effective values of these cultures have been expected to be made. Value of culture is universal and transcends historical period. Discovering universal cultural values is the only way to strengthen international connections. Japan (in this sense) has been committed to transmit abroad information or cultural values that can stimulate the entire architectural world (Kurokawa, 1978).

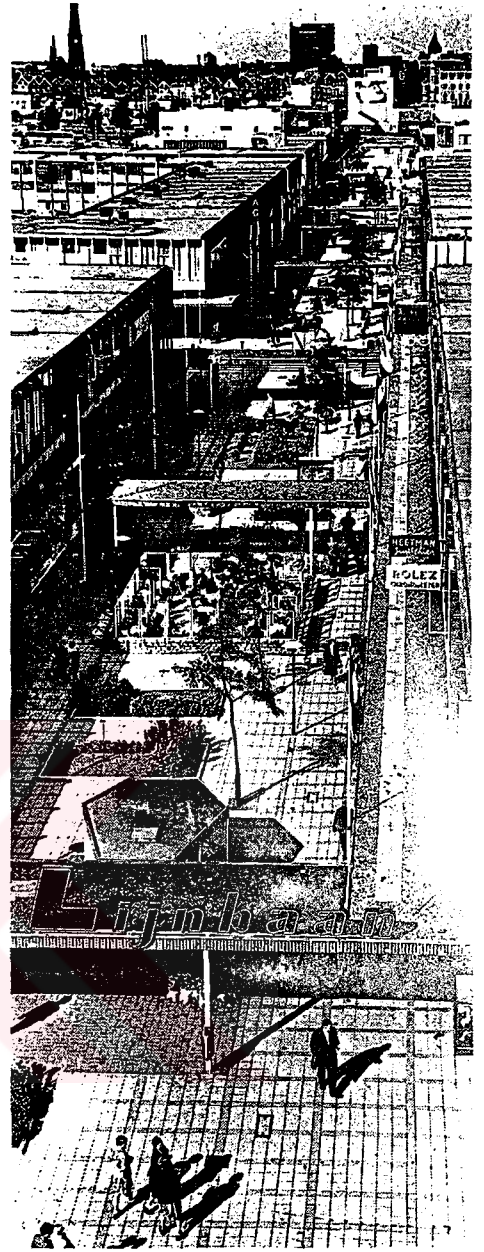


Figure 27. De Lijnbaan, Rotterdam. A testing ground of the traffic-free shopping precinct idea that was already being used in outlying districts for the center city (1951-1953) (J.H. Van den Broek and J.B.Bakema) (Arch.Forum, September 1957)

3.8.4. Human Preferences for the Public Environment

By the end of fifties a need to "urbanise the suburbs" and "humanise the city" has been acknowledged (C.B.Wurster, 1961). People have desired a suburban life in the center city with fresh air, neighborly interests, garden, space, and quiet while having rapid access to work, privacy, wide selection of social contacts, and easy access to entertainment (M.Abrams). Rotterdam with the housing related to the Lijnbaan has been found close to this image in certain ways (Fig.27) (Harper, 1961). Social and physical interaction instead of isolation and "liveliness, color, excitement, complexity, and variety" instead of "simplicity, sterility, similarity" have been sought. Crowding has been considered to be pleasant (Berkeley, 1968).

There has been an interest in planning with a consciousness of the aesthetic factors. Architecture, urbanism, and planning have joined together in getting involved with how people live. There has been an emphasis on the "spectacular" and the "representational" (the impact of advertising along the highways and the commercial architecture has to be accounted for). There has been an attempt at "institutionalising the commercial firms" and "humanising the public institutions". There has also been a "revival of the mass pageantry: World fairs, rallies, sports events". Yet activities that follow have after all been quite independent of the streets; the needed public gathering places to suit an introvert society (Jackson, 1962). There has been an indifference to the civic potential of urban open space (Schmertz, 1968) (See:2.8.4.).



Figure 28. Sidewalk cafe (Arch.Rev., September 1979)



The increase of the living space in a city brings greater variety and vista to the environment. Rigidly bound confined space expresses a lack of sense of community or lack of community. The city today is not enclosed; its spatial pattern incorporates fresh air, sunlight, and open space (Kepes, 1961). There has been a trend for cities for people and socially dynamic city (eg., Stevenage, Tapiola, Cumbernauld, Reston) (Prog Archit, 1965b, 192-200).

The people, cars, services, open and closed spaces have become more interdependent (Sert, 1963). It is only when the buildings are part of a city which is capable of living that the resultant effect can be lively; people do not go downtown in order to watch the architecture (Churchill, 1962).

People enjoy watching changing scenes, and to watch other people. This is the attraction of the "sidewalk cafe" (Fig.28). In the States there has been no tradition of sitting in such public places as in Europe. Shared space is a release from individual confinement. If more than one thing is happening in a space, one is conscious of them and it gives one a sense of freedom (12) (Portman, 1977).

An attraction of the city and of social space in the mass society has been the "expectation of the unexpected" and the sense of "participation in the happenings". Electronic communication systems have been increasing the involvement of the individual in the world events (See:3.8.2.) (Nagashima, 1970).

It is urban space for leisure time activities that give people the sense of being in the city more than anything else. As individual leisure time increases this "leisure or social space" has

been expected to draw more attention. Leisure in the past feudal society has been anti-social and isolated. In the mass-society it has become necessary; it has been a "passive integration" and segregated in space and time. Both of these societies have been of repressive civilisations. In the future post-industrial society leisure has been expected to be essential; leisure space has been expected to be integrated and to be the most important space in the urban area. There will be simultaneity of work, learning, and leisure, and barriers between these activities will be dissolved. Space will be for spontaneous contacts for these activities (See:3.7.2.) (Nagashima, 1970).

"Pleasant places for people" is not a utopia. In the sixties there has appeared an enthusiasm for ecology. In the fifties and the sixties there has been an interest in culture, and so, in building schools, universities, and museums. In the seventies a concern for building cities for the people to live in has been seen as a possibility, not utopia (Johnson, 1973).

A preliminary step for transformation and a response to new needs has been a concern for the colors of the city and of architecture. This concern has been of the same order as the reorganisation of the recreational facilities and the regaining of the city's collective spaces. The reaction to the "greyness and monotony" of the modern urban scene has been witnessed in a number of cities especially in Northern Europe (Grenoble, Geneva, Liege, Vienna). Turin has made the most outstanding contribution with the "color scheme" for the city (Portoghesi, 1980).

The "garden city" idea has carried elements and values of the sort of place people prefer as their city (Hall, 1988).

3.8.5. Freedom and Effectiveness of People in the Public Environment

Effectiveness of people with the physical setting has been found related to restoring its "quality of distinction" or identity (Churchill, 1949). Quality of the new community has been considered as an arrangement which leads to citizen participation and responsibility.

The city belongs to the people. They own more than half of it. How the city works and looks like is a reflection of their demands or their indifference. Their demands have been considered the only sensible way to change the form of a city. There has been the idea of showing the urban inhabitants what they can demand if they want to (Wurman, 1971). Golden Gate Park has been saved by "citizen action" which has opposed the highway that was to pass right through the whole length of it (Schmertz, 1972). One of the greatest virtues to have risen has been the concept of the "provocating protest" (Mendini, 1970). The street is the stage. Millions of young people have been imagined going into the streets of every city, dancing, singing, stopping the traffic (J.Rubin) (Miller, 1970).

The political and cultural radicals ("underground") have been struggling for "local democracy" and "neighborhood control". This has been part of a search for rediscovering "sociability and humanity" (Barnard, 1973) (13).

In the "communication society" individual energy determined to break down organisation has been anticipated to grow very strong. While "science of organisation" attempts to organise, "entropy" is at work to break it down (Tange, 1970). "Autonomy of self" has been a

basic value with "belonging" expected to be of secondary importance. In the future post-industrial society individuals are to select desired contacts within the mass with the help of the mass-media, personal media, and high physical mobility. Small groups dynamically collect and disband with "freedom of choice" and "voluntary participation" (Nagashima, 1970).

People have been more in control of themselves and aware of each other. What has been needed is not political solutions, but therapy; city life is psychoanalysis. People have become isolated individuals who can make free choices (R.Sennett) (Barnard, 1973).

There is a type of behavior in urban man that justifies the need for a type of life based on sharing and using of space. Even the minimum transformation of space shows a desire to invent and to create an individual behavior. Parameters to investigate and identify the degrees of freedom existing in the urban system and creative activity in its relationship with the surrounding physical world have been proposed as "manipulation, preferred routes, recovery and re-invention, appropriation of space, the desire to possess". The latter have been, respectively, "recovering creative faculties by manual activities to make and do what is not offered as available; identification of places where the consumer society accumulates its refuse; use of recovered materials; appropriation of temporarily available places; removal of space as expression of private property" (La Pietra, 1979).

There has been seen the "using of the city" according to a logic which is "alien to codifications" and linked to the improvisation of the individual. For instance, trips with departing

points known, but developing without pre-established routes and goals have been of this order. There are the "routes" that the individual creates and those that are imposed. As of the former the Surrealist notion of "drift" cherished by the Situationist International has involved active journeys through different environments in the city for hours on end (La Pietra, 1978b).

The period of "collectivity" begins with "collective thinking" which requires a very different mental framework. When a man paints his house or decides on the place of a new chimney all passers by see. All neighbors live with "his house in their windows". These acts are true acts of "urban collective". It is by chance if a specialist in a certain field is one of the collective and has enough power to communicate his expertise to the others (P.Smithson, 1974). Invention and perfection of "collective activities" for endowing reality with deeper meaning is natural to man.

3.8.6. Concretisation of Processes in the Society

The physical organisation of the environment derives from a widely shared, understood, and obeyed system of physical and geometrical rules embodied in the culture (C.Alexander, 1966). Intentions and processes bring forms to existence and give them their significance (Martin, 1967). "Form expresses process" or "process is expressive" has been considered more appropriate than saying "form follows function" for indicating the relation between form and process (McHarg, 1962). The structure of a city does not follow from its geometry, but from the human activities in it. Growth and change that is essential to life and the richest possible interaction between the individuals should be facilitated. The city should be

continually adaptive to changes (S.Woods) (Prog Archit, 1964). By forming and intensifying group activity, the city has been a theater of participation in a common life and in the collective social drama (L.Mumford) (Goist, 1969).

The city is not only a series, but a "network of incidents". This is what C.Alexander has said in "The City is not a Tree" in a mathematical way (14) (Cook, 1970). "Situation", as a component of the "Living City", is concerned with environmental changes and activity within the city context. It gives characteristics to defined areas. "Situation" is a generator of ideas in creating a living city. Situations, the transient, throw-away world of people, the passing presences of cars, etc. are maybe more important than the built environment. Situation can be affected by a single person, by groups or a crowd (15) (Chalk, 1970).

3.8.7. Complexity of Cities and City Life

The city has been compartmentalised into distinct quarters each with its own type of activity. Besides, there has been the "sanctity of the individual and of the individual environment". The desire for public amenities and communal design, and the desire for the isolated experience of the isolated environment co-exist and need to be reconciled (Jackson, 1962).

Social space reflects a society's value concepts. Changing values lead to corresponding social behavior and thus to changes in space use (Nagashima, 1970). Architecture has never been and can never be the forerunner of social change (Sorkin, 1972).

Architecture is dependent upon the "social production of space" and on the hierarchical differentiation and use of space by the society; the society distinguishes between the public and the private (Frampton, 1972). Architecture has been seen as a stage for human events where collective/private and society/individual balance each other. The city consists of many people who are after a "general order" which is consistent with their own "particular order" (A.Rossi) (Villego, 1985).

Environmental and biological diversity exist side-by-side with the machine-dictated uniformity (R.Dubos). There is furthermore the social diversity of human life compared to which man's biological diversity is in fact a uniformity. Social and environmental diversity immensely enrich life. Manifestations of diversity in our environment has been called as "genius loci" by R.Dubos (Hosken, 1972). City appears on the surface as an ever more complex and important institution with population, technology, and administrative complexity, complexities of human nature, complexity of activities, and of life (C.Buchanan, 1975).

Attachment to a "territory" is not separable from a complex of habits, social relations, and ceremonies (Semerani, 1985). The city has a double nature with the once historical "metahistorical" and "aspatial" manifestations as one aspect, and being the place of festivities as a second aspect (Semerani, 1985). City is a common place experience that is shared by different people. It may however give pleasure as artistic creation. It is experienced in the context of everyday events and past and present associations. Everything is experienced in relation to a surrounding and past experiences (K.Lynch in Jarvis, 1980).

There is a relationship between the human being and urban architecture; social demands related to the "idea of settlement" render the relationship between city and architecture more graspable. Polesello speaks of "urban facts" which may have or are to become buildings (Semerani, 1985). Typology as a phenomenon of culture is indispensable for the social definition of physical space. Public and private behavior derive from this definition (Samona, 1985).

3.8.8. Environment and the Quality of Life

Environment is much more than the physical world. Quality of life is not directly related to the physical surroundings. There are such things as security, mobility, freedom, friendliness, jobs, etc. (C.Buchanan, 1975). The environment and quality of life have become established issues (the UN Conference on the Human Environment, Stockholm, 1972). The quality of life is not the same as economic affluence and growth (Hosken, 1972). Categories of environmental criteria have been identified as traffic hazard; stress; noise and pollution; social interaction; privacy; and environmental awareness (Appleyard and Lintell, 1972) (See:3.6.1.).

There has been much research done on the social psychological consequences of population density in the early seventies. Density has been disliked; it makes people uncomfortable, and may reduce social interaction, but its damaging effects have not been definite and consistent. Its effects are dependent on individual, situational (social and architectural) and cultural factors. Reactions to "crowding" are much more a function of these factors than of density (Fischer, 1975).

3.8.9. Social Environment and the Human Factor

We live not merely in a physical environment with physiological, sensory, and psychological relation to the individual, but in social environment. The physical environment is imbued with social qualities that make it an "appropriate" physical setting. Social environment exists in all that which gives significance to our surroundings. The distinction between the social environment and its physical features has become blurred. The physical environment imbued with the social values can be told to be a "concretisation" of the social environment. The functioning of the various facilities is influenced by the social environment (Langdon, 1966).

There is a complex of interrelated culturally patterned spatial ways of relating to fellowmen (E.T.Hall) (AIA J, 1963). H.Osmond has distinguished "socio-petal space" and "socio-fugal space". The latter does not encourage interpersonal relationship. It is the kind found in a crowd. E.T.Hall has studied how space acts on people. Many of the public places, like auditoriums, railroad stations, airports, lecture halls, classrooms have been found to be socio-fugal. Some of these are major spaces which one would expect to be bringing people together; yet people gather in great numbers without really coming together, that is, without interactions (Prog Archit, 1965b, 146-154).

According to R.Geddes and H.Osmond social group formations can be encouraged or discouraged by the architecture. The latter can be socio-petal or socio-fugal. They can also be "anthropogenic" (alien to man) or "anthropophilic" (attractive and suitable to man) (Prog Archit, 1965a).

Good architecture affects man's abilities for the better. People cannot talk about it, but they have a "preconscious appreciation" of space (16) (P.Johnson in Prog Archit, 1965b, 140-145).

Stress and susceptibility to disease increase with the increase in density and social pressure (McHarg, 1962). Mental health can be affected by inadequate environment. Emotional reaction and physical health correlate with aesthetics (Jones, 1961).

Human sciences have been seen as essential aids for achieving satisfactory environments. Deriving standards of space has been going on through studies and experiments based on the human factor (Langdon, 1966).

3.8.10. Settings and Human Activity

A "setting" identified with a "significant whole behavior" is an "archetypal place". What people do in these settings, that is, the behavioral counterpart of these places, is what makes a "place" out of space and constitute the "meaning" in our environment. When the environment does not provide the places needed for full existence, the community undergoes "setting deprivation" (17). People will find themselves restricted in their ability to function and there will be feelings of restlessness and disorientation. Each "archetypal setting" is a territory and a container of culture (Spivak, 1973).

There are places that bear witness to people and their activities. Bearing personal marks, they appear to be inhabited.

Architecture helps us to pay attention to the people we live among (Lyndon, 1975).

The physical and social environment plays a great role in the exercise of freedom (referring to R.Dubos, 1969) (Urbahn, 1972). According to the "ecological psychology" of R.Barker, besides the personal environment, there is also the "ecological environment". The latter has no identity of its own. It is bound and internally differentiated. One such unit is called a "behavior setting". Behavior changes from setting to setting. Different personalities display behavioral similarities in these settings. The objective environment, not only the psychological, influences behavior. The most basic relation between the milieu and the behavior is that of "synomorphy", that is, a "fit" between them. The individual is embedded in milieu and behavior environment. The "milieu" and the "standing pattern of behavior" form the final environmental unit through synomorphy. There is a pattern of behavior settings which are ubiquitous. The designer's influence is limited to that which the milieu he designs contributes for a synomorphy; milieus can affect the standing behavior through physical forces by means of physiological processes and physiognomic perception. Behavior also, on the other hand, can create synomorphy by "molding" the milieu (Landsc Archit, 1971).

The works of K.Lynch and C.Alexander have supported a "social usage approach" treating urban environments as "social settings" rather than three-dimensional works of art (Jarvis, 1980). *On Streets* (MIT Press, 1987) is an example of literature developed in the sixties in US dealing with "street-society relationship" or the socio-anthropological aspects of the street (18) (Gregotti, 1987).

3.8.11. Patterns of Human Activity in Out-Door Space

Compared to the parks, streets and sidewalks are never short of people or actions. The people there are either on a mission, or engaged in conversation. They extremely ignore the surroundings. They react immediately to anything of personal interest. They reset to window displays, news, gathering, eating, and friend meetings. It is not true that attractive open space draws people. A park is used if it fits the needs of the neighborhood. Landscaped park-like spaces do not attract many people from the streets. Those that do are other people, birds, and animals. Park seating is not used as expected. Diagonal short-cuts are surely used. Park seating parallel to the walk is a barrier to social contact (Deasy, 1970). There is some constancy in the pattern of human movement and activity in parks and urban spaces, as research shows. These patterns are varied and intricate. These can also be due to cultural and psychological traits (19) (Lyle, 1971).

Strong "attractors" of people in most parks are human activity, water, and core area, if there is one. Places away from circulation routes are little used, even when attractive. Distant views draw few observers. There is a consistent tendency to cluster about the edge of a spatial unit ("edge effect"). A feature at the center draws people away from the edges. There are patterns in the disposition of age groups. Children are mostly in the central position (Paris). Elderly are the greatest users of parks. Teenagers prefer the boulevards (Paris). Sunny places are sought for sitting. Most sit facing open space in the direction of human activity or some feature. Conversational groups choose chairs to sit; single persons prefer benches. Same seat is chosen by the same

person day after day. Numbers of people increase through morning rapidly reaching peak in the late afternoon, then declining except for Champs Elysee (Paris). Most popular activities are reading, conversing, and people-watching; for the latter, focal points are chosen. Another popular activity is promenade. Relationship between man and nature has been found to differ in different cultures. In Los Angeles activity spreads over the landscape more than in England. Sense of place is not that strong and spatial pattern is not distinct. In Los Angeles there is a pervasive sense of fear among park users. Different age groups inhabit clearly separated different areas. Elderly socialise among themselves. Teenagers are more commonly present in the parks occupying territories claimed as their own. Reading in Los Angeles parks is rare. People watching is common, yet much less than in Paris. Conversation is equally common. Active sports and games are popular in American parks; they are dominant activities. Card-playing is seen in both cities parks. Large group activities are common in Los Angeles; picnic tables are provided. Degree of variation in the local use pattern of parks in Los Angeles has been found striking. The great range of localised uses reflects a culturally heterogenous city (Lyle, 1970).

3.8.12. Leisure and Leisure Centers Activating Social Change

Leisure has been the fastest growing industry (UK). It concerns "environments of fun-for-all". Everything done outside of work has been defined as "leisure". It is a broad field (eg., shopping with impact on the design of shopping centers and supermarkets) with unchanging areas (TV, fishing, gardening) and changing areas. The birth of "space invaders" with the

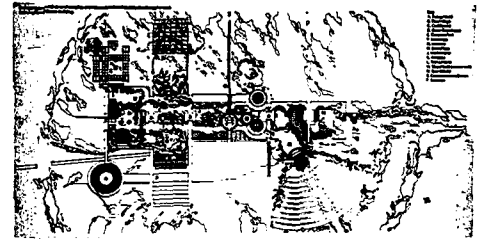
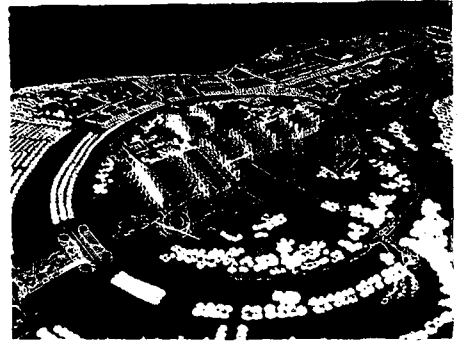


Figure 29a-b. "WonderWorld" at Corby (UK) (D.Walker Assoc.)
(Arch.Rev., March 1985)



miniaturisation by high-tech, "fitness mania", and simulation of nature's "thrills" like waves, sun, ice, chutes have expanded the field. Play has been emphasised over competition. The new leisure centers are more for active participation. While there is simulation of nature, "canned entertainments" have not been encouraged. They do not restrict people to one limited mode of consumption. Interaction with other people has been encouraged by the attractions created. A form of "self-knowledge" has been initiated. Leisure centers provoke social change and act as melting pots. There has been a rapid embrace of the leisure center (P.Buchanan, 1985).

Education and consumption which are two aspects of existence and kept in different environments and times have been attempted to be combined together in the leisure centers. This has been a change from the tendency of Western capitalism to segregate aspects of life. In the "Disneyland" (US) fun, spending of money and education all take place. The latter has been promising. In fact the "Wonder World" (UK) has had a greater and more explicit educational emphasis (Fig.29). Thus the most advanced forms of consumerism have been attempting at least to combine two aspects of a whole person, namely, play and education. Architectural imagination can suggest ways to integrate work and leisure, individual and community, and different aspects of a whole person. Thus it can help to prevent industry from being merely exploitative (D.Walker's "Wonder World" in Corby, UK). Home cooking and gardening have been reborn, and there are home computers. "Community Workshops" in Milton Keynes; making benefits of modern technology available to ordinary people on an individual and community basis (R.Piano in Genoa) have been other developments. With the decreasing of the traditional work roles,

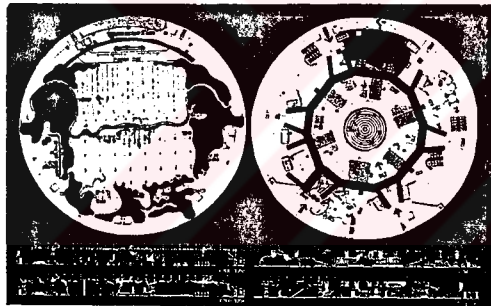
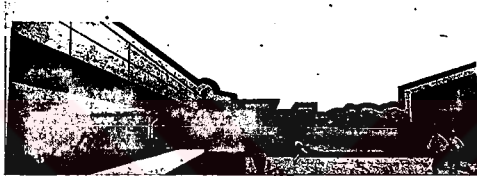
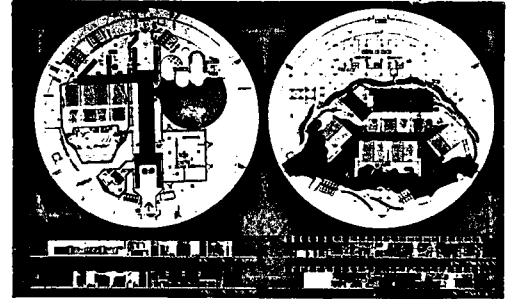
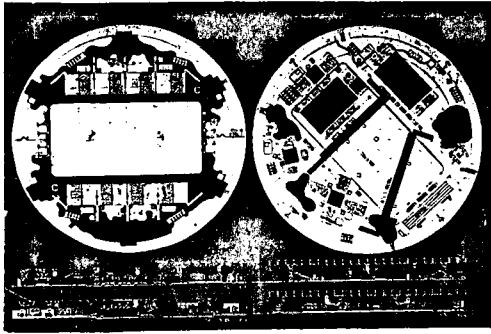
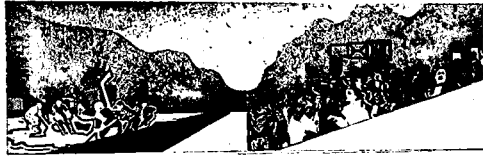


Figure 30. Architecture depending on management in order to happen. "Entertainment Center for Monaco" (1970) (Archigram) (METU Fac. of Arch. Slide Archive)

there has been a need for "subtlety, ingenuity, and wittiness" as a challenge for the architect. This has been evaluated as great a challenge as physical need has been for the founders of the Modern Movement (Davey, 1985).

Leisure center has been another "focus for family life in the public realm". It has also been a meeting place for community. It has initiated a "retribalisation" (P.Buchanan, 1985).

Traditional ways and conventions of the past which have been assumed by the Post-Modernists and the Neo-Vernacular have started to be shed for the new. Technology provides for the liberation from the past for a "hedonistic utopia". It is a "take-it-or-leave-it context" with the "manager and management" being the key element (20) (Fig.30) (P.Buchanan, 1985).

Both schools and leisure centers have been for everything that modern architecture has preached, that is, an imaginative functionalism and humanism. Modern architecture has been after "openness of facilities" with circulation, and open and overlapping spaces. It has encouraged use of these spaces. Leisure center has promised removal of barriers and facilitating changes by breaking taboos and replacing traditional customs that separate the classes of people. Achievement of what schools and politics have not been successful has been expected from leisure. With high-technology and "display structures and services, grandeur, decorative character" they have been unlike the "prefab schools". Successful leisure center is not that which follows architectural fashions, but that which is based on imaginative design informed by extensive analysis (P.Buchanan, 1985).

3.9. Ideological Influence

Domination of the materialistic ideology prevails in the world. American way of life and americanisation as a process of adopting it are paradigms of this ideology.

Whether political or professional, ideology affects the politics of settlement. It influences the balance of the public and the private spheres.

Both the arcadian and utopian ideals or ideas for the world have not outlasted or have been relegated to utilitarian and operational forms. They have not lived in the public's imagination. The public sphere has been negatively affected.

For the aesthetic sense or emotion the only resort has been to sensational and bright images, and recently to wittiness and humor beyond sheer necessity. Emotion is not affected by any higher purpose that is commonly shared. The material power and individual prestige is exhibited.

3.9.1. Quest of Arcadia for Public Representation in Architecture

Every community of man has to be bound together by a "shared faith". If not, we become "non-persons", not "private persons". "Personhood" is a result of interaction with others in communal life (N.K.Smith, 1983).

It has been said that the more we have a public vision of the territory we inhabit as an Arcadian one, the more free we will be in disregarding the physical inhibition for practical and natural ways. If it is possible to evoke physical presence of Arcadia in the imagination, one's physical presence is free to attend to the necessities of a worldly existence.

Living together in large numbers has been the greatest art. It is to inhabit a place together and the essence of it is politics. The "Arcadian Territory", which is "sacred, powerful, and secure", while including everyone, is to mark the institutional

structure as singular. Arcadia cannot be misappropriated from the Gods by man, whether by the whole of mankind, or by the deified rulers. A "displaced or imaginary Arcadia" by the public imagination has been relevant for today; it means the "evocation and appropriation of Arcadia" by the public imagination ("Displacement of Arcadia into the Realm of Public Imagination"). Freedom is to be given to the individual imagination and the body (Outram, 1984).

"Arcadia" has been defined as making the "World" into an "Idea", while "Utopia" is making "Idea" into a "World". While architecture of "Arcadia" regards natural events that make manifest the "Nature of Deity", that of "Utopia" regards the human imagination as the "ultimate reality"; we occupy a world of our own invention with no God-given natural orders (Outram, 1984)

3.9.2. The Dominance of the Commercial Enterprise

American standards, American way of life and Americanisation have dominated the aspirations in the world. US has been the leading power in the world in commerce, production, and distribution. Major activity has been commercial enterprise. The materialistic viewpoint has been in the foreground. As a result, a great variety and the same time a disunity has been observed. Lack of unity, materialistic sense and individual masterpiece have described the overall scene - the life-world as it is lived (Knight, 1951).

The powers (corporations, labor unions, bureaucracy) in the "syndicalist" society cannot create the emotional response like the powers of the past. To compensate the lack of bond, architects either create a "corporate image", or use a "brilliant facade" to hide the

lack of significance. There has been only power and materialism to express (Herman, 1964).

3.10. Use of Resources and the Public Environment

Urban resources that are accessible by the public and not divisible among individuals by right need to be identified and reevaluated. Creative discovery and use of resources can be encouraged. Besides those that already are available, previously unavailable, potential, or unprecedented resources can be identified. Awareness of their existence can be helped to grow.

Beside air and the visible qualities of public spaces or of the city in general, other resources can be indicated. City is the treasure house of man's greatest achievements. Urban heritage is a public resource that embodies the idea of the city. City is also a treasure house of knowledge. It can be made more use of by increasing access and visibility.

An indispensable resource is the different forms of outdoor public space. These offer potential for re-design and re-use. They also offer potential for conserving land and transforming it to public space which is more and more difficult to obtain in the central city. In the use of the publicly available resources priority at least is to be given to services, functions, and goods that cater for the Greater Number.

3.10.1. Urban Heritage as a Resource

Architecture, services, history, and traditions are the accumulated assets that prevent us from abandoning the idea of cities (C.Buchanan, 1961). The substance of the cities comprise the biggest and magnificent things that man has made (McQuade, 1961). The urban center gives opportunity to good architecture and the preservation of historic elements (Harper, 1961). In Europe and US (though mainly for economic reasons) there has been a renewed interest in the cultural values of the urban centers and in the "preservation of the cultural heritage" (Grebler, 1962). Declaration of 1975 as the European Architectural Heritage Year has coincided with the rising of concerns

about the quality of the environment, interest in conservation, and the realities about the world's resources (See:3.5.2.).

3.10.2. The Era of Conservation and Anti-Development Policies

The "hallmark" of the sixties has been the "exploding metropolis". In the seventies there has been a move into an era of conservation and anti-development policies. The policies with "centripetal tendencies" have dealt with "conservation of energy, implementing the clean air act, preservation of ecologically fragile and valuable land". The Council on Environmental Quality has found that more compact centripetal urban development with planned higher density patterns is more compatible with the concerns of these policies in comparison to urban sprawl (Franklin, 1974). The idea of the "multi-functional centers" developed in the suburbs has been considered for the old downtowns which already have mass-transport systems, intermingled functions and institutions, a readily found streetscape, history, culture, industry, and social identity worth considering to build with (Stephens, 1973a).

3.10.3. Immediate Issues Related with the Use of Resources

Energy, social concerns, designing for the handicapped, and other consciously valued issues have caught the attention of the architects in the seventies (Stephens, 1979c). The availability of public spaces, ecological space, priority in developing the "big social services", and expanding the production of the "primary and collective objects" have been run after (Mendini, 1970).

The world is a world of "shared resources". It has been found right that there should be less for the few and "more for the mass". It is to be a world of "indeterminacy" and modest proposals. This has been the public meaning of the new iconography (Wines, 1975).

3.10.4. City as a Resource for Learning and Creative Activity

Making the city "visible" by informing people about the environment has been to deal with education, community and politics (P. Jefferson in Johnson, 1972). The architecture of learning has been reinterpreted as the "city as a schoolhouse" (Wurman in Des Q, 1972).

Identification of places where the consumer society accumulates its refuse, use of recovered materials, and appropriation of temporarily available places have been some of the parameters to investigate the degree of freedom and creative activity in relationship with the surrounding physical world in the urban system (La Pietra, 1979).

3.10.5. Out-Door Space as Public Resource

There has been a hope for the "space between" becoming urban and even achieving a "sense of place" (Specter, 1969).

Open space is an essential element of the total ecology. Existing urban public spaces constitute some of the best accessible spaces. There has been greater awareness of the reasons behind the ecological problems (scientific technology with its waste of resources and pollution, urban sprawl and waste of open space). An "open space inventorying" has been attempted (Schmertz, 1972).

The street has spatial qualities and functional capabilities. It has been considered as an "environmental resource" which cities cannot afford to ignore. For the city with scarce recreational facilities the street has been an indispensable resource with easy accessibility. Besides the street, there are also other widely diverse forms of open space at the scale of the street such as the sidewalk, arcades, plazas, vest-pocket parks, roof-terraces, interior court commons, and pedestrian malls. Street has been marked as the primary source of open space (Thomsen, 1970).

There have been the "preserves of spaces" ("space between buildings") not confined to the transportation routes which act almost as the major landscape in most modern cities (21) (Quantrill, 1975). Older American cities still have thousands of miles of "alleys". The latter do not exist in suburbs or new towns. They have been ignored or overlooked. There has been a need to explore and study them for their potential "re-use" and "re-design". They have been regarded as constituting one of the city's unexplored resources (Clay, 1977). An alley is a "byway" which gives access to and extends through the interior of a city block. Moving through alleys has been likened to moving through another place and time. They have abundance of utilities above and minimum obstructions underground for excavation (Fig.62) (Voelker, 1982).

The urban voids or fractions which exist in vast proportion have been found to represent a great potential for restructuring the entire city and its parks (See:2.3.2.) (Secchi, 1984b).

NOTES

1. The "supermarket" is deprived of the social content of the "market". It is not a "buyer-seller exchange" like in the latter; it is a "seller's operation" (M.Quantrill, 1975).
2. In Architectural Review I.Nairn with "Outrage" against "subtopia", and the concept of "townscape" in "Counter-Attack" (M.MacEwen, 1974)>
3. Nolli's eighteenth century map of Rome shows public spaces (open or closed) "carved into the private buildings". Similarly spaces today (examples of the church and casino in Las Vegas) are opening themselves to the promenading public (R.Venturi and D.S.Brown).
4. The art centers on the campuses have been used both for curricular and non-curricular purposes. Also many universities have been building art centers downtown in order to make them more accessible for the community.
5. Since early fifties there has been incredible flourishing of cultures. In the sixties cultural centers have rapidly increased. In the seventies there has been a shift to "community based art centers" and neighborhood facilities due to accessibility. The trend has been towards diffusely located art centers which are smaller in scale and single multi-purpose auditoriums with variable seating order for wide range of events (Stephens, 1973b).
6. Public spaces with the aim of offering the grandeur of palaces to the people has been carried out in a literal sense; another version has been the social housing in a palatial grandeur by the Taller (R.Bofill) in Paris.

7. Tennessee Valley (TVA) is stated as the paradigm of architecture interpreted as the conversion of the earth into a beautiful place of human habitation; technology making possible experiments to control out-of-doors over large areas without using building (D.Haskell, 1948).
8. Exhibition in Zurich entitled "Image of the Street" (1975) about the visual impression of the street upon pedestrians, passengers, and drivers (E.Remondino and L.Walser, 1975)
9. "The architecture of the Etoile and the tree lined streets that come to it and depart are more important to the good life of the poorest Parisian than a tenth of one percent improvement in the substandard dwellings." (J.E.Burchard, 1956).
10. P.F.Smith's The Syntax of Cities, 1977, can be referred to for urban symbolism as an aesthetic phenomenon. Archetypal symbolism in man's experience of his surroundings, the city, is studied from a psychological point of view.
11. A resolution adopted in the International Seminar on Urban Renewal, The Hague, 1958.
12. This is what makes, according to J.Portman, Guggenheim Museum by F.L.Wright so successful.
13. P.Goodman, a proponent of local power and liberty, has questioned the possibility of local democracy and control without the liberty of jobs and professionals.
14. P.Cook (1970) says that C.Alexander and Archigram have hit upon the same idea independently and that C.Alexander had been writing what they had in their mind all along.

15. The "Living City" Exhibition at ICA, London (1963) by Archigram had been comprised of sections under the themes of "Man", "Man's Survival", "Crowd", "Communication", "Movement", "Place", and "Situation" all of which are components of the "living city".
16. What people talk about, according to M.Breuer, is landscape or detailing.
17. Such a deprivation has been given expression by C.Alexander in "A City is not a Tree" for human activities not being able to find adequate corresponding physical receptacles for their occurrence.
18. Large street is seen as the protagonist of the destruction of social group. Such studies are started by J.Jacobs and have been followed by M.Berman twenty years after (V.Gregotti).
19. A need for comparative study has been felt to find out how people-place patterns change with geography and cultural context. Patterns that are universal, peculiar to a place and culture have been looked for in a comparative study done in the parks and boulevards of Paris and Los Angeles. Some patterns are found to be common, while many others have been found to be quite different (J.T.Lyle).
20. The necessity and key role of management and manager to set the stage for required or desired activities by administering the technology that makes them possible was given expression by the Archigram in their "Entertainment Center for Monaco" (1970) (Fig.30).

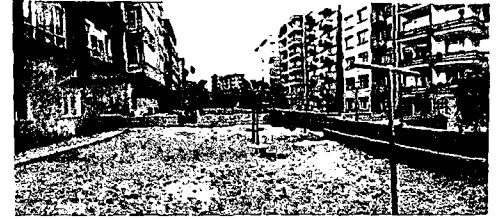
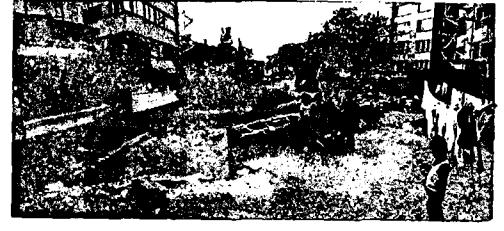


Figure 31. Backlots forming the cores of urban blocks seen as a potential resource for urban open space and public use. These cores with their varying character and potential for connection have been found suggestive of alternative possibilities for structuring the city (S.Onur, 1973)

21. Observing the potential, an inventory with the aim of seeking and demonstrating imaginative uses of such spaces for transformations in the city had been attempted in Ankara (1973) by the author (Fig.31).





(CPS) COMMON SPACES

Ambiguity of shopping mall as public space: The ambiguous status of the shopping mall relate to the problem of privatisation. Commercial activity predominates in these malls where the public is expected to be drawn and provided with mixed-uses. Both the lack of civic sense and welcoming expression and of the spontaneity to be found in traditional public spaces contribute to the ambiguity of these common spaces.

Increase in use of common space: In contrast to the problem of the livability of outdoor spaces and problems of open space due to its availability and accessibility, there is observed an increase in the use of common space. In recent years supervised and controlled public spaces (interiorised) have become more popular compared to these traditional spaces.

Spaces in between: Public space is identified with outdoors. Outdoor space is considered to be lasting and more essential than built forms. Flexible open space, which is directly integrated with its surroundings or, in other words, is an integral part of the activities and land-uses, is needed. Thus, in the seventies street is rediscovered and considered to be revived.

Landscape in the city: Cityscape and landscape are linked. In seventies beside the street, spaces between buildings and off-transportation routes have been discovered. In the eighties landscape in the city has acquired a poetic significance. The interface of nature and artifice and expression of human illusion have emerged as alternatives to the traditional park.

Pedestrianisation for city cores: There has appeared in seventies an increasing emphasis on easy pedestrian movement in the city cores, especially on streets that were exclusively used by cars.

Public space indoors: Since the sixties the tendency to enclose areas for purposes that generally use the outdoors has increased. By eighties civic places inside buildings have increased.

Merging of commerce and culture: Shopping centers are accommodating both commercial and cultural activities. They have come to serve much of the communal functions of the traditional urban spaces. They are being used for promenading as well as for shopping.

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COMMON SPACES

LOSS OF DISTINCTION BETWEEN PRIVATE AND PUBLIC; CITY AND SUBURBS; AMBIGUITY OF THE SHOPPING CENTER EMERGING WITH GRUEN'S "SOUTHDALE CENTER"

AMBIGUITY OF SHOPPING MALL AS PUBLIC SPACE

USE OF THE MALL CONCEPT IN THE TOWNTOWNS OF OLDER CITIES (AMBIGUITY DUE TO LOSS OF DISTINCTION BETWEEN PRIVATE AND PUBLIC)

CONTROLLED AND SUPERVISED PUBLIC ENVIRONMENTS (SHOPPING "CIVIC GRANDEUR" - AMBIGUOUS STATUS AS PUBLIC PLACE

"SENSE OF URBANITY" BEING A SECONDARY MATTER FOR THE DI
LOOK AND THE FEEL OF THE PLACE AS PUBLIC

INCREASE IN THE USE OF COMMON SPACE - MOSTLY OUT-OF-DOORS

INCREASE IN USE OF COMMON SPACE

WHAT IS IMPORTANT IS THAT THE OPEN AREAS ARE THERE AND USED

POPULARITY OF THE NEW SUPERVISED AND CONTROLLED SPACES AND COMFORT OVER PUBLIC PARKS AND SQUARES

IDENTIFICATION OF OUTDOOR SPACE WITH PUBLIC SPACE
COMMON OUTDOOR SPACE IS LASTING AND MORE ESSENTIAL THAN BUILT FORMS
THE "SPACE BETWEEN" CAN BE LIVE AND URBAN

NEED FOR KINDS OF OPEN SPACE WHICH ARE FLEXIBLE AND ADAPTABLE FOR MANY USES AND DIRECTLY INTEGRATED WITH THEIR SURROUNDINGS

OPEN SPACE IS AN INTEGRAL PART OF THE INTERRELATED SYSTEM AND LAND-USES

"BUILDING LINE" FOR SET-BACK VS. THE STREET * CIAM AND ZONING REGULATIONS

SPACES IN BETWEEN

CONCERN WITH STREETS AS AN ATTEMPT TO ENLARGE THE CONCEPT OF ARCHITECTURE

THE REDISCOVERY OF THE STREET AND ATTEMPTS TO REVIVE ITS LIFE

SALVATION OF URBANISM BY THE NATURAL GREEN AND THE ASSOCIATION OF BUILDINGS WITH THE UNDESIRABLE CONSEQUENCES OF URBANISM ARE UNSOPHISTICATED

LANDSCAPE IN THE CITY

"PRESERVES OF SPACES BETWEEN BUILDINGS" OFF TRANSPORTATION ROUTES ARE ALMOST THE MAJOR LANDSCAPE IN THE MODERN CITIES

CURRENT FASCINATION WITH LANDSCAPE IN THE CITY AND WIDESPREAD THE "POETICS OF LANDSCAPE" - IN GARDENS LANDSCAPES WHERE ARTIFICIAL MEET

INTEREST IN THE MORE RECENT "ECOLOGY MOVEMENT" (THE "WILDERNESS" AND "UNKEMPT COMPLEXITY")

TOWNSCAPE AND LANDSCAPE ARE LINKED; THEY ARE WITHOUT A RIGID BOUNDARY

PEDESTRIAN EMPHASIS FOR CITY CORES

INCREASING EMPHASIS ON PEDESTRIAN MOVEMENT IN CITY CENTERS

A "WEB OF LANDSCAPE" ENRICHING THE CITY WITHOUT SWALLOWING URBANITY

PARKS VS. THE WORLD OF SIMULATED EXPERIENCE AND ENVIRONMENTS

A NEW LANDSCAPE CULTURE FORTIFYING THE EXPRESSION OF HISTORY AS THE STRONGEST ALTERNATIVE TO PARKS

ATTENTION BEING GIVEN TO THE PUBLIC REALM AND THE "LANDSCAPE"

TENDENCY TOWARD ENCLOSING AREAS FOR PURPOSES THAT NORMALLY USE THE OUTDOORS

PUBLIC SPACE INDOORS

CIVIC PLACES AT THE INSIDE!

HISTORIC FORMATION OF THE "OUTSIDE CITY" VS. THE REDUCTION OF CITY

REVIVAL OF THE CONCEPTION OF FIRST METRO LINES (USSR): EACH PUBLIC BUILDING WITH AESTHETIC SIGNIFICANCE

COMING TOGETHER OF COMMERCE AND CULTURE IN THE SHOPPING CENTER

MERGING OF CULTURAL CENTERS WITH COMMERCIAL AND EDUCATIONAL INSTITUTIONS INSTEAD OF THEIR ISOLATION

TRANSFORMATION OF THE CONCEPT OF "OUTDOOR PUBLIC SPACE" RANGE OF ACTIVITIES AND BLURRING OF THE DISTINCTION OF RECREATION NON-COMMERCIAL PARK ACTIVITIES

SHOPPING CENTERS ARE BEING INTEGRATED INTO THE PUBLIC SHOPPING ONLY BUT "PROMENADING"

MERGING OF COMMERCE AND CULTURE

SHOPPING MALL (BY RETAILERS, DEVELOPERS, CORPORATIONS) VS. PUBLIC PLACES (BY THE STATE AND WITHOUT COMMERCIAL ACTIVITY) * THEY ARE SERVING MUCH OF THE COMMUNAL FUNCTIONS OF THE PUBLIC SPACES

DECENTRALISED ART CENTERS

DECENTRALISED ART CENTERS WITH MORE ACCESSIBILITY INSTEAD OF THE CULTURE PALACES OF THE SIXTIES

A MOVE TOWARDS A NEW AND COMPLEX CONCEPTION OF SPACE AND MIXING OF DISPARATE PURSUITS

LEISURE AND CULTURE AS CONSUMPTION INDICATING SIGNS OF REPLACEMENT

(CPS) AESTHETICS IN THE CITY

Urban aesthetics: Architecture is discussed as an environmental art already in the forties. It is seen possible to make life more beautiful by architecture and technology. Art is for everyone and not a subject for museums. Only architects are seen fit to control the cities as works of art.

With the growth of architecture in the third dimension buildings appear as aggregations of cells with module as the new concept of scale.

There is a return in the seventies to the visual / acoustic (sense) impressions that originate from the city spaces. Spatial configurations of the city as perceived are critical for the level of quality of urban life. Colors seen everyday are realised to be affecting the tone of town life.

Panorama, enclosure, street, and relation of furniture to space are significant with the perceptual results they create. Carving of public space into private buildings for the promenading public is commented upon by using the analogies of Nolli's eighteenth century map of Rome and Las Vegas (R.Venturi).

Aestheticism: A lenient aesthetics and expressiveness have been looked out for more and more. In the fifties this has made itself felt in the emotionalism and sensualism to be seen in the tendencies for more plastic results. Technicism has been paralleled with an aestheticism; new techniques have specially been used to this end. With the turn into the sixties monolithic sculptural form as well as exoticism has set an alternative to the previously prevailing severe forms of modern architecture.

Expression and monument: The concept of style reemerges with the need felt for the building to be eloquent. Expression of human purpose is considered to be important. Yet it is also acknowledged that our needs no more require monumentality. For instance, idea of formal public assembly no more exists. Size and shape alone do not account for monumentality; they primarily have a utilitarian basis. So new functional types have not assumed the role of the traditional monuments.

In the seventies formlessness of the society has been shown to have its counterform in entropy. Phenomena displaying the latter are told to be the monuments of today.

Monuments in the city from the past are considered for their function in structuring the cities. New building is asked to make use of an archetypal form repertoire, or meta-historical symbols.

(CPS) MEANING AND IDENTITY

Communication of meaning: By seventies architecture was already being widely received as a semiological system. The need is felt for references to symbols of permanence in the face of de-mythologisation and conditions of speed and change.

Architecture is considered as potentially good for rhetoric and propaganda. In the eighties there has been a wide application of architecture as a sign system. Image is seen to be an important function (especially in the commercial context).

Archetypes and natural symbolism associated with the traditional building and conventional symbols prevail in the eighties. Starting in seventies an iconography of entropic imagery is developed out of the content of existing conditions. Another development has been that of a culture to achieve stable relations with nature; world is attempted to be made into an idea (Arcadia). Thus landscaping, too, has come to be viewed as a poetic medium that needs to be communicating.

Urban symbolism: Reading level has shifted from the singular building to the urban scene. The symbolic structure of the city can be read in a sequence of its perceived aspects. Key parts of the large city are symbolic; the whole, however, is conceptual by necessity.

City is a symbol of collective life. It is a cultural artifice. That the city is made of parts or fragments and small scale creations or achievements has appeared to be the reality about the present and the future of the city. This has led to considerations of fragments and works (incompleteness indicating the future). Idea of a city or a general strategy is anticipated with interventions at the scale of singular buildings.

Sources of meaning: Association; congruence of form and activity; practical utilitarian and symbolic value; inherent physiognomy of form; vocabulary from art movements and industrial processes; iconology of the popular commercial art have been the variety of sources for meaning referred to in the sixties. The motive of reading messages through tangible forms has been prevalent in the seventies.

By eighties realisation that architecture is comprehended only in direct experience and use has become more widely acknowledged. Impossibility of a definitive interpretation and meaning is also confirmed. The everyday life world is approached as a source of concrete things and events with which we set up dialogues.

Flexibility in expression: Architectural expression has gained much flexibility and richness. Ornament is liberated from its context to be used for the various effects that can be created. Modern architect has become interested in quotations whereby removal of figure from context has become commonplace practice.

vw 2

'50

'60

'70

'80

AESTHETICS IN THE CITY

ONISATION OF THE PHYSICAL ENVIRONMENT OR THE IDEA OF ARCHITECTURE
ENVIRONMENTAL ART / MAKING LIFE MORE BEAUTIFUL THROUGH
TECTURE AND MEANS OF TECHNOLOGY

PELLER CENTER AS THE EPITOME OF FUTURE URBAN PLANNING AND
RN THAT OF SUBURBAN

ING CONCERN FOR THE EXPRESSIVE ELEMENT AND SEARCH FOR MORE
NDLY AESTHETIC

AESTHETICISM

INSTANTMENT OF THE CONCEPT OF STYLE FOR DISCLOSING HUMAN INTENTION
D EXPRESSION: THE MODERN BUILDING IS TO SAY SOMETHING BESIDES BEING
D DOING SOMETHING

DEMAND AND SEARCH FOR ATTRACTIVE URBAN SPACE
ART NOT ONLY FOR THE MUSEUM-GOERS BUT FOR THE MASSES
CITIES AS WORKS OF ART THAT CAN BE CONTROLLABLE ONLY BY ARCHITECTS

GROWING EMOTIONALISM AND SENSUALISM AS FELT IN PLASTIC TENDENCIES
* EXPRESSIONISM, FORMALISM, SCULPTURALISM, STRUCTURALISM, BEAUTY AND
DELIGHT

REVIVAL OF ARTISTRY AND AESTHETICISM ALONG WITH TECHNICISM
FASHION OF USING NEW TECHNIQUES AND EXPRESSIONISTS' MYSTICISM

PREMINENCE OF THE EXPRESSION OF HUMAN PURPOSE
EXPRESSION AND MONUMENT

BUILDINGS AS BIG CELLULAR STRUCTURES OR AGGREGATIONS OF CELLS WITH
MODULE AS THE MEASURE (THE NEW SCALE) OF SCALELESSNESS

GROWTH OF ARCHITECTURE IN THE THIRD DIMENSION
URBAN AESTHETICS

RELATION OF INSIDE AND OUTSIDE * VENTURI'S USE OF NOLLI'S SIXTEENTH
CENTURY MAP OF ROME SHOWING PUBLIC SPACE CARVED INTO PRIVATE BUILDINGS
TO COMMENT ON SPACES OPENING THEMSELVES TO THE PROMENADING PUBLIC
(LAS VEGAS)

REACTIONS TO SEVERE FORMS OF ARCHITECTURE - SCULPTURAL SHAPES AND
EXOTICISM

MONUMENTALISM IS ANACHRONISTIC; NONE OF OUR NEEDS REQUIRE MONUMENTAL
BUILDINGS

IDEA OF FORMAL ASSEMBLY IN PUBLIC IS GONE; WE GO BY AS INDIVIDUALS
THE RECENT MAJOR SPACES ARE SPECIFIED FOR THEIR SIZE AND SHAPE BY THEIR
FUNCTIONS AND NOT BY THEIR NOBILITY OF USE

SPATIAL CONFIGURATION OR THE IMAGE OF THE CITY OR PART OF IT AS PERCEIVED
AFFECT THE LEVEL OF QUALITY OF URBAN LIFE

tone of town life affected by the colors we see everyday

RETURN TO THE VISUAL AND ACOUSTIC IMPRESSIONS ORIGINATING IN THE PUBLIC
SPACES OF OUR CITIES

PANORAMA, ENCLOSURE, THE STREET, AND THE RELATION OF FURNITURE TO SPACE
ARE SOURCES OF BOTH PAIN AND PLEASURE IN CITIES

NONE OF THE NEW FUNCTIONAL TYPES HAVE TAKEN THE PLACE OF THE
TRADITIONAL TYPE OF MONUMENTS

DESIRE FOR MONUMENTS AND REPRESENTIVE BUILDINGS EXPRESSING ASPIRATIONS
OF THE SOCIETY CONTINUING VS. THE ABILITY OF MODERN ARCHITECTURE TO
SATISFY IT

MONUMENTS TODAY ARE THOSE OF ENTROPY

MONUMENTS WITH THEIR PERSISTENCE AND CHARACTER HAVE A MAIN FUNCTION
IN THE STRUCTURE OF CITIES

MEANING AND IDENTITY

PS

IMAGEABILITY OF A CITY DEPENDS ON THE LEGIBILITY OF ITS PATTERN * K.LYNCH

IMAGEABILITY IS DETERMINED BY THE PERCEPTION OF A SET OF QUALITIES OF THE
OBJECT (OF ITS VISIBLE FORM AND ASSOCIATED SOCIAL AND BEHAVIORAL
SIGNIFICANCES) THAT MAINTAIN AN AWARENESS OF IT (J.GULICK)

STREET NETWORK (A REGULAR PATTERN), A SINGLE DOMINANT PATH, UNIQUE
NODES AND LANDMARKS HELP MAP IMAGE OF A CITY

SHIFT IN THE READING LEVEL FROM THE SINGLE BUILDING TO THE URBAN SCENE

THE LARGE CITY IS ON THE WHOLE CARTOGRAPHIC (CONCEPTUAL) WITH ITS KEY
PARTS BECOMING SYMBOLIC WITH THEIR AUTOGRAPHIC STYLE

SEQUENCE IN READING THE SYMBOLIC STRUCTURE OF THE CITY WITH BOUNDARIES
OPENINGS AND LINKS * UNITS: THE BOUNDARIES OF THE UNITS; PARTS OF THE CITY
STRUCTURE; CONNECTIVITY OF THE PARTS THROUGH BONDS AND LINKS (TRAFFIC
ARTERIES, VISTAS, COMMUNICATION LINES, DOORS AND WINDOWS); SYMBOLIC FORM
OF THE URBAN WHOLE READ FROM THE PARTS IN THEIR CONNECTIVITY (G.KEPES)

CITY AS A SYMBOL OF COLLECTIVE LIVING AND A CONSCIOUS WORK OF ART
CONVERTING HUMAN ENERGY INTO PHYSICAL FORM AS WELL AS MEANINGFUL
CULTURAL AND SOCIAL EXPRESSION GROW OUT OF SOCIAL NEED AND TRANSMITS
CULTURAL HERITAGE (L.MUMFORD)

ASSOCIATION AFFECTS THE AMBIENCE OF SPACE
CONGRUENCE BETWEEN THE TYPE, INTENSITY, AND SIGNIFICANCE OF FORMS AND
ACTIVITIES AS A BASIS FOR MEANING (STEINITZ)

NEED TO GO BEYOND THE PLASTIC AND SPATIAL DEVELOPMENTS FOR THE HIDDEN
RELATIONSHIPS IN HUMAN ASSOCIATIONS (S.WOODS)

DOUBLE-ORDER OF MEANING FUNCTIONS: OF THE PRACTICAL UTILISATION AND OF
SYMBOLIC VALUE OF THE ARCHITECTURAL OBJECT * ARGAN; DORFLES; ECO

MODERN ARCHITECTURE COMMUNICATES MEANING BY THE INHERENT
PHYSIOGNOMIC CHARACTERISTICS OF THE FORM

A VOCABULARY DERIVED FROM ART MOVEMENTS AND INDUSTRIAL VERNACULAR
IS USED BY THE FUNCTIONALIST ARCHITECTS * ARCHIGRAM'S POP-ART AND SPACE
TECHNOLOGY

REPRESENTATIONAL ARCHITECTURE ALONG THE HIGHWAYS WITH THE ICONOLOGY
OF THE POPULAR COMMERCIAL ART

AN ANTI-SPATIAL ARCHITECTURE OF COMMUNICATION OVER SPACE/DOMINATION OF
COMMUNICATION IN THE ARCHITECTURE AND THE LANDSCAPE/ESTABLISHMENT OF
SPATIAL RELATIONSHIPS BY SYMBOLS RATHER THAN BY FORMS (VENTURI AND
BROWN)

ARCHITECTURE AS A CULTURAL SYSTEM OF SIGNIFICATION RELATED TO THE
PROBLEM OF MEANING IN A SOCIETY

DEVELOPMENT OF A NEW ICONOGRAPHY OF DISASTER OR ENTROPIC IMAGERY (SITE)

ARCHITECTURE AS A POTENT SYMBOL GOOD FOR PROPAGANDA AND RHETORIC

COMMUNICATION OF MEANING

DEMYTHOLOGISATION OF THE PRESENT VS. NEED FOR SYMBOLIC REFERENCES TO
ARCHETYPAL ORIGINS (SYMBOLS OF PERMANENCE IN A WORLD OF SPEED AND
CHANGE)

URBAN SYMBOLISM

CODED MESSAGES (FROM UTILITARIAN TO CULTURAL) COMMUNICATED THROUGH
TANGIBLE FORMS THAT WE CAN READ

SOURCES OF MEANING

INDEPENDENCE OF ORNAMENT FROM THE STYLE IT COMES FROM (KLIJMA)

FLEXIBILITY IN EXPRESSION

DEVELOPMENT OF A RICH AND FLEXIBLE IDIOM IN ARCHITECTURAL EXPRESSION

A WIDE APPLICATION ESPECIALLY IN PUBLIC ARCHITECTURE (INVOLVING DIVERSITY
OF USERS) OF ARCHITECTURE AS SIGNS AND SIGN SYSTEMS GIVING MESSAGES

IMAGE AS THE FUNCTION / BUILDING AS A SIGN / ARCHITECTURE OF APPLIED
EXPRESSION (CONSIDERED AS AMERICAN)

THE CONCEPT OF IMAGE AS FUNCTION (SPECIFICALLY FOR THE COMMERCIAL
CONTEXT)

THE POWER OF ARCHETYPES BEHIND THE FORMS OF TRADITIONAL BUILDINGS STILL
TAKEN SERIOUSLY BY MANY PEOPLE

NATURAL SYMBOLS ARE INTERTWINED WITH CONVENTIONAL SYMBOLS OF A
PARTICULAR TIME AND PLACE / CONVENTIONAL SYMBOL PRESUPPOSES A NATURAL
SYMBOL

A NATURAL SYMBOLISM IS LIVING WITH THE SPIRITUAL SIGNIFICANCE OF THINGS
ADDRESSING US

LANDSCAPING AS A POETIC MEDIUM THAT COMMUNICATES

CONCEPT OF A CULTURE THAT HAS ACHIEVED STABLE RELATIONS TO NATURE-
ARCADIA (WORLD MADE INTO AND IDEA) CONCEPTUAL CONTEXT FOR AN ARTIFICE
OF CULTURE

CITY - A CULTURAL ARTIFICE AND A RECORD OF THE ROLE OF NATURE

A CONSIDERATION FOR FRAGMENTS AND WORKS WHICH WITH THEIR IN
COMPLETENESS INDICATE THE FUTURE / EVERY INTERVENTION AS AN ANTICIPATION
OF A GENERAL STRATEGY AT THE SCALE OF THE ISOLATED BUILDINGS / AN IDEA
OF A CITY MIGHT BE PRODUCED IN A SINGLE BUILDING SITE

CITY MADE OF PARTS / CITY MADE OF FRAGMENTS

THE FUTURE OF THE WORLD AT PRESENT WILL NOT ALLOW MORE THAN SMALL-SCALE
CREATIONS AND ACHIEVEMENT

THE LANGUAGE OF ARCHITECTURE COMPREHENDED THROUGH SENSE AND
IMAGINATION AND ONLY BY DIRECT EXPERIENCE AND USE

MEANING AND IMPOSSIBILITY OF MEANING BEING BOTH INHERENT IN LANGUAGE
(DERRIDA) VS. WESTERN VIEW OF THE TRANSPARENCY OF MEANING

IMPOSSIBILITY OF A DEFINITIVE INTERPRETATION AND ENDLESS POSSIBILITY OF THE
PLAY OF DIFFERENT MEANINGS - TRUTH IS NEVER ESTABLISHED

OUR EVERYDAY LIFE-WORLD CONSISTS OF CONCRETE THINGS THAT SPEAK TO US

BY MEANS OF A BUILDING STANDING IN A PLACE, THE PLACE GAINS A HIDDEN
MEANING; PEOPLE ARE INTIMATELY RELATED TO THE PLACE

SIMULTANEITY OF MANY DIFFERENT PARTS DUE TO THE MODERN ARCHITECT'S
INTEREST IN QUOTATIONS

(CPS) COMMUNICATION OF PUBLIC INFORMATION

Information in the city: In the sixties the urban environment got started to be seen as a teaching machine. The ideas and information that the city harbors were to be made usable. In the following years, too, dissemination of information is considered as a function of the city.

Urban sign systems: An aspect of information are the signs in the city that give information. Other than that there are signs to orient and direct people.

For the car driver signs in the street differ from those of the highway. While signs were being dissociated from architecture in the late sixties, by seventies built structures in the urban context have been considered as city-wide sign systems.

Shop windows: For the pedestrian on the sidewalk shop window is a source of information. Occupying the street level, their change means a change of the identity of built forms at the street level.

(CPS) THE NEW AND THE EXISTING

Rapid change: In the forties movement in time besides space makes itself felt in the cities strongly. Tempo of change continues increasing. It is a novel phenomenon until the end of sixties. In the sixties mechanical progress gains centrality. There is however a conflict emerging with the possibility that technology offers for permanence and the rate of change is another reality irrespective of this potential of technology. Society is undergoing fast change, mass-production is on the increase, and there is a technological change, namely, the electronic revolution. These conditions bring into currency the conception of kinetic structures. Change also forces taboos and demands more open-minded attitude to the world.

Obsolescence: Obsolescence has become an accepted fact. Sense of the ephemeral and transience has got easily identified with consumerism. In the fifties it has become both an intellectual and artistic concept. Popular culture is seen as based on calculated change and expendibility. The old are rejected in favor of the disposable objects. Unprecedented uses are seen to require unprecedented forms. Obsolescence and change are propagated by fashion through styling in comparison to improvement which is an adaptation to new conditions. Fashions in our era are changing at great speed.

Urban heritage: The historic central city is that which preserves the basic quality of the city. In seventies, interest in and concern for conservation have increased. Concept of architectural heritage is extended to include the urban heritage. There is a quest for a familiarity of things around in order to preserve unity and stability.

Conglomerate: Harmonious relation of buildings from different periods and the period differences are interpreted as an enrichment of character. Urban landscape is described as a dense conglomerate with everything seen in a fragmented way. Many different parts are found simultaneously present.

Electronic age: Electronic revolution is expected to create great changes in the nature of the society. Electronic age is creating tactile and auditory spaces. Simultaneity is replacing the visual continuity.

The new leisure: The form of the city can be greatly affected by the new leisure with the decrease of work load.



COMMUNICATION OF PUBLIC INFORMATION

THE CITY CONTAINS IDEAS AND INFORMATION WHICH NEED TO BE INTERPRETED, CLASSIFIED, AND SIMPLIFIED

INFORMATION IN THE CITY

ENVIRONMENT AS A TEACHING MACHINE

THE SIGN IN THE CITY IS A SPECIFIC ASPECT OF THE INFORMATION

THERE ARE SIGNS DEMANDING ACTION, CALLING FOR ATTENTION, OR GIVING INFORMATION

SIGNS FOR THE A CAR-DRIVER IN THE STREET / ON THE HIGHWAY SIGNS THAT MAKE VERBAL AND SYMBOLIC CONNECTORS THROUGH SPACE COMMUNICATING A COMPLEXITY OF MEANINGS FROM FAR AWAY

WINDOW DISPLAY FOR THE PEDESTRIAN ON ON THE SIDEWAK

ONE OF THE FUNCTIONS OF THE CITY IS TO CONVEY INFORMATION

FOR URBAN ART INFORMATION IS THE MEDIA

URBAN SIGN SYSTEMS

CITY-WIDE SIGN-SYSTEM OF TOWER, EDGE, GATEWAY, ETC.

SHOP WINDOWS

CHANGING LANGUAGE OF THE SHOP FRONT AFFECTS THE IDENTITY OF BUILDINGS AT THE STREET LEVEL

THE NEW AND THE EXISTING

TEMPO OF MOVEMENT, PRODUCTION, AND POPULATION GROWTH HAVE ACCELERATED

RAPID CHANGE

TEMPO OF CHANGE INCREASING EVERYDAY

MECHANICAL PROGRESS AS THE CENTRAL CONCERN

RATE OF CHANGE VS. CAPACITY OF TECHNOLOGY FOR PERMANENCE

DYNAMIC SOCIETY WITH FAST CHANGES, INCREASED MASS-PRODUCTION, ELECTRONIC REVOLUTION, KINETIC STRUCTURES IN ARCHITECTURE, OPEN-MINDEDNESS

NEW FORMS EMERGING TO SUIT NEW PURPOSES IN SHORTER TIME TODAY

PREFERENCE FOR DISPOSABLE OBJECTS WHILE OLD THINGS ARE REJECTED

RAPIDITY OF CHANGE RESULTING IN THE DECREASE OF THE USEFUL LIFE-SPAN OF BUILDINGS

POP AS PLANNED OBSOLESCENCE AND EXPENDIBILITY

FASHION AS ILLUSION OF CHANGE THROUGH STYLING VS. IMPROVEMENT AS BETTER ADAPTATION TO CHANGING CONDITIONS

AN HYPERCONSCIOUSNESS OF THE EPHEMERAL OR A SENSE OF TRANSCIENCY WHICH IS RELATED TO THE REALITY OF CONSUMERISM

OBSOLESCENCE

THE CENTRAL CITY (THE HISTORIC CITY AT THE CENTER) WITH ITS ACCUMULATED WEALTH OF AVIC ART STILL SEEN AS RESPONSIBLE FOR THE BASIC QUALITY OF THE CITY

URBAN HERITAGE

CONCERNS ABOUT THE QUALITY OF THE ENVIRONMENT, INTEREST IN CONSERVATION, AND THE REALITIES ABOUT THE WORLD'S RESOURCES RISING * (EG. 1975 AS THE EUROPEAN ARCHITECTURAL HERITAGE YEAR DECLARED BY THE COUNCIL OF EUROPE)

THE CONCEPT OF ARCHITECTURAL HERITAGE TO BE EXTENDED TO INCLUDE THE URBAN HERITAGE * ARCHITECTURAL HIGHLIGHTS: HISTORICAL ASSETS OF MERE AGE AND SYMBOLIC VALUE; THE ANONYMOUS FAMILIAR CONSTITUTED BY PERSONAL AND COMMUNAL MEMORIES; PRINCIPLES OF URBANISATION OF THE HISTORIC CITY

FAMILIARITY OF THINGS AROUND INCREASINGLY FELT TO BE IMPORTANT FOR PRESERVING UNITY AND STABILITY

BUILDINGS FROM DIFFERENT PERICDS STAYING TOGETHER HARMONIOUSLY AS IF IMBUED WITH A GENIUS LOCI

PERIOD DIFFERENCES ENRICH THE CHARACTER

THE VISUAL IMPACT ON THE SURROUNDINGS GENERATED BY THE BUILDING AND COUNTERACTED BY SIMILAR FROM THE SURROUNDINGS

URBAN LANDSCAPE AS A DENSELY PACKED CONGLOMERATE WITH NOTHING SEEN IN ITS ENTIRETY (SEEN IN A FRAGMENTED WAY)

CONGLOMERATE

A PARADOXICAL SIMULTANEITY OF MANY DIFFERENT PARTS / A HISTORICAL CONSCIOUSNESS DUE TO BEING FACED WITH THE PAST THROUGH TRADITION

ELECTRONIC AGE CREATING NON-VISUAL SPACES (TACTILE AND AUDITORY) AND REPLACING VISUAL CONTINUITY WITH A SIMULTANEOUS FIELD) * M.MCLUHAN: ELECTRONIC MEANS OF COMMUNICATION TO MAKE GREAT CHANGES IN THE NATURE OF THE SOCIETY

ELECTRONIC AGE

THE NEW LEISURE DUE TO DECREASE IN WORK LOAD CAN BE AN IMPORTANT DETERMINANT OF THE FORM OF THE CITY

THE NEW LEISURE

CITY TO BE BUILT FOR MOVEMENT IN SPACE AND TIME AND CONTINUITY LEAD OF PERMANENCE

OBSOLESCENCE OF DESIGN TO BE ACCEPTED BY THE DESIGNERS

FASHIONS CHANGING AT GREAT SPEED

(CPS) MOVEMENT IN THE PUBLIC ENVIRONMENT

Traffic in the city: Conglomeration of activities making the city create traffic. Concept of distance has undergone a change as time-distance and as based on real street distance. Expansion of the types of transportation helps the variety of choices of places for locating urban functions.

Accessibility and good environment: Maintaining both is understood as an aim to be achieved. Good environment means freedom from disturbance, safety, comfort while walking in leisure, and sense of place created by buildings. Access and protection of historic heritage are conflicting.

Preference for private car: Rapid personal movement has become a reality. There is no alternative to the door-to-door flexibility of the motor-car that provides security, identity, and speed and freedom without contact.

Private car and low-density living are popular. Dispersal due to latter conflict with our idea of cities with their accumulated wealth.

Pedestrian movement: Awareness of form and activity attributes depend on pedestrian experience for accuracy. View from the road is not as significant, because speed and clarity are inversely related.

Shorter the distance greater is the need for flexibility in traveling. Thus downtown experience depends on the pedestrian who has the greatest flexibility. Also in order for the city to be a meeting place, pedestrians' rights need to be recognised.

Pedestrianisation is to be part of a pedestrian movement system related with other traffic modes. There are considerations for arcades which are good for all climates and a trend for skywalks connecting the urban blocks and relieving the ground level.

(CPS) THE URBAN ORDER

Exploding metropolis: After the war in US a centrifugal force of growth creates the elements of fringetown or suburbs and roadtowns or strip beyond the central city. Also where industries and research centers develop outside the cities new industry towns come into existence.

Growing concern for conservation: From sixties on and especially in the seventies conservation and anti-development policies with centripetal tendencies gain currency.

Mixed-use: In sixties reactions to sterility have precipitated the preferences for mixture of land-uses (both in the horizontal and vertical plane); and the questioning of the zoning practices until then.

Rebuilding the central city: The mentioned centrifugal force of growth has left the central areas decaying. Urban renewal and urban redevelopment have been the tools for rebuilding it. Urban renewal

aims for a richer texture of human activities in the downtown. Cultural and entertainment purposes get to be as important as those of work. In Europe there has been an increasing demand for central area functions. In the seventies in US the idea of multi-functional centers originating from the regional shopping center concept start to be considered for the rejuvenation of the old downtowns.

In the seventies new tendencies and means have been arising to control sprawl; centripetal forces are seen to be making cities out of suburbs which are elements of sprawl.

A structural landscape is preferred for the city centers. Indoor and outdoor spaces are treated with similar character and scale.



(CPS) URBAN MAN AND THE PUBLIC ENVIRONMENT

Mass-culture: The responsibility of the architect to the whole community even when working for an individual client is acclaimed in the post-war years. It is emphasised that architecture appeals to a multitude. Higher standards are aimed for everyone. Democratic values have gained more significance after the experiences of the war in Europe.

Similarity of what is basic to humanity and socialisation have ended up in similarity of solutions all over the world. Blurring of divisions between classes and servicing masses as well as the potential of the new technology for mass-production and the transportation means and communication have helped to create a mass culture. Architecture has found itself in a position to respond to this culture.

By seventies the mass-society has been affected by the electronic media making the great volume, variety, and speed of information available to everyone. The world becomes more and more communication-oriented. It is suggested that architecture conform to this as communication space. An observation, on the other hand, is that as communication society and worldwide common interest get widespread there is a loss of mutual interest, and architecture is expected to get more tied up with the locality.

Freedom in use of the city: After the war there is a particular view that the possibility of identity and quality of the community depends on how effective the people are with the physical setting. By sixties there grows a trend for cities for people and socially dynamic city. City is seen as participation in a common life. Concern for cities for people, for freedom and creative activity in the urban system, and citizen action have gained momentum in the seventies. Incidents and situations in the city context have been considered to be more important than the built environment.

Quality of life: There is a realisation that inadequate environment can harm bodily and mental health. Good architecture is appreciated mostly pre-consciously and it helps man's abilities for the better. Environment and environmental criteria for the quality of life are taken in a wider scope than the physical world.

Cultural patterns: Cultural differences are thought to play a role in spatial understanding and use. Besides the existence of culturally patterned spatial ways of relating to others, existence of widely shared system of physical and geometrical rules is given a strong argument in the sixties. Constancies in patterns are searched for in cultural or psychological traits. Environment is interpreted as a pattern of behavior settings. Social usage approach has treated urban environment as a social setting rather than as work of art.

Liveliness: By sixties there is a new sensitivity to isolation and sterility. Social and physical interaction and liveliness have taken precedence. With the impact of the commercial architecture and ads, the representational and the spectacular have gained emphasis. Events participated in by the masses are revived.

In spite of the density of people and accompanying settings, everyone

is found in his solitude; improvement of dialogue between anonymous individuals is searched for. In the seventies humane communication, face-to-face or through the media, has become an important concern. For sociability and humane living local democracy and neighborhood control are advanced by the more radical circles.

Leisure space is expected to be the most important space in the urban environment. There is an anticipation of the simultaneity of leisure with work and learning. Thus new leisure centers in eighties have encouraged play, active participation, and interaction with others. Leisure center has become another form of focus for family life in the public sphere. It is also a meeting place for the community.

Technology has been interpreted as a means for emancipation and creating liveliness. It has even been the means of a new hedonism.

Reaction to the greyness and monotony of the modern urban scene and concern for the colors of the city is a step seen to be in the same direction and order as transformation of the environment and regaining of the city's collective spaces.

Learning media: Environment is conceived as a learning media; it provides for informal learning. Increase in leisure time and mobility is expected to make this role more important. In the eighties leisure is found to be the fastest growing industry. Creating environments of fun for everyone, leisure centers in the eighties have been trying to combine education and consumption.

Social space: Social environment and social processes are conceived as the determinants of form. Society's value concepts and its changing values are found to be reflected in space. So space is predominantly a social space.

PS

ARCHITECT SERVES THE WHOLE COMMUNITY EVEN WHEN WORKING FOR AN INDIVIDUAL CLIENT

ARCHITECTURE INCREASINGLY DEMOCRATIC ASPIRING FOR HIGHER STANDARDS OF LIVING FOR EVERYONE

ARCHITECTURE IS TO APPEAL TO A MULTITUDE

STORING OF IDENTITY AND QUALITY OF THE COMMUNITY DEPEND ON EFFECTIVENESS OF THE PEOPLE WITH THE PHYSICAL SETTING

URBAN MAN AND THE PUBLIC ENVIRONMENT

THE NEW TECHNOLOGY HAS BROUGHT ALONG A MASS CULTURE NECESSITATING RADICAL DEVELOPMENTS IN ARCHITECTURE * MASS-PRODUCTION, MASS-TRANSPORT, MASS-CONSUMPTION, MASS-HOUSING, MASS-ENTERTAINMENT, MASS-RECREATION

INEVITABLE SIMILARITY OF SOLUTIONS IN DIFFERENT PARTS OF THE WORLD/ SIMILARITY OF WHAT IS BASIC TO HUMANITY AND DUE TO SOCIALISATION OF ARCHITECTURE A COMMON CULTURE WITH ARCHITECTURE SERVING ALL CLASSES OF PEOPLE

TRANSPORTATION MEANS AND COMMUNICATION MAKING FAR SIDES OF THE WORLD MORE ALIKE

BLURRING OF SOCIAL DIVISIONS AND ARCHITECTURE FOR THE MASSES

STORING OF IDENTITY AND QUALITY OF THE COMMUNITY DEPEND ON EFFECTIVENESS OF THE PEOPLE WITH THE PHYSICAL SETTING

MASS-CULTURE

A TREND FOR CITIES FOR PEOPLE AND SOCIALLY DYNAMIC CITY * STEVENAGE, TAPIOLA, CUMBERNAULD, RESTON

FREEDOM IN USE OF THE CITY

CITY AS A THEATER OF PARTICIPATION IN A COMMON LIFE

GREATER INTERDEPENDENCE TODAY OF PEOPLE, CARS, SERVICES, OPEN AND CLOSED SPACES

PRECONSCIOUS APPRECIATION OF SPACE / GOOD ARCHITECTURE AFFECTS MAN'S ABILITIES FOR THE BETTER

QUALITY OF LIFE

INADEQUATE ENVIRONMENT CAN AFFECT MENTAL HEALTH AND SUSCEPTIBILITY TO DISEASE

CULTURAL DIFFERENCES IN SPATIAL UNDERSTANDING AND RELATIONSHIPS

GETTING INVOLVED WITH HOW PEOPLE LIVE

EXISTENCE OF WIDELY SHARED, UNDERSTOOD, AND OBEYED SYSTEM OF PHYSICAL AND GEOMETRICAL RULES IN THE CULTURE * CALEXANDER

COMPLEX OF INTERRELATED CULTURALLY PATTERNED SPATIAL WAYS OF RELATING TO FELLOWMEN * SOCIO-PETAL SPACE AND SOCIO-FUGAL SPACE (HOSMOND) ; E.T.HALL

NEED TO URBANISE THE SUBURBS AND HUMANISE THE CITY SOCIAL AND PHYSICAL INTERACTION INSTEAD OF ISOLATION

LIVELINESS INSTEAD OF STERILITY

LIVELINESS

EMPHASIS ON THE SPECTACULAR AND THE REPRESENTATIONAL * IMPACT OF THE COMMERCIAL ARCHITECTURE AND ADVERTISING

REVIVAL OF THE MASS PAGEANTRY * FAIRS, RALLIES, SPORTS EVENTS

DYNAMIC URBAN GROWTH AND RECONSTRUCTION, LEISURE, EDUCATION, AND CONCERN FOR THE QUALITY OF THE ENVIRONMENT

FORM FOLLOWS PROCESS

THE STRUCTURE OF A CITY FOLLOWS FROM THE HUMAN ACTIVITIES IN IT PHYSICAL ENVIRONMENT AS CONCRETISATION OF THE SOCIAL ENVIRONMENT

MASS-SOCIETY BASED ON MASS-MEDIA, MASS-PRODUCTION, AND MASS-CONSUMPTION OF GOODS AND SERVICES THROUGH MASS-LEISURE

VOLUME, DIVERSITY, AND SPEED OF INFORMATION GREATER, INSTANTANEOUS AND GLOBAL DUE TO THE ELECTRONIC MEDIA AND AVAILABLE TO EVERYBODY / INCREASE OF THE INDIVIDUAL INVOLVEMENT IN WORLD EVENTS

COMMUNICATION SOCIETY WILL SPREAD TO ALL CORNERS OF THE WORLD WITH DAILY LIFE BECOMING MORE AND MORE COMMUNICATION-ORIENTED AND ARCHITECTURE AND ENVIRONMENT CONFORMING TO IT AS COMMUNICATION SPACE

WORLDWIDE COMMON INTEREST IS EXISTING WITH A LOSS OF MUTUAL INTEREST / AS THE COMMUNICATION SOCIETY BECOMES MORE WIDESPREAD ARCHITECTURE WILL BE MORE CLOSELY LINKED WITH THE LOCALITY

CONCERN FOR BUILDING CITIES FOR PEOPLE TO LIVE IN CITY BELONGS TO THE PEOPLE * THEY OWN MORE THAN HALF OF IT STREET IS THE STAGE

A RECENT CONCEPT : THE PROVOCATING PROTEST * CITIZEN ACTION (SAVING OF THE GOLDEN GATE PARK)

IN THE COMMUNICATION SOCIETY INDIVIDUAL VS. ORGANISATION

AUTONOMY OF SELF/FREEDOM OF CHOICE/VOLUNTARY PARTICIPATION GETTING IMPORTANT

DEGREES OF FREEDOM EXISTING IN THE URBAN SYSTEM AND CREATIVE ACTIVITY

USING OF THE CITY ALIEN TO CODIFICATIONS BY THE IMPROVISING INDIVIDUAL

CITY IS A NETWORK OF INCIDENTS * P.COOK: CALEXANDER

SITUATION: ENVIRONMENTAL CHANGES AND ACTIVITY WITHIN THE CITY CONTEXT WHICH ARE MAYBE MORE IMPORTANT THAN THE BUILT ENVIRONMENT * LIVING CITY (ARCHIGRAM)

ENVIRONMENT IS MORE THAN THE PHYSICAL WORLD; QUALITY OF LIFE NOT DIRECTLY RELATED TO THE LATTER

ENVIRONMENT AND QUALITY OF LIFE HAVE BECOME ESTABLISHED ISSUES

CATEGORIES OF ENVIRONMENTAL CRITERIA * TRAFFIC HAZARD; STREETS; NOISE AND POLLUTION; SOCIAL INTERACTION; PRIVACY; ENVIRONMENTAL AWARENESS

EFFECTS OF DENSITY ARE DEPENDENT ON INDIVIDUAL, SITUATIONAL, AND CULTURAL FACTORS

BIOLOGICAL UNIFORMITY AND SOCIAL DIVERSITY OF HUMAN LIFE AS THE TWO ASPECTS INHERENT IN MAN'S NATURE

INTERPRETATION OF THE ENVIRONMENT AS A PATTERN OF BEHAVIOR SETTINGS (ECOLOGICAL ENVIRONMENT) * R.BARKER

CULTURAL PATTERNS

CONSTANCY IN THE VARIED AND INTRICATE PATTERN OF HUMAN MOVEMENT AND ACTIVITY IN PARKS AND URBAN SPACES / THE PATTERNS CAN ALSO BE DUE TO CULTURAL AND PSYCHOLOGICAL TRAITS

STREETS AND SIDEWALKS HAVE ALWAYS PEOPLE AND ACTION IN COMPARISON TO PARKS

EVERYONE IN HIS SOLITUDE IN CONTRAST TO THE DENSITY OF PEOPLE AND DECOR IMPROVISED DIALOGUE BETWEEN ANONYMOUS INDIVIDUALS

SOCIETY TO HAVE TOTAL HUMANE COMMUNICATION FACE-TO-FACE OR THROUGH THE MEDIA

IN THE PRE SENT MASS-SOCIETY LEISURE IS NECESSARY AND SEGREGATED IN SPACE AND TIME / IN THE FUTURE IT WILL BE ESSENTIAL AND LEISURE SPACE WILL BE INTEGRATED AND WILL BE THE MOST IMPORTANT SPACE IN THE URBAN AREA / SIMULTANEITY OF WORK, LEARNING, AND LEISURE

LOCAL DEMOCRACY AND NEIGHBORHOOD CONTROL FOR REDISCOVERING SOCIABILITY AND HUMANITY * RADICAL ACTIVITY

ENVIRONMENT TO BECOME THE TOTAL MEDIA FOR INFORMAL LEARNING

LEARNING MEDIA

FIGHT FOR INCREASE IN LEISURE TIME AND IN MOBILITY

SOCIAL SPACE REFLECTS SOCIETY'S VALUE CONCEPTS / CHANGING VALUES LEAD TO CHANGES IN SPACE USE

SOCIAL SPACE

CO-EXISTENCE OF THE DESIRE FOR PUBLIC AMENITIES AND COMMUNAL DESIGN AND THE DESIRE FOR THE ISOLATED EXPERIENCE OF THE ISOLATED ENVIRONMENT

ISOLATED ENVIRONMENT VS. URBAN OPEN SPACE

TRADITIONAL WAYS BEING SHED FOR THE NEW

SOCIAL USAGE APPROACH TREATING URBAN ENVIRONMENT AS SOCIAL SETTINGS RATHER THAN TREE-DIMENSIONAL WORKS OF ART * K.LYNCH; CALEXANDER

CONCERN FOR THE COLORS OF THE CITY AND OF ARCHITECTURE AS A STEP TO TRANSFORMATION AND RESPONSE TO NEW NEEDS / THE REACTION TO THE GREYNESS AND MONOTONY OF THE MODERN URBAN SCENE (IT IS OF THE SAME ORDER AS REORGANISING RECREATIONAL FACILITIES AND THE REGAINING OF THE CITY'S COLLECTIVE SPACES

PLAY, ACTIVE PARTICIPATION, AND INTERACTION WITH OTHER PEOPLE ARE ENCOURAGED IN THE NEW LEISURE CENTERS

ANOTHER FOCUS FOR FAMILY LIFE IN THE PUBLIC REALM AND A MEETING PLACE FOR COMMUNITY : LEISURE CENTER

TECHNOLOGY FOR LIBERATION FROM THE PAST FOR A HEDONISTIC UTOPIA

LEISURE IS THE FASTEST GROWING INDUSTRY WITH ENVIRONMENTS OF FUN FOR ALL

EDUCATION AND CONSUMPTION ATTEMPTED TO BE COMBINED IN THE LEISURE CENTERS

LEISURE CENTERS ARE FOR AN IMAGINATIVE FUNCTIONALISM AND HUMANISM PREACHED BY MODERN ARCHITECTURE

(CPS) IDEOLOGICAL INFLUENCE

Dominance of materialism: Powers which lack emotional significance for people dominate the society and the environment. What comes to be expressed in space is primarily the materialistic sphere. The latter is the leading determinant. Individualistic expression of power and, still, the emphasis of the individual masterpiece in the contemporary civilisation are realised on this basis.

Ideology, utopia, arcadia: Ideology is defined as that which conceals the bonds imposed on the everyday reality, while utopia is the result of an imaginative idea breaking these bonds for its realisation. Arcadia, on the other hand, makes the world as found into an imaginative idea with an eye on the natural events.

Collective representation: In the eighties collective representation in architecture has regained importance. It is seen as the responsibility of the institutions in the society.

(CPS) USE OF RESOURCES AND THE PUBLIC ENVIRONMENT

Accumulated assets of the city: Architecture, services, history, and traditions are found to make the idea of the city. There is thus an interest in these cultural values of the urban centers to be made use of to this end. By seventies in US the assets already found existing in the old downtowns are rediscovered as a readily found resource for starting multi-functional centers.

The accumulated assets of the city are also a resource for learning and creative activity. These assets, and thus the city, are asked to be made visible.

Urban open space resource: The space between built forms are seen to have the potential to be made urban. Street and various other forms of open space besides the street, preserves of spaces between buildings (eg., alleys) are significant urban environmental resources.

Conservation policies: With the realities about the world's resources, there has been an increasing interest in conservation. Seventies is the beginning of an era of conservation and anti-development trends with emphasis on centripetal development and consolidation.

Priority for the collective: Policy for the shared resources giving more to the masses relate to the priority suggested to be given to the collective in the seventies. Public space, ecological space, priority for big social services, and for the production of primary and collective objects are such priorities.

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IDEOLOGICAL INFLUENCE

THE PREDOMINANCE OF THE MATERIALISTIC VIEWPOINT, LACK OF UNITY, AND INDIVIDUAL MASTERPIECE DESCRIBE THE SCENE

DOMINANCE OF MATERIALISM

THERE ARE ONLY THE POWERS WHICH LACK EMOTIONAL SIGNIFICANCE (EG. CORPORATIONS) AND MATERIALISM TO EXPRESS

BOTH IDEOLOGY AND UTOPIA TRANSCEND THE PRESENT REALITY; UTOPIA TENDS TO BREAK THE BONDS WHILE IDEOLOGY TENDS TO CONCEAL THEM / CONNECTED TO A SPECIFIC PHYSICAL CONTEXT NO ARCHITECTURAL PROJECT IS REALLY UTOPIAN

IDEOLOGY AND UTOPIA

RELEVANCE OF THE EVOCATION AND APPROPRIATION OF ARCADIA BY THE PUBLIC IMAGINATION; FREEDOM TO BE GIVEN TO THE INDIVIDUAL IMAGINATION AND THE BODY

ARCADIA AND UTOPIA

ARCADIA: MAKING THE WORLD INTO AN IDEA (REGARDING NATURAL EVENTS MANIFESTING THE NATURE OF DEITY) / UTOPIA: MAKING IDEA INTO A WORLD (REGARDING HUMAN IMAGINATION AS THE ULTIMATE REALITY) (NO GOD-GIVEN NATURAL ORDERS)

COLLECTIVE REPRESENTATION

POTENTIAL VALUE OF COLLECTIVE REPRESENTATION IN ARCHITECTURE; RESPONSIBILITY OF THE INSTITUTIONS

PS

USE OF RESOURCES AND THE PUBLIC ENVIRONMENT

ACCUMULATED ASSETS OF ARCHITECTURE, SERVICES, HISTORY, AND TRADITION IN THE CITY KEEPING UP THE IDEA OF THE CITY

RENEWED INTEREST IN THE CULTURAL VALUES OF THE URBAN CENTERS

IDEA OF THE MULTI-FUNCTIONAL CENTERS BEING CONSIDERED FOR THE OLD DOWNTOWNS TOO

ACCUMULATED ASSETS OF THE CITY

MAKING THE CITY VISIBLE AS A RESOURCE FOR LEARNING AND CREATIVE ACTIVITY

THE SPACE BETWEEN MAY BECOME URBAN

URBAN OPEN SPACE RESOURCE

STREET IS AN INDISPENSIBLE ENVIRONMENTAL RESOURCE WITH EASY ACCESSIBILITY

DIVERSE FORMS OF OPEN SPACES BESIDES THE STREET * SIDEWALK, ARCADES, PLAZAS, VEST-POCKET PARKS, ROOF TERRACES, INTERIOR COURT COMMONS PEDESTRIAN MALLS

PRESERVES OF SPACES - SPACES BETWEEN BUILDINGS OFF TRANSPORTATION ROUTES

ALLEYS AS ONE OF THE CITY'S UNEXPLORED RESOURCES

OPEN SPACE AS AN ESSENTIAL ELEMENT OF THE TOTAL ECOLOGY / EXISTING URBAN SPACES ARE SOME OF THE BEST ACCESSIBLE SPACES / OPEN SPACE INVENTORYING

ARISING OF CONCERNS ABOUT THE QUALITY OF THE ENVIRONMENT, INTEREST IN CONSERVATION, AND THE REALITIES ABOUT THE WORLD'S RESOURCES BEING FELT

CONSERVATION POLICIES

ERA OF CONSERVATION AND ANTI-DEVELOPMENT POLICIES (CENTRIPETAL TENDENCIES)

WORLD OF SHARED RESOURCES: LESS FOR THE FEW, MORE FOR THE MASS

ENERGY, SOCIAL CONCERNS, DESIGNING FOR THE HANDICAPPED, ETC.

PRIORITY FOR THE COLLECTIVE

PUBLIC SPACE, ECOLOGICAL SPACE, PRIORITY FOR BIG SOCIAL SERVICES, EXPANDING PRODUCTION OF PRIMARY AND COLLECTIVE OBJECTS

VOLUME TWO: THE DESIGN CONTEXT

CHAPTER IV: CONCEPTS OF PUBLIC SPACE DESIGN.....187

- 4.1 Common spaces.....187
 - 4.1.1 Components for the Urban Public Space.....188
 - 4.1.2 Common Out-Door Space.....197
 - 4.1.3 The Rediscovery of the Street.....205
 - 4.1.4 The Multiple Constituents of Public Space and Public Service Equipment.....209
 - 4.1.5 The Cityscape at Night.....211
- 4.2 Art in the City.....214
 - 4.2.1 New Dimensions of Scale.....215
 - 4.2.2 Search for an Idiom of Expression and the Individuality of Architecture.....217
 - 4.2.3 The Visual Representation of the City.....227
 - 4.2.4 The Spatial Continuum.....230
 - 4.2.5 Nature in the City.....232
 - 4.2.6 Combining of Art and Architecture.....235
- 4.3 Meaning and identity.....238
 - 4.3.1 Visual Image and Identity.....239
 - 4.3.2 Place Relatedness.....241
 - 4.3.3 Generation of Meaning in Architecture.....244
 - 4.3.4 Type and Typology.....256
 - 4.3.5 Morphology.....258
 - 4.3.6 Acceptance of Fragmentation and the Idea of Discontinuity.....260
- 4.4 Communication of public information.....262
 - 4.4.1 Making the City Observable.....263
- 4.5 The new and the existing.....265
 - 4.5.1 Enlivening and Enriching the Existing Situations.....266
 - 4.5.2 Building in Between the Existing.....270
 - 4.5.3 Conservation, Rehabilitation and Re-Use of the Existing Stock.....274
 - 4.5.4 The Meta-Historical Approach to Urban Re-Use.....283
 - 4.5.5 Modification.....285
 - 4.5.6 Contextual Structure and Techniques.....288
 - 4.5.7 Role of Legislation in the Shaping of the Public Environment.....293
- 4.6 Movement in the public environment.....295
 - 4.6.1 The Traffic Architecture.....296
 - 4.6.2 Space for Pedestrian Movement.....303
 - 4.6.3 Alternative Pattern for Movement and Transportation.....309
- 4.7 The urban order.....310
 - 4.7.1 Upgrading of the Central City.....311
 - 4.7.2 Proposals for Urban Settlement.....316
 - 4.7.3 The Primacy of Architectural Composition over Planning.....326
 - 4.7.4 Alternative Patterns to Reverse the Process of Sprawl.....333
 - 4.7.5 Mixed Zoning.....335
- 4.8 Urban man and the public environment.....338
 - 4.8.1 Concern for the Environment of Man.....338
 - 4.8.2 Design Participation.....342
 - 4.8.3 Environments for Human Behavior Patterns and Settings.....346
- 4.9 Use of resources and the public environment.....348

4.9.1 Design to Combat Air-Pollution.....	349
4.9.2 Defences against the Noise from Motorways.....	349
- Notes.....	351
- Highlights (CPSD).....	355
CHAPTER V: PROBLEMS OF PUBLIC SPACE DESIGN.....	381
5.1 Common spaces.....	381
5.1.1 The Attitude to Out-Door Space.....	382
5.1.2 Neglect of the Street's Potentialities.....	384
5.1.3 Failure of Producing Beautiful Public Space.....	386
5.2 Art in the city.....	387
5.2.1 Attitudes in Expression.....	387
5.2.2 Civic Art for the Mobile Age.....	394
5.3 Meaning and identity.....	395
5.3.1 Semantic Needs and Concerns.....	396
5.3.2 The Drawbacks of Typology.....	401
5.3.3 Representation.....	401
5.3.4 The Vicissitudes of the Return to Regionalism.....	403
5.4 The new and the existing.....	406
5.4.1 Obsolescence.....	407
5.4.2 Relationship Between New Buildings and the Existing Environment.....	407
5.4.3 Destruction and Conservation.....	410
5.4.4 Zoning Regulations.....	412
5.5 Movement in the public environment.....	414
5.5.1 Need for Integrated Planning in Transportation.....	414
5.6 The urban order.....	415
5.6.1 Planning for the Central City.....	416
5.6.2 Planning Theory and Practice.....	418
5.6.3 City Architecture.....	421
5.7 Urban man and the public environment.....	429
5.7.1 Necessity of Knowledge about Man-Surrounding Relationships.....	429
5.7.2 Architect and the People.....	436
5.8 Ideological influence.....	439
5.8.1 Architectural Ideologies.....	440
5.8.2 Vicissitudes of Team-Work.....	452
5.8.3 Architect's Relation to Those Involved in Building the Environment.....	452
5.9 Use of resources and the public environment.....	454
5.9.1 Quality of Human Environment.....	454
- Notes.....	456
- Highlights (PPSD).....	457
CHAPTER VI: CONCLUSION.....	474
REFERENCES.....	492

CHAPTER IV: CONCEPTS OF PUBLIC SPACE DESIGN (CPSD)

Design is a principle medium for translation of ideas into reality where they are experienced by the public. Design concepts formulated in response to public life are all the more important in a world where design activity is primarily involved with the private sphere.

Simultaneously existing variety of responses, and changes in design ideas and attitudes have been attempted to be traced in the written texts and projects. Topical categories and themes have emerged from this attempt.

4.1. Common Space

Specifically in relation with urban renewal schemes, new public forms, large or small, have been developed to reinforce and reanimate the public sphere. Among these there are privately owned elements that are publicly sponsored and used. Characterisation of publicness in the sense of civic quality and citizenship is overlaid by other senses imparted by the private world (eg., commercialism, consumerism, or business).

A newly emerging phenomenon has been the interiorisation of urban space. Interiorised spaces are observed as individual elements separate from one another. However, design consideration of buildings as extensions of the street or outdoor space, or a reconsideration of lobbies and other public parts of buildings as linked to the city with their openness can lead to new propositions.

There is a tendency to conceive public spaces and features as networks and continuities deriving from or superimposed on the urban fabric. These networks help to restructure the city.

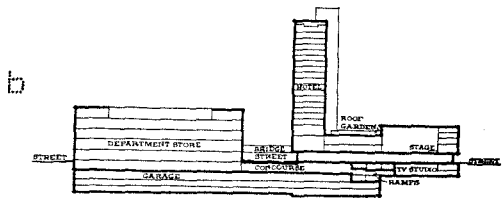
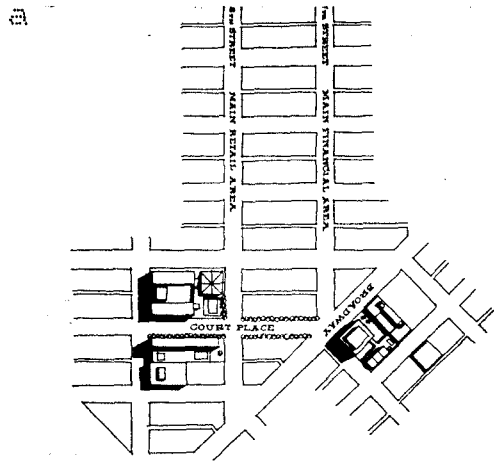


Figure 32a-b. "Courthouse" Square, Denver (I.M.Pei) with pedestrian esplanade linking to another court (Arch.Forum, January 1957)

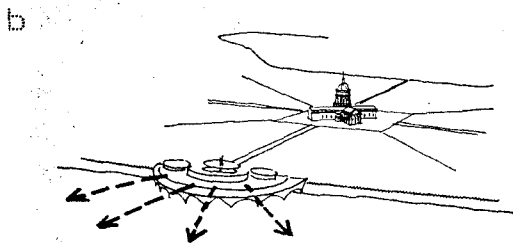


Figure 33a-b. "Monona Terrace" Civic Center for Madison (F.L.Wright), bridging over tracks to the waterfront (Arch.Forum, February 1957)

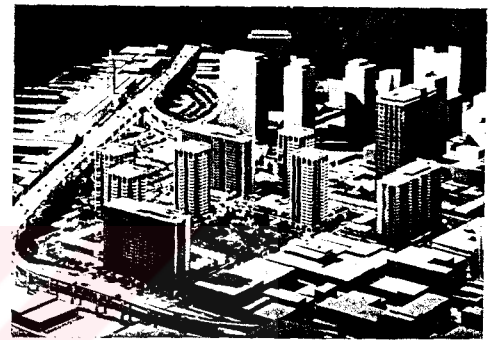
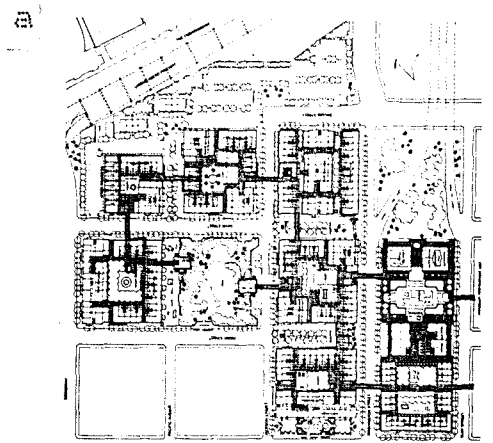


Figure 34. Golden Gateway Redevelopment, San Francisco (Wurster, Bernardi, Emmons) (AIAJ, March 1961)

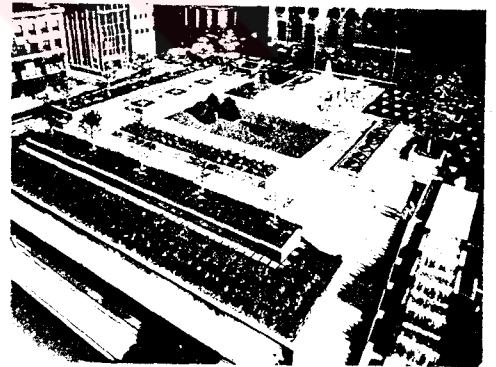


Figure 35. "Mellon Square" Plaza (above underground garage) Pittsburgh, PA (Prog.Arch., July 1959)



Figure 36. Charles River Park Redevelopment (V.Gruen) (AIAJ, March 1961)

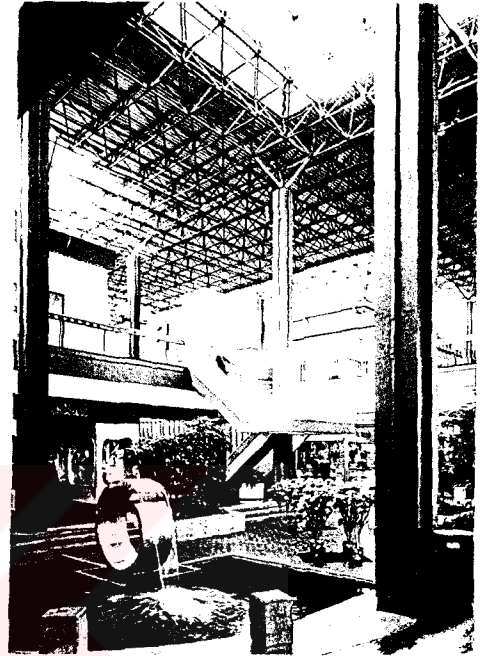
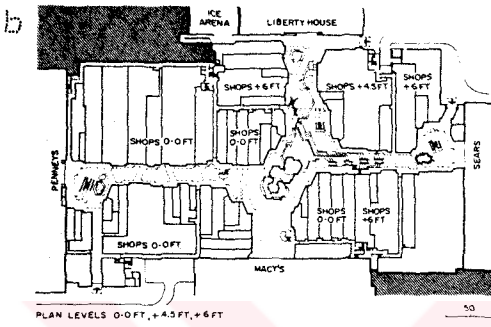
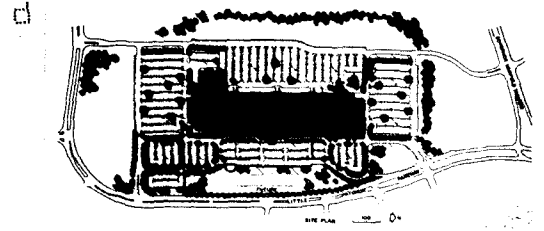
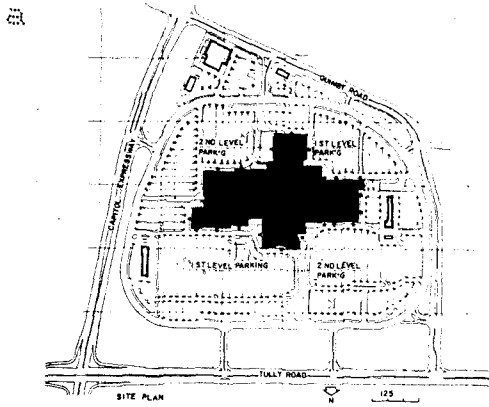


Figure 37a-e. Regional shopping malls. a-c. Eastridge Regional Mall, San Jose, Calif.; d. and e. Regional Mall at Columbia, Maryland (an incorporated city like Reston) (Arch.Rec., March 1972)

Open space network is one which needs to be given importance for its civic potential. It requires the thoroughness of the design of interior spaces.

Small park concept with the idea of the immediacy and frequency of its availability to the citizens, and the artificial landscape concept for the opportunity it gives to manifesting the presence of human imagination and fantasy in everyday life are significant. Existing urban form offers, among others, backlots, alleys, and leftover spaces for open space functions.

Street network which is the major determinant of urban form is the public infrastructure. Since it amounts to thirty percent of the city, possibilities have been searched for increasing its use for the public. After the sixties both pedestrianisation and re-design of streets have been pursued.

Lighting and furnishing elements are to be subordinated to the character of space (C.Sitte). They should also be designed with care for the desired urban effect.

4.1.1. Components for the Urban Public Environment

Need has been felt for more fundamental features of city space. A dynamic block-by-block approach to city space, involving time as well as space, can be seen (Fig.32-34). More open and dynamically shaped city space has been aimed. There have been attempts for the "efflorescence" of the street. Spaces created with such intention have turned out to be for the "eye" ie., of visual interest only. This has still been welcome considering the density of the city (Fig.35) (Gutheim, 1957).

Some new components for the urban public environment through redevelopment and renewal schemes have been:

a) Clusters connected by landscaped walk with community facilities along (Fig.36) (Gruen in Prog Archit, 1959);

b) Regional shopping center (Fig.37) having commercial purpose, but is something more besides (Fry, 1959);

c) Road closed to become part of the pedestrian area;



Figure 38. Fulton Mall, Fresno, Calif. (V.Gruen Assoc.), pedestrian only except for buses and taxis (ref: Fig.178) (C.E.Thomsen, December 1970)

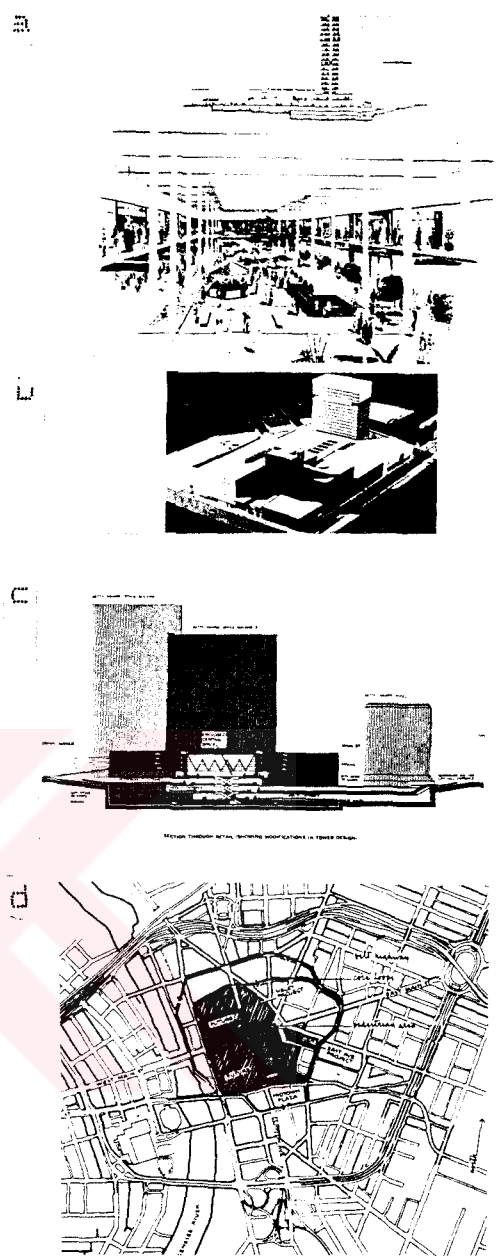


Figure 40a-d. Miltown Plaza project, Rochester, N.Y. (V.Gruen); private and city government plan to rehabilitate part of the downtown; d. Center of Rochester planned to be a pedestrian core (Prog.Arch., July 1959)

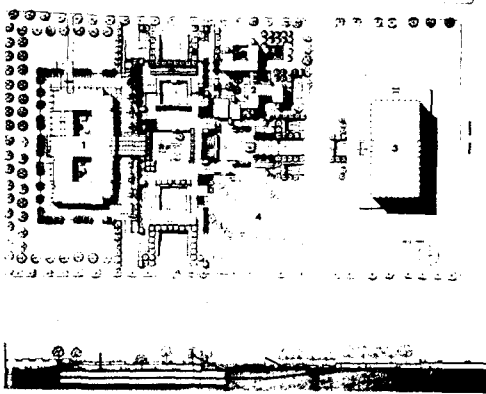


Figure 39. Buildings by different architects for a social services center unified by a two-level design with underground parking, Nassau, Long Island (M.P.Friedberg) (Arch.Rec., March 1968)

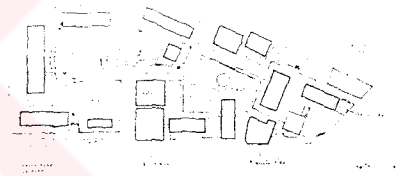
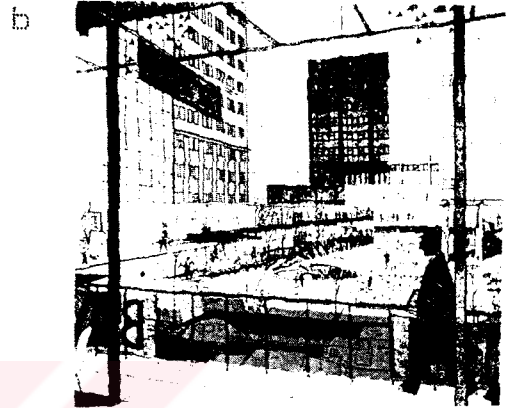
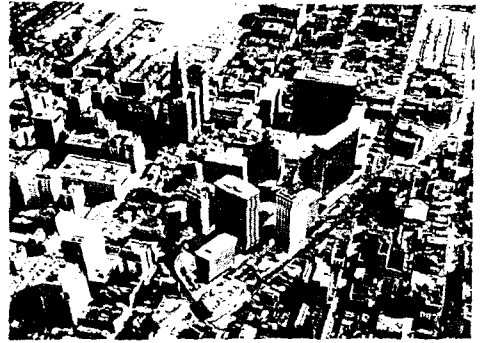


Figure 41a-b. Charles Center, Baltimore (V.Gruen) (Prog.Arch., July 1959)



Figure 42a-b. "An island in a sea of cars", Post Office Square Park, Boston, Mass. a. as designed in 1957; b. after renovation in 1980 (Land.Arch., November 1982)

d) Pedestrian shopping district with mixed-use development (Fig.38);

e) Inter-related communications system where large buildings are grouped around pedestrian squares and low raised platforms with shops, publichouses, etc., connected to form continuous upper level pedestrian system (Fig.39;161);

f) Upper level platforms with extensive garage space underneath (Fig.161) (See:4.6.1.).

All these components have been concerned with some kind of pedestrianisation and separation of the pedestrian and vehicular circulation.

Pedestrian areas have been asked to be created in the midst of the towns; separation of vehicles and pedestrians have been thought of beyond that of the sidewalk. Downtown core area has been suggested to be converted to a pedestrian district (Gruen in Prog Archit, 1959) (Fig.40;41). The example of the regional shopping streets have led to downtown mall schemes; covered pedestrian malls, or pedestrian areas have been gained by closing streets to traffic and even covering them for climatic control. Another example has been the "island within the sea of traffic" -rare, small, but important (a park, plaza, or garden) (Fig.42).

Regional shopping centers are examples of cluster formations. They are arrangements of structures for activities around landscaped pedestrian areas. Kinds of traffic involved have been separated. With its social and cultural activities as well as the commercial, such a shopping center has become the crystallisation point of a large area (Fig.37). The idea of shopping centers has been

more than that of shopping -it means a "center" for the suburban sprawl as realised in the work of V.Gruen.

Pedestrian shopping in the European cities has not only been in the new suburbs or towns, but has also been seen in the city centers, eg., Lijnbaan (Fig.27). Many examples are quite small. Coventry's pedestrian shopping district has been developed as a retail center for the city of three hundred thousand. It has covered one hundred acres. Besides this war reconstruction, the concept prefigures in the large renewal projects. Stockholm's Nedre Norrmalm has had the largest pedestrian shopping plaza in existence (with the pavement heated for snow removal). The Dutch city of Vlaardingen has had a smaller version (L.Grebler).

Compromise solutions have been adopted where the existing street patterns had to be maintained. Amsterdam and increasing number of cities have been closing streets to vehicular traffic during shopping hours. Coventry has been the only case where the whole center has been pedestrianised. Because it is compact, excessive walking is prevented. The existing central areas in cities are too large to keep traffic off completely (Grebler, 1963).

Some "impractical amenities and pleasures of urban life" have been suggested as a must for cities to survive. There have been some conceptions (proposed for New York) which Europeans have had for centuries. "Instant galleria" obtained by closing a street to motor-traffic and covering it; "planted areas"; "parklets" as small as fifteen by thirty meters; "zoolets" which scatter animals throughout the city; "social use of waterfronts" reclaimed from commercial use; "water squares"; "restoration of clusters or entire districts"; more

considerations of "the city after dark"; "eye-level details" (Zion, 1962)

Banning motor-vehicles from streets has been expected to create sudden increase in pedestrian activity especially on already established ones. The popularity of the Milan Galleria has been less due to its being roofed than because it inter-connects several major traffic points in the city. Purchasing of air-rights over public thoroughfares provides "arcades". With arcades, vehicular traffic is visually excluded, pedestrian traffic is intensified, and a sense of something happening is created (Specter, 1969).

Small meeting points establish a hierarchy of spaces within the city. Bus-stops, news-stands, etc. comprise the "minor foci of pedestrian movement". Sidewalk cafes are sheltered points. A sidewalk cafe is a pretext to be there as a "watcher" facing either toward or away from traffic and provided with a sense of protection (28) (Specter, 1969). It has been suggested that "convertible indoor-outdoor spaces" applied for parks, theaters, and recreation areas can become the "dwelling rooms of the city" (Prog Archit, 1965b, 166-187).

Urban recreation space has been thought of in relation to concentration of human activity and as centered on crossroads or where paths meet. It is a focus of human interaction and a point where a change of tempo, mood, and scale is experienced. A park which acts as a monument is not of this order. The urban locus (plaza, park, or square) is most successful when it provides a "loose framework" to accommodate variety and freedom of activity. It permits interaction of a fixed space with changing users (Quantrill, 1975).

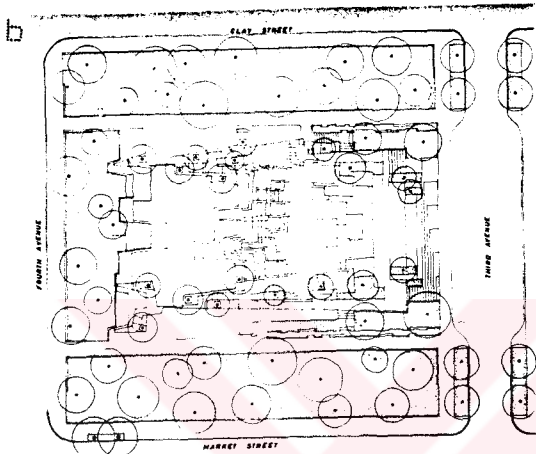
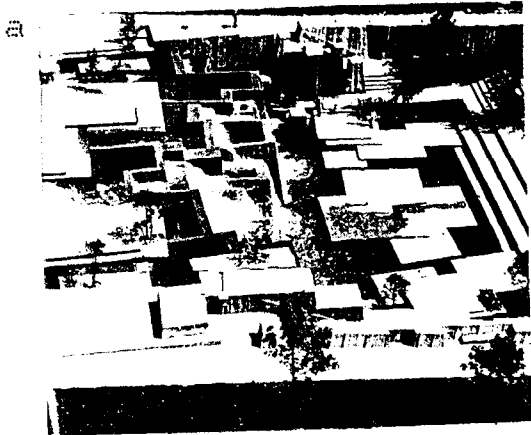


Figure 43a-b. Portland Civic Auditorium Plaza, Oregon
 Halprin Assoc.; A.D.Tzvetin) (L'Architettura, January 1971)

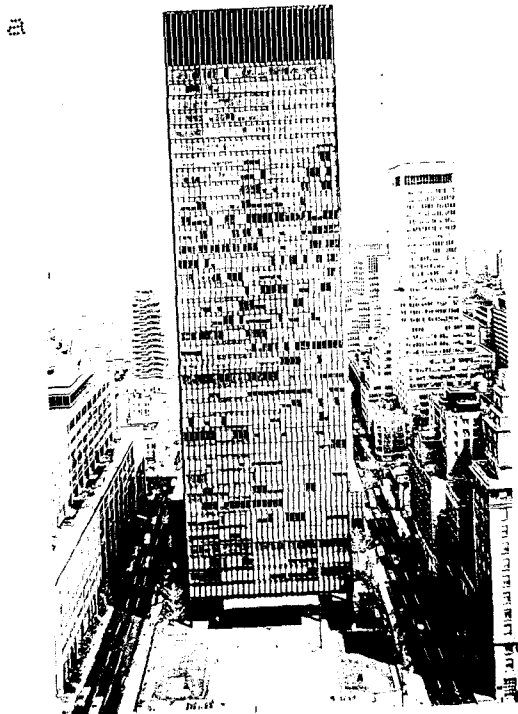


Figure 44a-b. Seagram Building and Plaza (M.Van der Rohe) a.
 (P.Blake and B.Quint, 1983); b. (C.Pelli, 1982)

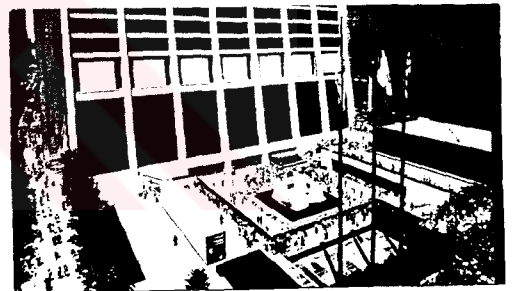


Figure 45. The Plaza (1973) of the First National Bank (1969)
 Chicago (Perkins and Will) (Arch.Rev., October 1977)

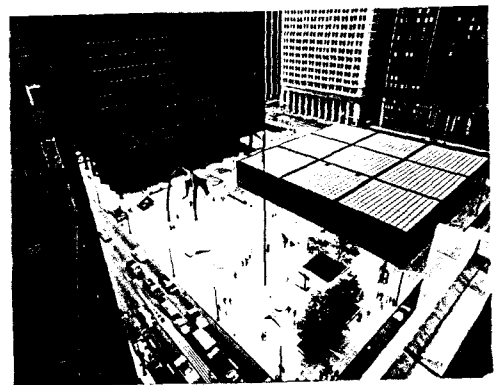


Figure 46. Federal Plaza, Chicago (M.Van der Rohe) (Arch.Rev.,
 October 1977)

The civic auditorium plaza by L.Halprin in Portland, Oregon (Fig.43), is the front court of the auditorium, yet it overshadows it. The city is cut off; the commercial skyscrapers at its boundaries are made invisible; and the noises are absorbed by the sound of the water (Architecture, 1971). The plaza in front of the Seagram Building (Fig.44) is "stark and uncompromising" (there are no edges to the pools lest the people might sit). W.H.Whyte has found it to be comparable to Piazza San Marco as one of the great urban places of the world (Johnson, 1973).

There is the unresolved conflict that building volumes look best rising from a flat plane while people need articulation of the ground. The plaza at the front of the First National Bank with its levels, steps, and fountains (Fig.45) has been a social success compared to the Federal Plaza (Mies) (Fig.46) (both in Chicago) with buildings rising from a flat plane and, though valued, not used much. The buildings in the latter are transparent at the ground level, but this transparency is no more than visual extensions of the outside (Amery, 1979).

"Pilotis", "roof-top garden", and "set-back" produce open space for public use. They have been considered as sacrifice for the sake of the public environment. They are valuable for the production of a "network of open spaces throughout the city". Yet, they have been symbolic of this potential rather than functional. Psychological comfort and pleasingness of openness, the suggestiveness of an openness or plaza in front of a building for some exciting future use, and its contribution to the appearance of the buildings are what make them so. A "semantic interpretation" of elements that are thought of as an "essential linkage between

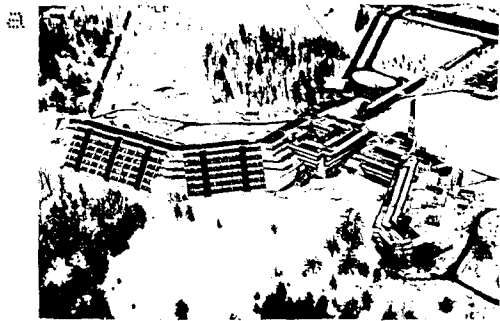
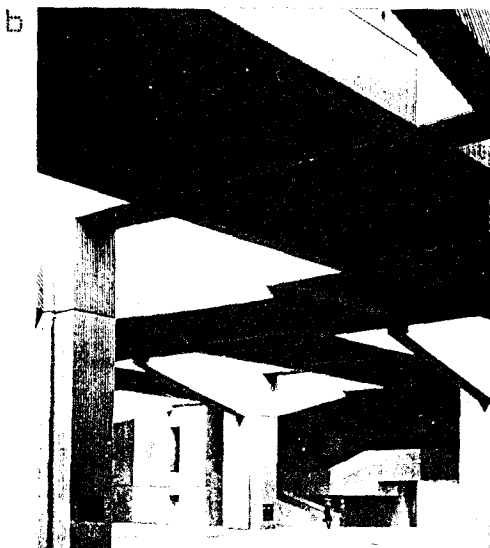


Figure 47a-b. Scarborough College, Toronto (J.Andrews)
a. General view; b. Interior street (D.Sharp, 1972)



Figure 48a-d. Place Bonaventure (1967) Montreal (Affleck et.al.). Using air-rights over existing train lines.
a. General view; b.Great Exposition Hall (D.Sharp, 1972); c. and d. Montreal Metro under the complex (Arch.Forum., January/February 1968)



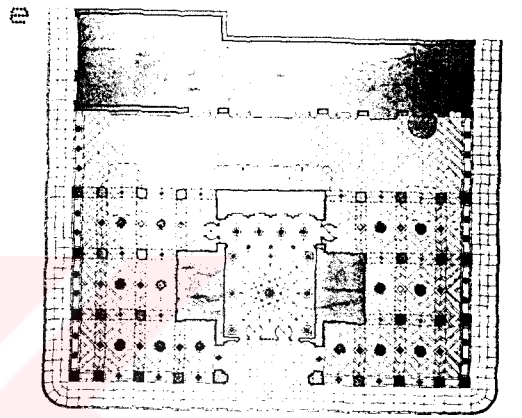
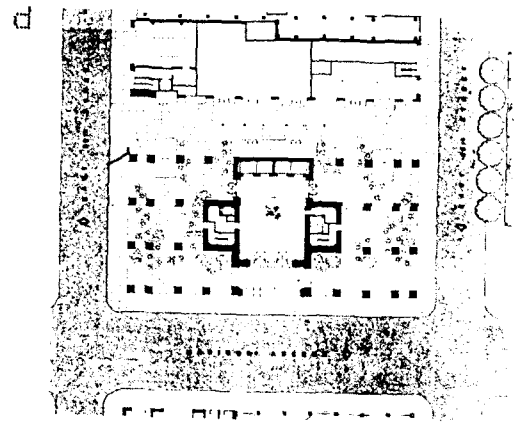
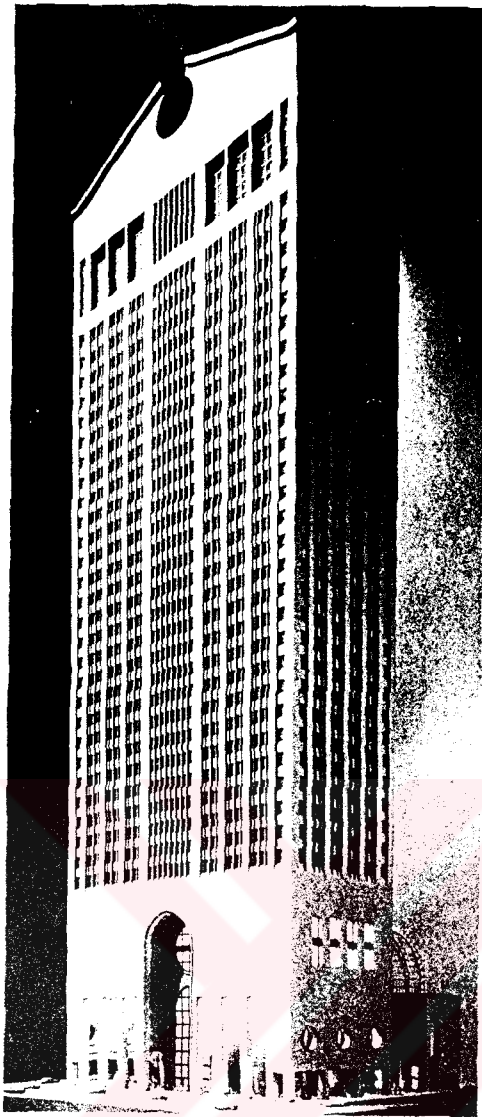
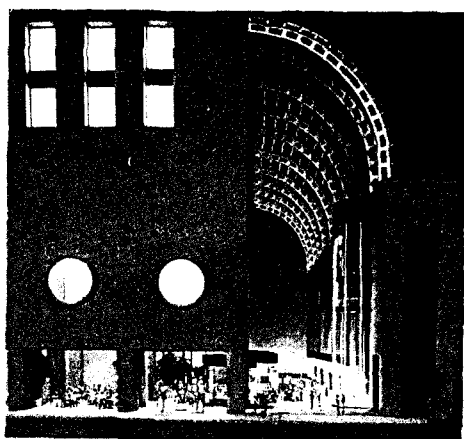


Figure 49a-b. AT&T, N.Y. (P.Johnson and J.Burgee)
(Arch.Aujd'hui, February 1980)



architecture and the city" is useful (See:4.2.3; 4.7.3.) (Ozawa, 1978b).

After the destruction of the traditional city with its streets and squares urban public spaces have reappeared in the late sixties within large building complexes. There has been an "interiorisation of urban space". Especially in Northern cities like Montreal it has been well-received (Fig.47). By means of this a "vital, lived-in urban core" has been maintained. It has transformed the core into a "unique city within the city". This transformation has started in the mid-sixties with the "large scale superblocks with office towers on a podium of underground shopping malls" where some of the blocks have been linked to each other and to a metro system by enclosed pedestrian passages (I.M.Pei, M. van der Rohe, P.L.Nervi, L.Moretti). These initial transformations have been followed by the "Place Bonaventure" (1967) (Fig.48), and the "Complexe Dejardine" (1976) (Charney, 1981).

A potential inner-city development has been the rediscovery of the "arcade" (Archit Rev, 1981; those of Hamburg being extensive) and "galleria" (Fig.132) which has been its recent reinterpretation. It is a large enclosed space in the center of the city offering individual spaces to retailers. It is not the "town mall" brought into the city center; it does not destroy the city fabric. They tend to increase the vitality of the inner city. M.Graves' Portland Skyscraper (1980) has public arcades and shops at its base. It is a kind of city within the city. It belongs to the expansion of the skyscraper typology mentioned by C.Pelli (Davey, 1986).

In some examples like the AT&T (P.Johnson) (Fig.49) focus on debates about style has directed attention away from the important

issue of the role of architecture in creating urban space. AT&T is significant in its relation to the people using the area. The building is enlarged as a plaza that penetrates into the building domain twenty meters above the sidewalk. Public spaces are created in this building. IBM Building (E.L.Barnes) across the street from AT&T has been built at about the same time. The glass-roofed arcade of the latter opens toward the "wintergarden" of the former. The IBM Building is a modernist building and has a different attitude to public space; AT&T provides for the penetration of public space while IBM brings "public parkland" indoors. The garden and the "climatic and psychic shelter" are visually accessible. The more recent Trump Tower (S.H.Connell) (Fig.5) has complemented this "public realm" with the "interior mainstreet" and a small "park in the sky". Together these buildings point to urban possibilities, though each is limited. Thus the part of the city where they are located has become experientially different than the surroundings, because it is "accessible for the public at many more levels". The facades keep to the sidewalk while interpenetration of building and public spaces; of indoors and outdoors; of commerce and monumentality enlarges the public experience. There have been similar but more singular cases that are not complemented by nearby buildings as in this area. The Crocker Center (S.O.M., San Francisco) is a glass-vaulted shopping gallery with three levels extending the whole width of the block; the "Galleria" which has become a notable event in the city (since it starts and ends at its own property line, the Galleria fails to be a public street; it is more like a lobby) (Fig.132); and the PPG Building (P.Johnson and J.Burgess, Pittsburgh) are examples (Villeco, 1985).

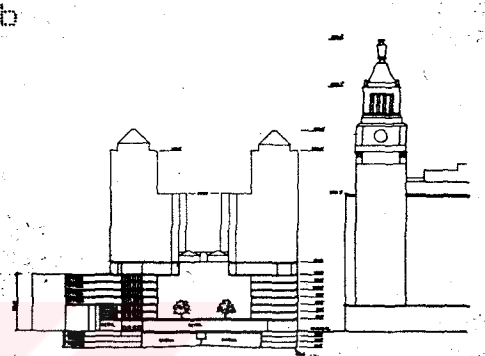


Figure 50a-b. "S.Klein Site" Union Square (1984) (Davis, Brody Assoc.)

In the seventies in New York designers have turned to "arcades" as a prototype for new "covered pedestrian spaces". This has been a change from the "open-air places" which were being underused. As it has been with the latter, the new public spaces, too, have been brought about by a zoning approach that gives extra floor to the developers, in addition to that allowed by zoning, as bonus in return for these public spaces. The amenity of the latter has been expected to affect the negative results of the taller buildings thus allowed (eg., cutting of sunlight, increase in density and congestion). At least two entrances on different streets have been made compulsory. Citicorp Center's atrium (H.Stubbins) (1976) with its numerous entrances to the streets around and the subway station links has created a successful cross-circulation. It has made a new "indoor town square" without any direct cost for the city. Many similar ones have followed (Fig.50).

"Publicness" of these spaces is a question. Especially S.O.M.'s Olympic Tower and Park Avenue Plaza (Fig.5a) which are two fully enclosed galleria spaces in mid-town Manhattan serve both as the lobbies of their buildings as well as covered pedestrian spaces. The street entrances have revolving doors set in curtain walls. Though there have been city regulations for "through block arcades" to be "open to air at entrances", controlled climate inside the chimney and tunnel effects have required the entrances to be scaled down to make openings for revolving doors. Thus there has been a change from the sense they make as "super streets" to one of being "super lobbies". The public amenities to be provided have been specified. Also the dimensions and transparency of the street walls have been controlled. Yet the "standard vocabulary of glass curtain

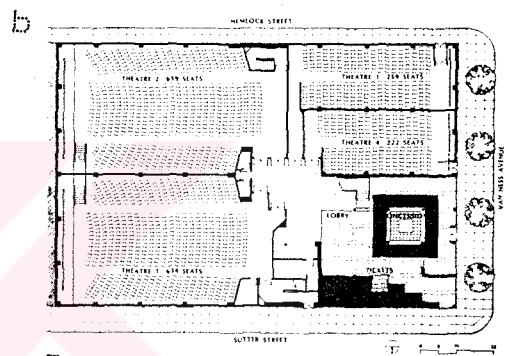


Figure 51a-b. "Galaxy Theater" (Cinema) San Francisco (Kaplan, McLaughlin, Diaz) (Arch.Rev., March 1985)

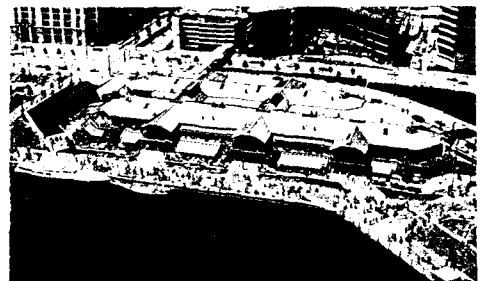


Figure 52. Baltimore Harbor Place (D.Thompson Assoc.) (Arch.Rec., April 1985)

walls and revolving doors" (S.O.M.) does not give a welcoming message to the public (Sanders, 1985).

"Cinema" (Kaplan, McLaughlin, and Diaz) (Fig.51) at a corner in San Francisco at a corner has its foyer not as corner of the building, but almost as a public corner of the street crossing (Archit Rev, 1985). The "State Telephone Center" in Trieste has been designed as a wide public street leading into an old building creating an "interior urban landscape" (Celli and Tognon) (Domus, 1985).

"Intensity of shopping" and "promenade" in the inner city are to stay. So are the shopping activity under the arcades of the old buildings (with the conversion of former wholesale markets), specialist shops, supermarkets, hypermarket, and the shopping center. Due to their blank walls supermarkets in the city are suited to "backland sites" with crowds being attracted anyhow. Carparking and service access require a new type of block and buildings for it. Since shopping can be pleasure, it is associated with leisure activities (Davey, 1986).

"Promenades" are significant contributions to the public spaces of the city. They are open to everyone. The Harbor Place at the end of the pedestrian Fulton Street (Fig.52) has balanced retail and passive recreation with promenades along which there are on one side the glittering shopping and cafes and on the other side the harbor with historic ships, aquarium, etc. Fulton Street itself has been failing partly in the sense of "publicness" due to the density of retail use (Sanders, 1985).



Figure 53. Interior courts, Hillside Houses, N.Y. (C.Stein and H.Wright) (Arch.Forum, September 1956)

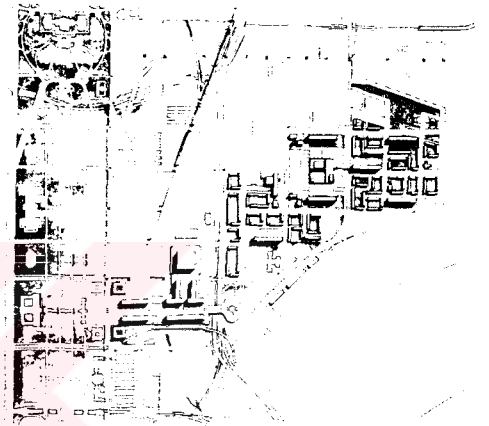


Figure 54. Revival of row-house-outdoor room planning, Southwest Washington; "treating urban outdoors as rooms, not as limitless earth" (I.M.Pei and H.Weese) (Arch.Forum, September 1956)

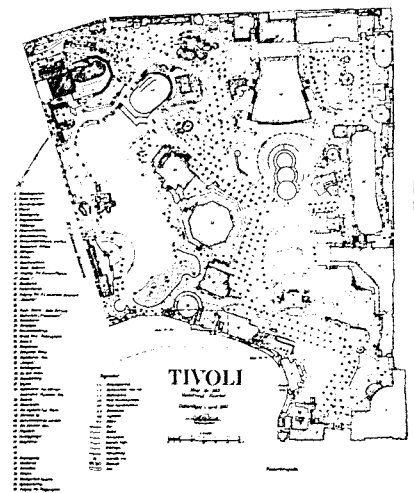


Figure 55. Tivoli Gardens, Copenhagen (G.Clay, March 1961)

4.1.2. Common Out-Door Space

Conscious creation of "outdoor rooms" or courts between buildings have gained attention (Fig.53-54). The consideration behind this has been synchronous with the results of significance obtained from application of social psychology to architecture regarding the influence of layout in determining people's social life and in reflecting their relation to the community (Martin, 1955) (See:4.8.1.).

The exterior spaces are to be as thoroughly programmed as the interior spaces. Thus the spaces of the city will have dignity. We will be able to create, not only talk about, the "genius of place" (Bloom, 1962).

Urban open space is essentially different from the suburbs. It is expected to "perform more than one function, serve more than one group of people, and deliver more than one set of space cues". The most stimulating and useful spaces are those where many things happen simultaneously, sequentially, and through day and night, eg., Tivoli Garden, Copenhagen (Fig.55); Grand Central Station, New York, (Fig.74). For the "pull" to attract people, not only the existence and arrangement of the attracting elements or land-use functions ("magnets"), but the proper arrangement of the space itself is required. Narrow spaces are more effective than square spaces in affecting their "pull", just like narrow spaces being more enjoyable than broad spaces. What is on the other side can be seen across. Also narrow space offers a variety of choices of things, activities, and other people. It also has a longer periphery or "frontage" for the same area of space. Smaller spaces ("alcove spaces") off the main

larger space ("major space") are quite different in their attraction and furniture. They may have single purpose since there is already variety of purpose in the larger "major space". They support the main space by attracting different people at different hours and contribute to the "mix" needed by the large space (Clay, 1961).

A "public living room" is a hole in the fabric of the city. Its relation to the city's generators of activity is more important than its size and shape for its success (Specter, 1969).

Open space results due to many factors. In order for it to be meaningful to the inhabitants of the city, each open space has to be evaluated (L.Halprin and Assoc.in Berkeley, 1968). Careful creation of open space can transform the livability and imageability of the central city (Clay, 1961).

After the Second World War the New Towns have failed in the expression of a "full civic life". There has been dispersion of the built fabric and interruption of continuities. Due to this, analytic studies have been done for urban furniture in order to make up for the failure by creating an emotive psychological relationship between man and environment. This has been almost the opposite in Paris where the bounds have been precisely set; there are very high long structures enclosing very large urban spaces. They play a role similar to the "cardo decumanus" or the squares of Philadelphia which act as frameworks for the city's future (See:4.7.3.) (Giurgola, 1962). In the States, there has been an attempt at reversing the indifference to the civic potential of urban open space. Projects by P.Friedberg (Fig.56,57,59,60,65) have been in this direction. The Dag Hammarskjold Park in New York (Fig.56) is a multi-level urban space with a great variety of public facilities used in its re-design to

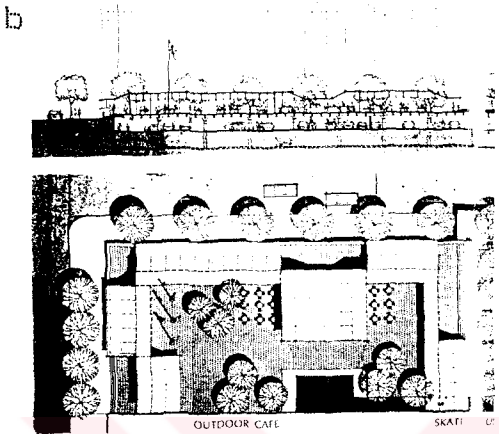


Figure 56a-b. Dag Hammarskjöld Park. a. Existing; b. Proposed project (M.P.Friedberg) (Arch.Rec., March 1968)

Figure 58a-b. Pruitt-Igoe Housing scheme (Arch.Rec., March 1968)

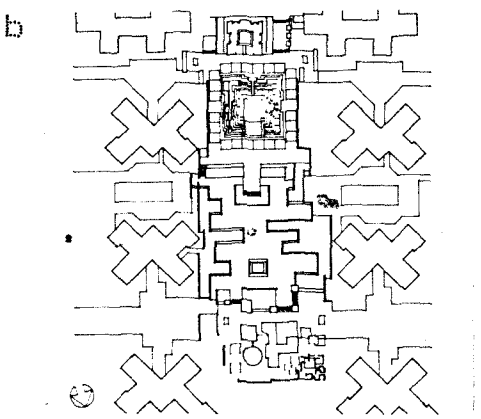


Figure 57a-b. Riis Plaza (J.Riis Houses) M.P.Friedberg (Arch., December 1985)

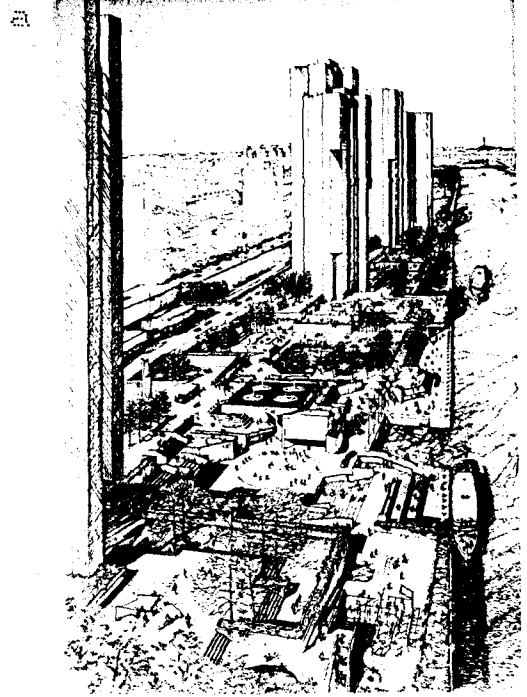


Figure 59a-b. a. Harlem River Bronx State Park to be a link in the proposed waterfront parks along the river (M.P.Friedberg); b. The abandoned and derelict industrial site for the project (Arch.Rec., March 1972)

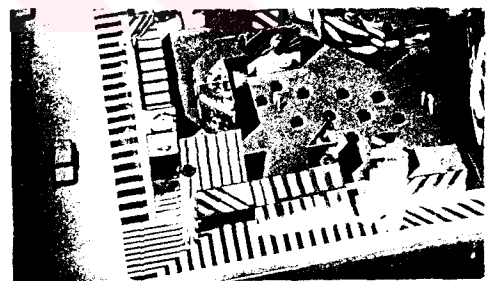


Figure 60. An urban park for video watchers (M.P.Friedberg) (Arch.Rec., March 1972) Figure 61. Economist Building Plaza, London (A. and P. Smithson)

attract more people from a broad cross-section of the population and to maintain use during all hours and seasons. The ideas for financing the designs have been as important as the designs. The open space planning for the Jacob Riis Houses (Fig.57) and the proposal for saving the Pruitt-Igoe (Fig.58) have been attempts at transforming "wastelands" into recreation spaces (1) (Schmertz, 1968).

Because of the increased densities of population, city parks are not merely amenities anymore, but necessities. They must be available and near at hand. A "network of parks" throughout the cities should provide the needed "proximity" and "profusion". Enforced minimum size standards for parks is unrealistic. There can be "mid-town parks" as small as fifteen by thirty meters (Fig.69). This will be a small "outdoor room" where the walls are "vertical lawns" with neighboring buildings covered with vine (Zion, 1963). Zion's proposal has been closer to the need than the Central Park (Eckbo, 1964).

There has been a new conception of urban public parks to enhance life in the city. The idea of bringing the country into the city has still been prevailing. However, the central city areas are limited for this. A potential direction has been seen in creating "public park setting" for urban recreation activities instead of a park. Commercial facilities are to be incorporated; public facilities and private facilities are to be used in combination. Public gardens and recreation facilities for intensive use are to be joined with shopping and other private activities in "closed-off streets" and large "roof-top" areas (Perloff, 1966).

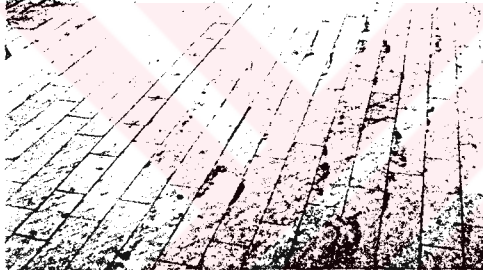
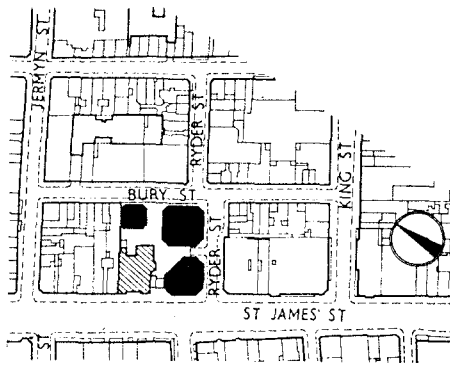


Figure 61. Economist Building Plaza, London
(A. and P. Smithson)



Figure 62a-b. Alley space (ref: Fig.31;147;148) (W.Voelker,
November/December 1982)

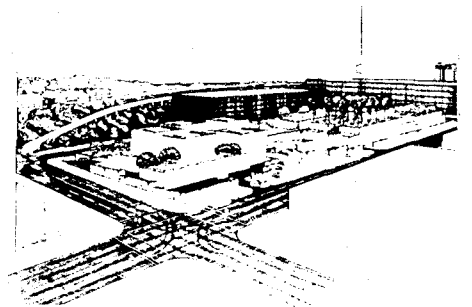


Figure 63. Low roof levels organised into sequences of
landscaped terraces and public promenades (Jacksonville
Police and Courts facility) (W.Morgan) (Arch.Rec.,
September 1972)

There is no need for the fake countryside inside the city. There are the cars and the leisure time to go to the countryside. Urbanity is, rather than density, a visual contrast with the countryside. Grass and trees are to be driven out of the public and central areas. Lots of walls are to be build instead. "Genius loci" will be dominated by "genius hominicus". "Absence of bric-a-brac" in the architecture of the center city, like the Smithsons' Economy Building in London, is refreshing. It is fully urban; its accessibility to the public, though privately owned, makes its bare simplicity effective (Fig.61) (Youngman, 1965).

There is a need to redefine the concepts of urban open space and to find out the potentialities of existing urban forms for open space functions. This is needed for urban development without "major surgery to the urban fabric" in the face of the decreasing supply of available land (Thomsen, 1970).

The backs of all lots can be converted into community space. The alleys with their depth have great potentiality. The residents can control the block interiors in the form of block association (2) (Clay, 1977) (Fig.62) (See:3.1.1.). Low roof levels can be organised into sequences of landscaped terraces and public promenades. In the renewal of the Jacksonville downtown core, an alternative to the disorganised and unreachable roofscapes of most public buildings has been created with intimate outdoor spaces designed for public use for strolling, sitting, and eating (Fig.63) (Archit Rec, 1972).

Open space has significance not by its quantity, but by its arrangement in relation to urban development (Thomsen, 1970). Open space is becoming more directly integrated with its surroundings. It

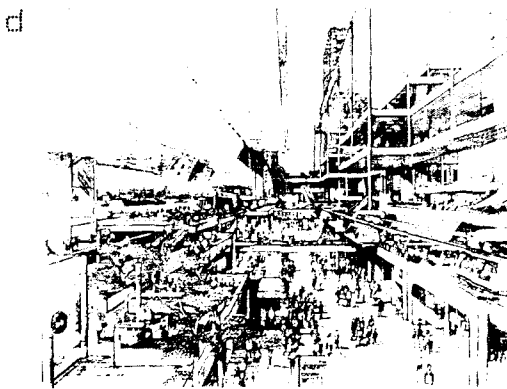
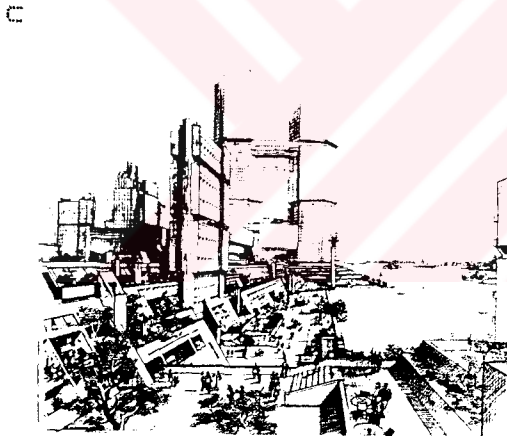
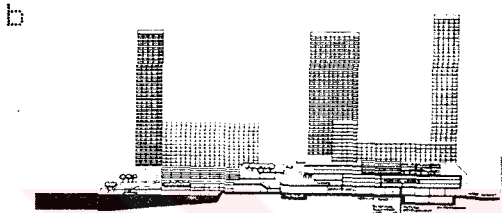


Figure 64a-d. Battery Park City, N.Y. (Arch.Rec., June 1969)

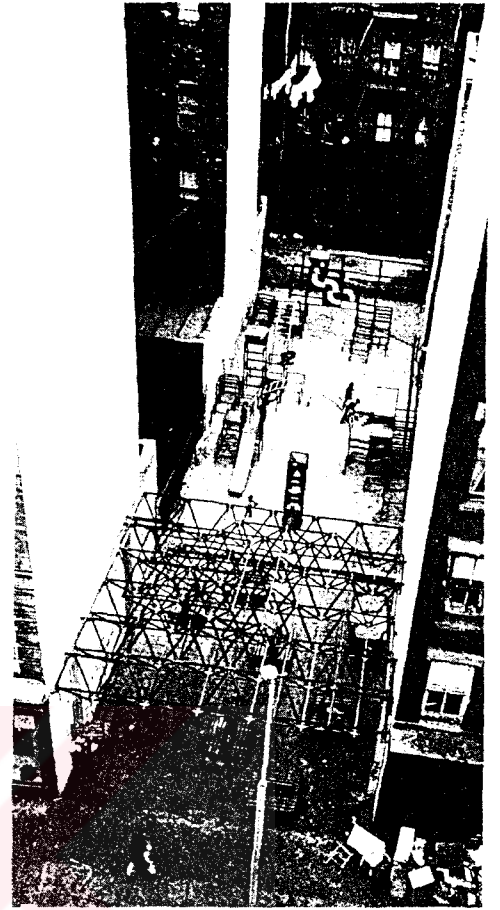


Figure 65. Vest-pocket park (M.P.Friedberg) (AIAJ., December 1970)

**T.C. YÜKSEKÖĞRETİM KURULU
DOKÜMANTASYON MERKEZİ**

is becoming more a part of the total urban fabric integrated with patterns of urban movement and activity areas (See:4.5.2.; 4.6.2.) (ie., the proposed Hudson River Edge Development with its continuous pedestrian esplanade connecting the Riverside Park to the Battery Park which is a "waterfront park" along the entire length of the island) (Fig.64) (Schmertz, 1972).

Urban environment has leftover spaces for play, like backyards, empty lots, and dumping places, no matter how crowded a city is. Alleys and vacant areas can be turned into a playground (R.Dattner) (Fig.65) (Osman, 1970). "Urban circus space" which is the arena where the youth can be active is needed (A.Smithson, 1975).

"Preservation, acquisition, and creation of open space" must be within a broad framework. Parks and recreation space of the inner-city is used heavily by the urban poor. The same population must have access to outlying parks by the provision of public transport. Large areas of open space near urban centers must be acquired and made accessible by improved mass transit which is inseparable from such acquisition and preservation. Spaces with difficulty of access, too, must be conserved for adventure purposes. Sites with outstanding scenic, historic, and natural resources are also to be preserved as open space. The value of "linear open space or linkages" has been newly realised. Existing inner-city open spaces can be linked by means of closed streets or pedestrian paths forming a much needed "network of open space" (See:4.6.2.; 4.5.1.). Underdeveloped and "uncommitted" land are to be incorporated into these networks (See:2.3.2.) (Schmertz, 1972).



Figure 66. "Westpark" built for the 1983 International Garden Exhibition as part of the Munich open space system (1976) (R.Stiles, June 1984)

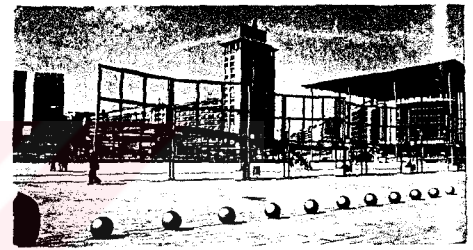


Figure 67. Sants Plaza, Barcelona (Pinon, Viaplana, Miralles) (Arch.Rev., June 1984)

In cities of USSR extensive open spaces with "water-greenery systems" have been created (eg., Moscow, Erivan). "Water-greenery system" has been used as a "generative and structural influence on the city" (See:4.6.2). The planners who have created these systems in cities have followed A.Burov's principle of building not leisure resorts for recovery from the city's undesirable effects, but cities themselves such that there is no need for such recovery (3) (E.Koralevsky). The capitol of Minsk has an unbroken system of city and district parks, gardens, boulevards, squares, and green embankment areas throughout the whole fabric of the city. There are recreational reservoirs and artificial beaches (Archit Des, 1987).

In Munich there is an "open space network" which is being extended (Fig.66). It has an "hierarchy of open space types". The early sixties' "open space plan" for this city has set the future pattern. It is a "linked network of open spaces", green wedges, pedestrian routes, cycle-ways, avenue planting, extensive city center pedestrian zone, ring and radial belts. The city center pedestrian zone program has given rise to twenty hectares of useable open space in the densest part of the city. Grants given for improving the private rear courtyards of apartment blocks and making them accessible to residents have made possible acquisition of open space for public use twelve times cheaper (Stiles, 1984). In this sense, "Alleys", too, are a key element in urban design; they can be given a "productive role in the life of a city" (Voelker, 1982) (See:4.6.2.; 4.5.2.; 3.1.1.)

In Barcelona a "web of hard public places" (4) (Fig. 67) and some parks ("soft landscaping") have been created.

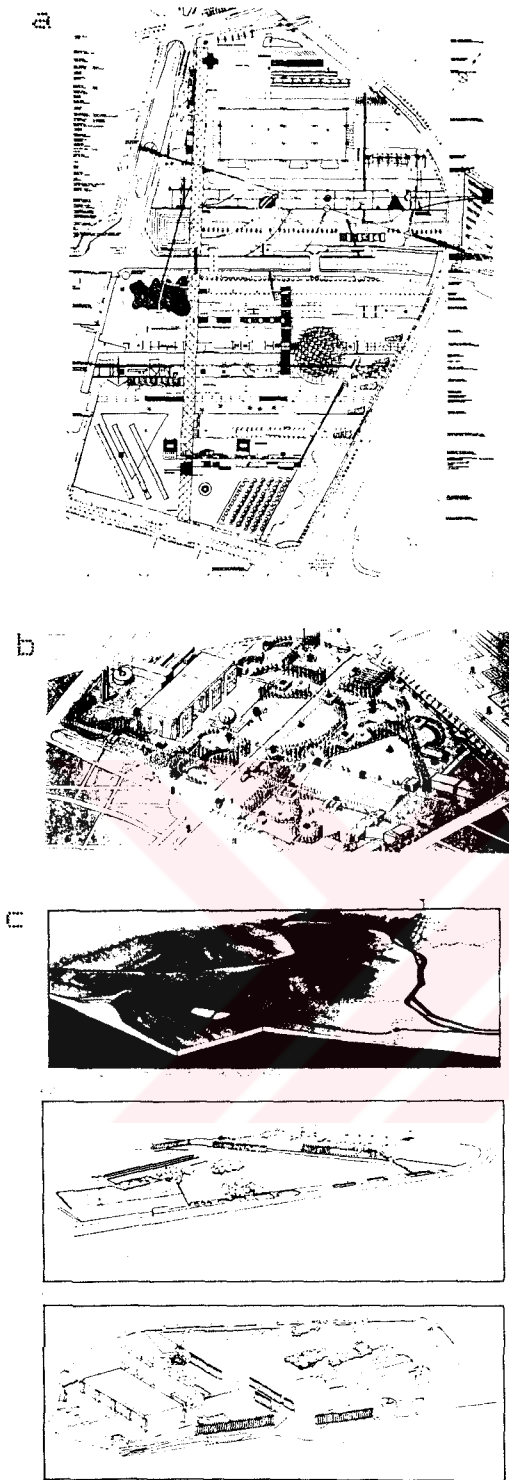


Figure 68a-c. Parc de la Villette Competition site plans.
 a. R. Koolhaas; b. B. Tschumi (Casabella, June 1983);
 c. B. Lassus (Werk, June 1983)

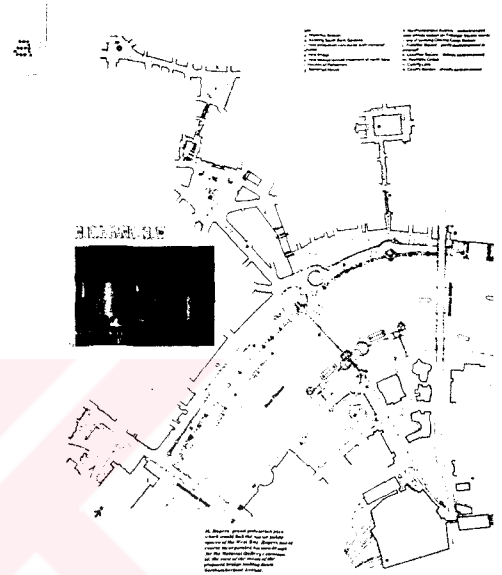
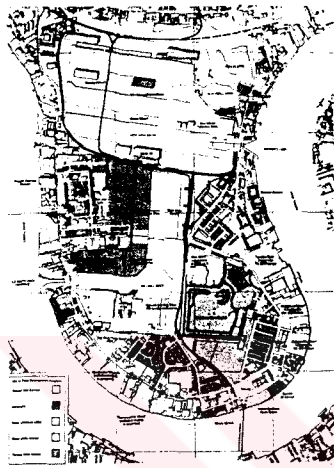


Figure 69a-c. Paley Park, Manhattan, N.Y., 1967 (Zion and Breen) (Arch., December 1985)

A web of both interwoven to create a "rich choice of routes and mix of many kinds of activities" is ideal in a city (Buchanan, 1984b).

The greatest opportunities for "greening the city" can be found in the inner city. To use these opportunities and to create new green spaces are an imaginative work (Town Plann Rev, 1981). Contemporary parks cannot be separated from the city as an isolated experience. They are to be integrated within the urban fabric. They are the stage that provides for "social contacts and bonding" which is integral to urban experience. Urban life is the issue. It should have enough flexibility to address the variety of people who live near and will come to the park. Contemporary park is not a retreat from the reality of life, but a celebration of the urbanity. In the urban pluralistic society broadest range of experiences are required. Among the "Parc de la Villette" competition proposals there have been few with new relationships to the city (Fig.68). B.Tschumi, and R.Koolhaas have been defining a "new type of park". Both have dissolved and ordered the elements of the terrain according to a functionalist grid. R.Koolhaas has defined new artificial landscape possibilities for the future. B.Lassus has introduced a new original image of nature (See:4.2.5.) (Casabella, 1983).

"Small park" concept, if repeated frequently, can be a very important urban amenity. This frequency is required for it to be readily available and to contribute effectively in city life. "Paley Park" in Manhattan (Zion and Breen, 1967) (Fig.69) has had its major features proposed in the "New Parks for New York" Exhibition in 1963. Size is small (there cannot be a minimum feasible size for parks); it is for adults to rest; not benches but light portable chairs are to be used; it is a room with walls, floors, and ceiling; walls are



b



c



d

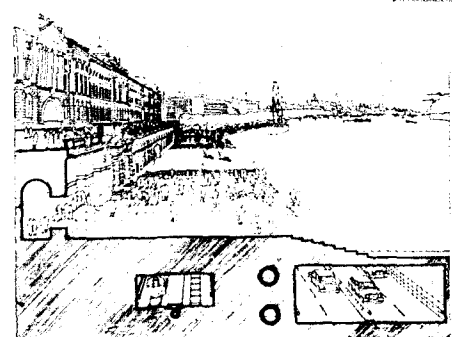


Figure 70a-b. a. Plan for the central part of the London Docks (London, 1984); b. Docks area crossing the urban center (London, 1984) (see also Figure 70c, June 1984)

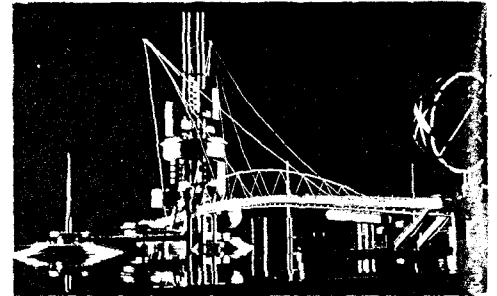
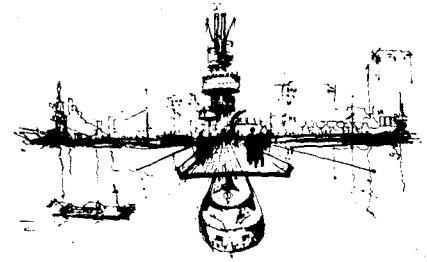


Figure 71a-f. Grand pedestrianisation linking the major public spaces of the West End, North Bank, London (R.Rogers) a. plan; b. and c. Trafalgar Square pedestrianisation (before and after); d. Thames North Bank riverfront (Westminster); e. and f. Hungerford Bridge (Arch.Rev., June 1987)



Figure 72. "Weserbank", Bremerhaven, 1979 (AG Horizont, Hamburg) Sketch (Werk, June 1983)

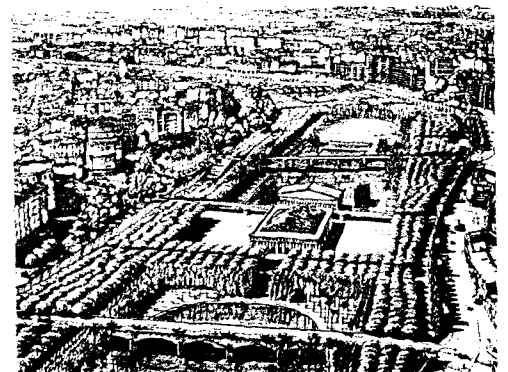


Figure 73. The bed of Turia landscaped (Taller de Arquitectura) (J.Glacey, June 1984)

neighboring buildings covered with vines; floor should be for more than walking on an interesting texture; ceiling is a canopy of leaves due to close planting of trees; kiosks for vending machines; water is used for the cascading sound to dampen the sound of motor traffic (S.Abercrombie, 1985) (See:4.6.2.).

For confronting the problem of "voids" in the city, "waterfront developments" have been one of the practices. London docks are an example ("Docklands Museum" as part of this development) (Fig.70); another is the North Bank (Thames) Waterfront by R.Rogers as a response to water (Fig. 71) (Archit Rev, 1987). A plan has been made for the aesthetic direction and control for Thames, because it has lost visual and symbolic coherence. The skyline, the river, edge, and massing of elements have been considered in the attempt to make an imaginative landscape (Rendel, 1984) (See:4.3.1.).

Use of Weser Riverbank area in Bremerhaven ("Weser Park Project", 1979) (Fig.72) for creating a recreation area (Werk, 1983), and reclamation of the disused docks, derelict oil storage sites, and a refuse area for "garden show" are other examples (Stiles, 1984).

In Valencia, bed of the Turia which is a two hundred meter by eight kilometers scar left with the changing of the riverbed to prevent floods to the city and which thus divides the city has been landscaped by Taller de Arquitectura. The proposal is a chain of gardens following the rhythms of the bridges and grid of the city to relate to the existing fabric. There are esplanades, groves, lakes, forums, and amphitheaters (Fig.73) (Glacey, 1984).

4.1.3. The Rediscovery of the Street

Until the end of sixties the only criterion to change the "roadbed" has been the volume of the motor-traffic. The motor-vehicle has had the priority; it has determined the design, use, and character of the streets. The street policy has been "street widening" and "sidewalk narrowing" (Robertson, 1973).

In E.Bacon's "Center City Plan" for Philadelphia pedestrian movement in the core is separated from the motor-traffic by upper and lower level concourses. Motor-cars are excluded from the main commercial street (See:4.6.1.; 4.6.2.) The street is to be the "matrix of a new design for living". The "histrionic" aspect of the street has great potential; it is a living theater, a work of art (Miller, 1970). Its aspects need to be analysed for the uses for it today. New forms for its old functions are to be found today in order to renew its role as a "school for the people of the city" (Osman, 1970). A comprehensive study needs to be done to transcend its limited role and transform it to a humane environment. As a "connecting and communicating element" it can add to the city's variety of new open spaces. It can become an "urban space" and a "public place" (Thomsen, 1970).

Streets can change only when the whole psyche of the community and the concept of the city change. In US city designs have been conceived in terms of "blocks" rather than "streets". This has been one of the signs of "turning inward" in the American cities. For viable streets with diversity and public contact whole planning must change (Miller, 1970).

Late sixties and beginnings of seventies have brought forth the "rediscovery of the streets". The motor-car does not work well in the high density core areas. Pedestrianisation has been revived in many forms and scales (from "vest-pocket parks", eg., Paley Park in Manhattan Fig.69 }, to "street-closing, eg., I.M.Pei's Bedford Stuyvesant" Fig.173, "malls" like Munich's Fig.176, and traffic-free zones like Eisen's). "Pedestrianisation" (removal of certain kinds of motor-traffic from certain areas) has been the strongest force on its own for redesigning cities. The street is returned to the people. There has been a demand to design these new precincts. W.Holzbauer has been designing a permanent pedestrian street system for the center of Vienna (See:4.6.2.). Pedestrians have been reclaiming parts of the center city. This has been an important trend in the city building (See:4.7.1.). Architects have designed, especially in Europe, urban districts with pedestrian areas; only by seventies, they have been asked to work on the major movement systems of cities which also are major public spaces (See:4.6.1.) (Robertson, 1973).

There have been studies from late sixties on the design potentialities of the street. One of them is "New York, New York", a monograph which is a conceptual study of "street scale open space" by L.Halprin (Thomsen, 1970). Dealing with the street, which affects great many people, has not been pervasive enough, but it has increased. Architects have been returning to their role as city-builders. J.Passoneau in Chicago; S.O.M. in Baltimore and Washington; L.Halprin in Minneapolis and Market Street in San Francisco; I.M.Pei in Bedford-Stuyvesant in Brooklyn; Munich competition winners; Van Ginkels in New York (Fig.172) are all top designers who have been working on the design of streets. Together with the "new building complexes seen as extensions of street

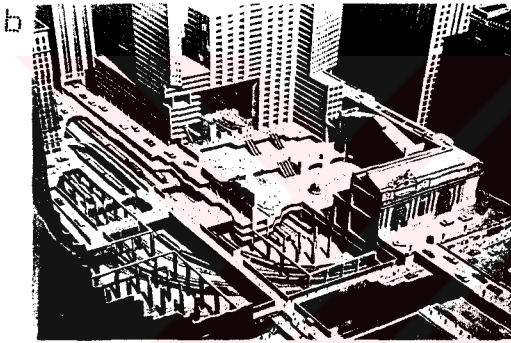
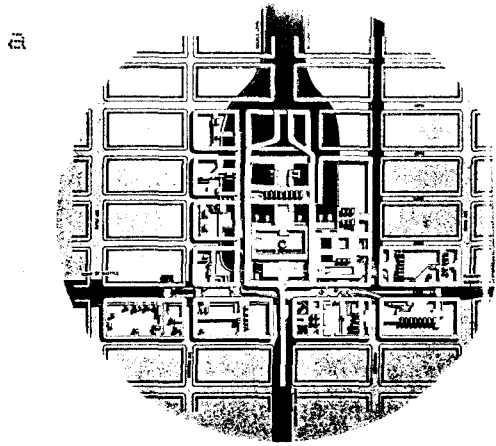


Figure 74a-b. Grand Central, N.Y., underground walkways, buildings, rail and subway lines and terminal building with multi-level network and grand concourse (Arch.Forum, January/February 1968)

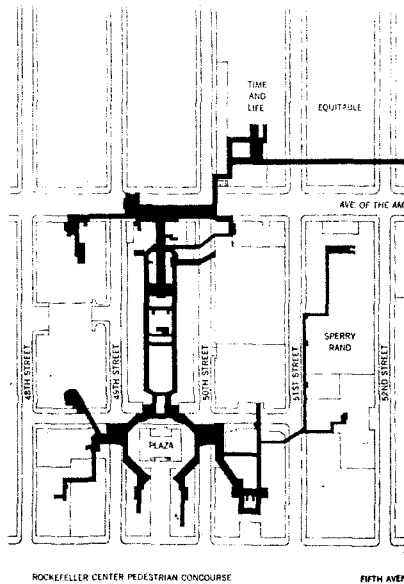
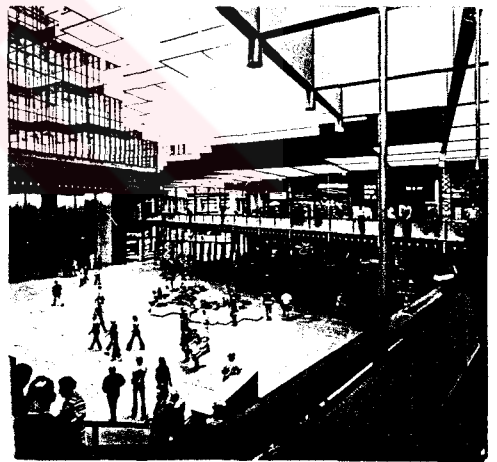
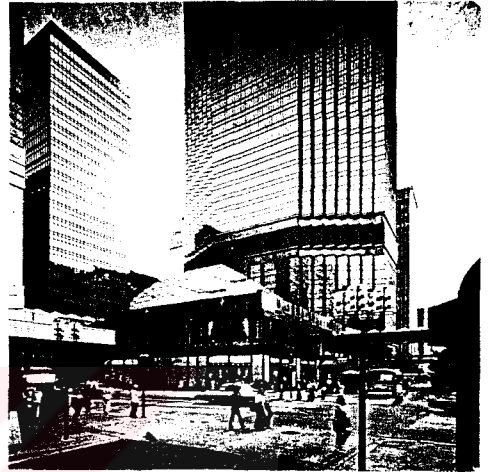


Figure 75. Rockefeller Center pedestrian concourse utilising the principles of the Grand Central concourse (Arch.Forum, January/February 1968)

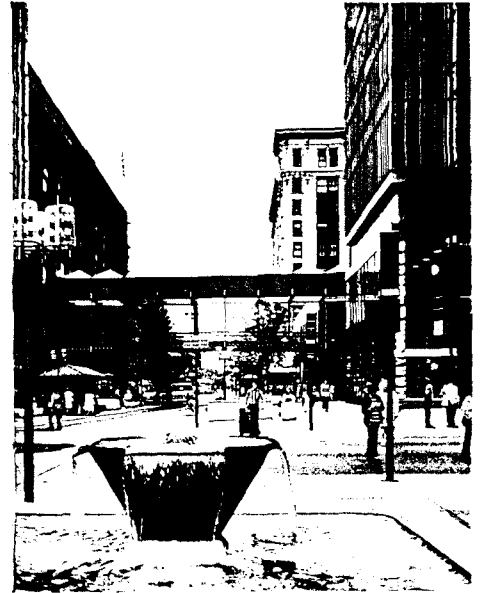
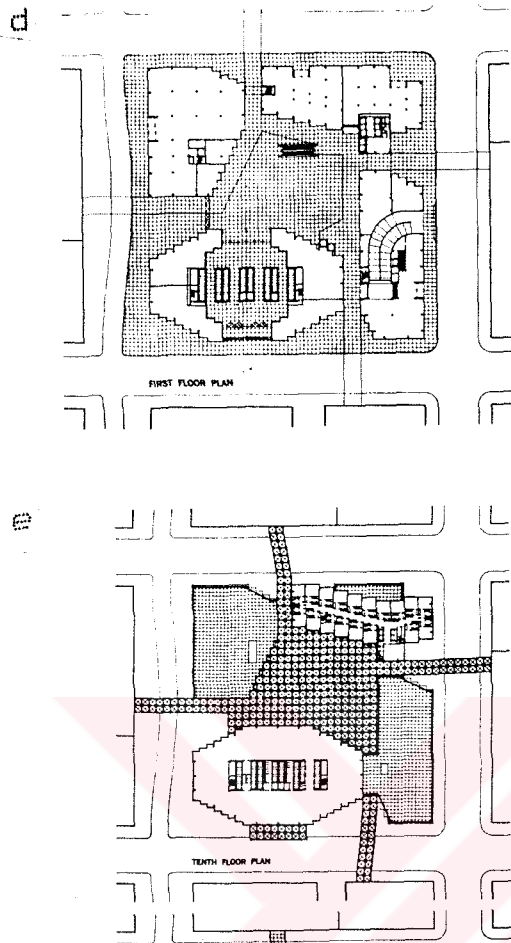


Figure 76a-g. IDS Center, Minneapolis (P.Johnson) ("The Crystal Court") a. General view; b. and c. Views from the court; d. and e. Plans; f. Entrance from the street and skyway; g. Skyway spanning between buildings over the Nicollet Mall (Arch.Forum, November 1973) (ref: Fig.171)



Figure 77. Nicollet Mall, Minneapolis (L.Halprin) (Arch.Forum, November 1973)

systems" (Grand Central Terminal, Fig.74, and Rockefeller Center, Fig.75, as early examples; recently the IDS in Minneapolis, Fig.76 and Place Ville Marie) there has been a rediscovery of the street and its dynamics (Robertson, 1973).

The fashioning of systems of public spaces is the other side of architecture. Until late sixties architects have not been given these to design. L.I.Kahn has spoken of the "street as a room" and made his favorite "space-as-solid" study. P.Johnson's IDS Building in Minneapolis is a return to "street thinking" in making a skyscraper become part of the street. Here complex of uses reinforces the street life and extends part of a new pedestrian transit-way (the Nicolette Avenue by L.Halprin) (Fig.77) (Robertson, 1973).

In the work done with the streets of New York, differences between the areas of public and private architecture have been recognised; "grade", "concourse", and "mezzanine" have been considered areas of public concern, so as deserving more control. The work has comprised five categories. That on "street frontages" has emphasised the retaining of the building lines along the street; street is to be strengthened as a public promenade, sidewalk entertainment and retailing will be reinforced, and the integrity of the street will be maintained with the wall of buildings making a row. Work on "buildings as extensions of the street" (like the example of the Grand Central Station and the Rockefeller Center, and the IDS by P.Johnson) has included legislation for encouraging covered pedestrian space, like the "through-block arcade" and "connected covered rooms" which are "protected year-round public space" next to the street which has been defined as the outside room. An entirely new secondary movement system is to be created in

combination with a series of through-block and vest-pocket parks (See:4.6.2.). "Street for pedestrian" is a variety of temporary street-closing. Some have been permanently closed as in Bedford-Stuyvesant, Nassau Street and Fulton Street in Brooklyn downtown. In connection with it there have been design proposals for new street furniture, lighting, and graphics. "Special purpose streets" are such as the expressway in the city, and pedestrian transit-way. "Streets as systems" need studying of the complex system of these multi-purpose spaces in the light of different clients, uses, and design possibilities. An entirely new city system can be affected by changing the width of the sidewalk and roadbed, limiting certain traffic to certain streets, and planting trees. Through-traffic is to be drawn to the urban periphery where the lowest densities are. At the city core sidewalks are widened, trees planted, volume of traffic is decreased with only buses, maxi-cabs, and delivery/emergency vehicles on narrow roadbeds (Robertson, 1973). Some streets have been closed to traffic at lunch hours and at other particular times as in New York. This time-scheduling has required movable rather than fixed installations for "flexibility and adaptability to multiple use" (Schmertz, 1972).

By way of a "redomestication" of the public domain, the majority of domestic roads can be brought to more rustic standards (A.Smithson, 1975). U.Franzen has proposed an alternative use for the streets, which make up thirty percent of the land the city occupies, as open space and relief from the pressure of overcrowding. Work related with the closing of streets and street furniture has not been comprehensive. He has proposed the gathering of incoming goods and people in less dense areas and their transfer to the dense

area by means of tube tunnels carrying goods on conveyor belts and people in small scale electric cars (proposed for Manhattan). This will result with a reduction of traffic, elimination of truck traffic and reduction of the required roadbed. Then much of the streets can be turned into parklike pedestrian use. This is a plan suitable for rectilinear cities (Archit Rec, 1975).

Where motor-traffic cannot be reduced certain measures can be taken. Sidewalk projections (eg., trees, low walls, hedges); alternative play spaces; trees for protecting from traffic and street lights; definition of parking spaces; encouraging inhabitants' interest in the frontyards and the sidewalks are things that can be done (Appleyard and Lintell, 1972). A three-foot high wall along the street has the benefits of keeping the traffic moving, pedestrian safety, integration of sidewalk elements, and lighting (Chestnut Street) (Wurman, 1971).

With air-rights given above sidewalks (especially those with western and southern exposures) the city can be arcaded (R.S.Wurman, 1971) (5).

The "multiple constituents of the street" (ie., pavements, lights, and greenery) are to be used as organisational elements to "energise the total cityscape" (Miller, 1970).

4.1.4. The Multiple Constituents of Public Space and Public Service Equipment

The pavement, or floorscape, can instruct as to how a space is to be used. Its design can help to give a sense of human scale. The street furniture are to be efficient, appropriate, and good-

looking. Services that delight by their presence should be subsidized by the city. Graphics with proper scale and suitability are needed. There is the general need to reintroduce to city life details that bring pleasure to the pedestrian (Zion, 1963). Street furniture being tangible addresses the visual and tactile senses. Repetition of a single element has been recommended for good results. To maintain the desirable sense of liveliness, the space can be "populated" with varieties of repeated elements. Lighting fixtures should be considered for both day and nighttime appearance. Since people will sit on anything, the potential elements can be dimensioned with this in mind (Specter, 1969).

A "design vocabulary for the city street" includes a "coordinated system of street equipment", that is, lighting, graphics, traffic controls, etc. (Thomsen, 1970). The street furniture is to be subordinated to the character of the space it is to be used in. This principle has been brought forth by C.Sitte (Whittick, 1970).

Information systems for public spaces must be informative and aesthetic. A complete integration in the architectural environment should be aimed for (See:4.4.1.) (Muller-Yoshikawa, 1975).

Abstract forms with the "environmental art values of a symmetry, playfulness, casualness, immediacy, and unexpectedness" have replaced human figures in fountain design. Also designers also have been reminded of conceiving and designing for water as a year-round affair (See:4.2.5.) (Fitchen, 1970)

Lighting is for people as well as for traffic. Brightness control, variation in whiteness, and color rendition offer great freedom in design (McGowan, 1970).

One of the directions taken by design has been to take the wide spaces between buildings and making them seem lived-in and filled-up. With this the "furnishing of urban spaces" has become a particular theme (Bokov, 1987). "Urban installations" with the "conceptual furnishing elements" are to be worked out for defining the "urban effect" to be got (eg., a bench is not an object to rest on, but a place from which to look). Urban installations are sought to load places to define their "urban effect". One of the themes in recent design has been the "artificial route" of the City Park in Bologna (1983). It is an example to this principle (La Pietra, 1985).

4.1.5. The Cityscape at Night

Architects play a role in the cityscape at night as in daytime. There are possibilities for a completely integrated lighting in the cities. Lighting ought to be related to the functional needs of the different parts of the city at different hours of the day (Phillips, 1966). The inherent possibilities of the changes that can be affected with light have not been exploited. With its wide range of intensity and color, illumination has become an important tool in orientation. Color can be used to synchronise with the coding of location and direction. Illumination is a potential source of a "new civic art"; it calls for artistic expression and creative imagination (See:4.2.6.) (Kepes, 1961).

Building lighting by G.Ponti in the Pirelli Tower in Milan has been taken as an aspect of how the building is to be seen after dark. Historic buildings with solids in dominance have been floodlit from the outside; however, in the case of buildings having plate glass curtain walls, light from the inside brings out the form of the building. In the latter buildings, differences in lighting fixtures, color, and direction of light in the different parts of the building inside affect the overall appearance. Also the use of singular spaces after dark creates an uncomely appearance has been indicated by P.Johnson in comparing the United Nations Building (Fig.203a) and the Seagram Building (Fig.44) in New York. In the latter there is a secondary lighting circuit for the perimeter offices. There has been a return to buildings with minimum openings. The new building regulations even permitting rooms not to have windows will have consequences on the pattern of the city after dark (Phillips, 1966). Space undergoes transformation through lighting. The use of "many small low-lumen light sources" become more festive than floodlighting often used in public spaces (Specter, 1969).

Transition between the two extremes of darkness and light is a new type of patterning of the urban night scene. The contrast and transition is gained by regulating brightness and locating the light sources. This brings a new form and a growing interest to the city cores. Lighting can be a tool in drawing people together in certain areas (Kepes, 1961). Instead of evenly distributed illumination, "pools of light" to which people would "gravitate" should be created (E.Wotton in McGowan, 1970).

Street lighting aims to help the driver in following the traffic situation. The problems related to it will be simplified with

the separation of the pedestrian and the motor-vehicle traffic. There will not be as much conflict between lighting purposes (lighting of roads for traffic and lighting shopping areas for people) ending in compromise. When the motor-vehicles are removed, the visual chaos of the shopping street is easier to deal with. Since the intensity of light for the pedestrian can be relatively low, the street lighting columns can be eliminated. The emphasis will be on the shop. Only the lights of the shops themselves can solve the lighting of the shopping precincts, as in the piazza of the Economist Building (Smithsons) in London where the lights of the building illuminate the public pedestrian area. Sources of light can be placed high on the buildings, so that the entire space of street is defined by the height of the buildings. The feeling of outdoor room is emphasised. Lighting is a too subtle and delicate task to be left to the municipal parks department or the city engineer's requirements (Phillips, 1966) (See: 4.1.4).

Light for the pedestrian comes from both the street light and shop windows. The city street lighting ought to be reoriented to the convenience and safety of the pedestrian. It can be part of the architecture and relieve sidewalk from clutter (Zion, 1963). In narrow streets lighting for pedestrians can come from shop windows, and low-mounted light sources (McGowan, 1970)

There is the danger of irrelevant emphasis on areas which serve no particular function after dark by ads in the form of signs or of lit buildings (6). "After hours" display in the shop entrances making the whole street front a window-shopping sales area is most effective in parts populated at night. They act as arcades giving access to entertainment facilities from transport centers or car

parks. Signs and the lighting of buildings at night are to be thought of together in an overall sense so that certain areas of the city can develop their own individual character. Areas of "dark and peace" contrast with areas of vitality. The latter are where people would wish to gather or the entertainment areas mixed with areas of shops and cafes. Picadilly and the Times Square have been considered as the "climax of anti-design" an equivalent of which has been recommended for new cities (Phillips, 1966).

Light in the city must be used carefully. A structure need not be lighted totally to give it identity; "night-time mood" should be preserved in lighting decisions. Light's relation to the human dimension is more important than the level of illumination. Lighting is for safety, protection, identification (portrayal of the city's visible identity), attraction, and unifying and giving the city's character (McGowan, 1970).

4.2. Art in the City

In the rapidly expanding urban environment there are large or huge buildings that are juxtaposed and attempt to dominate each other and the public sphere. Besides their overall scale as an individual entity in the urban environment, they have to cope with the scales of the individual and the collective, the scale of the crowd or flow of people.

Comparing the huge private buildings to the collective form ideals of the sixties, one sees how an explicit formation of the collective element (eg., infrastructure, artificial ground, collective form) does away with any sense of domination.

Facade and form values of buildings are elements that constitute the "in-between realm" of the private and the public. Ever since the fifties a richness in the idiom of expression in facade and form values has been sought. This has reached in the seventies and the eighties to the shedding of the principles of the Modern Movement. In most cases the priority in expression has been one of glorifying the individual, the private building or communicating a private message.

A promising interpretation of form and facade with implications for consolidating the public sphere is paradoxically that of the "formless and facadeless architecture". Megastructure and mat-building as precedents to such an architecture had brought a new dimension by introducing the four dimensional total architecture in place of the individual buildings. Continuity of space with exterior and interior presaged an architecture based on total space. In the eighties Deconstructivism, negating the division of inside and outside, has created the open architecture revealing its inner layers.

There is a social responsibility of bonding people to natural systems. This responsibility can be fulfilled by admitting the influence of nature in designing urban spaces and creation of cities that refer to natural processes. Along with the ecological school there has been the metaphysical school which gives priority to imagination and memory in making nature felt in the city. It is not only nature that is to be felt, but the presence of human imagination and poetics. Nature, architecture, and the city are aimed to be related. With earth and plants on buildings and facades eliminated, architecture and landscape are no more distinguishable.

Urban sculpture is made to involve a total site. It aims to bring fantasy, transformation, and excitement to the urban milieu which is considered to be unimaginative. In contrast to the self-centered sculpture, large scale environmental design creates diffuse open structures that encourages and supports variety of functions. Visual arts are expected to deal with the urban structure and urban facts.

4.2.1. New Dimensions of Scale

The emerging dimensions of scale due to the quick moving vehicle and requirements of sheer bulk (building volumes) have still been relatively new after the war. Conventional scale has lost its meaning relative to the quality and the change in the experiencing of time due to speed. The "modular scale" has been observed to befitting the new situation; tall buildings can be made taller or shorter without any negative consequence on the visual result (H.Churchill, 1956). "Super shells" are more in scale with the roads that dwarf the buildings with conventional scale (Prog Archit, 1965b, 166-187).

Certain large buildings are image-making rather than existing for assembly, eg., the Grand Central Station in New York (Fig.74) which is a "Major Gateway" (K.Roche) (Prog Archit, 1965b,



Figure 78. Ford Foundation Building, Manhattan, N.Y. Glass enclosed garden; indoor plaza and greenhouse (K.Roche and Dinkeloo Assoc.) (P.Blake and B.Quint, 1983)

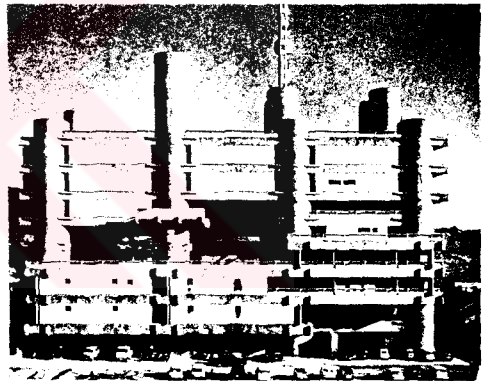


Figure 79. Yamanashi Building, Tokyo (K.Tange) (Arch.Forum, January/February, 1968)

140-145). The decision to have the gathering places within the rectilinear type of building used for our needs, or to have them as separate structures depends on their use in the cityscape (P.Rudolph) (Prog Archit, 1965b, 140-145). Corresponding to the reality of the crowd, there is the scale of crowd or the "crowd module". The crowd does not fit into rectangular spaces. The flow of people should determine the shape of space (K.Roche). In the Ford Foundation Building (K.Roche) (Fig.78) in New York there are two modules. The individual in his office and that which he belongs to, that is, the building itself from the outside and the large major space inside which binds together the smaller spaces. Major spaces present great opportunity for expression (K.Roche) (Prog Archit, 1965b, 140-145).

In the fifties there has been a search for "significant form" with some tending for a "heroic scale", and others having a "classicising tendency". Twenty years hence these have still been seen in buildings which with their huge size do not fit into the landscape (Stephens, 1979). In the sixties there has appeared the idea of "megastructure" as a design concept for the future urban structure. It has aimed to cater for the need for permanence in the major urban facilities and for the spontaneity and transience of private settings. The ones built have been only in form; the concept of megastructure has been given form in terms of symbolic formalism (Fig.79). The "huge architecture" has turned "megaform". A complexity is contained in the simplicity of the primary megaform. A megaform bears no relation to the scale or function of its surrounding areas; the relations are discordant. Relations of "super adjacency" and "super-juxtaposition" appear (eg., relations with adjacent expressways and railways). "Hugeness" figures out setting

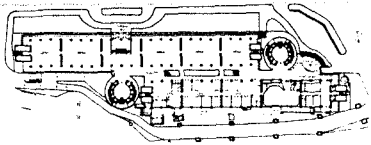
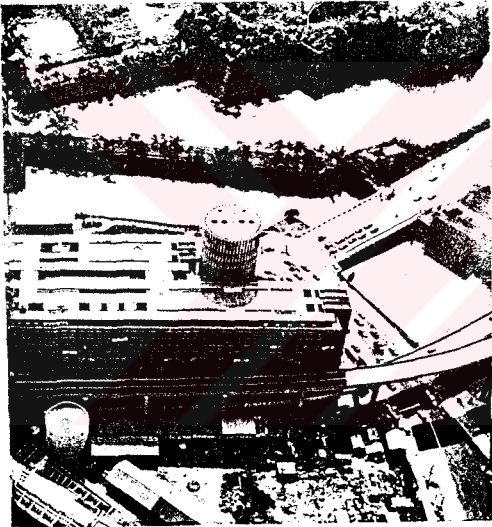
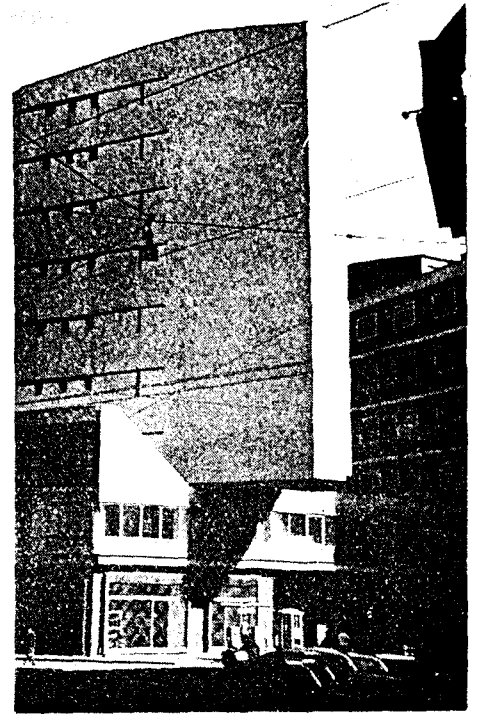


Figure 80a-b. a. Home office of IBM Japan, 1972; b. Palaceside Building, Tokyo, 1967 (N.Sekkei) (A.Ozawa, November/December 1978)

a



b



Figure 81a-b. a. Palm Olive office building, Milan (L.Moretti); b. Casa Albergo, Milan (L.Moretti and E.Rossi) (RIBA, October 1958)

the scene. Some works appear as signs that provide new visual context in the urban landscape, like the works of N.Sekkei (Ozawa, 1978b) (Fig.80).

4.2.2. Search for an Idiom of Expression and the Individuality of Architecture

It is most likely for architecture to be created when the building is to serve an important commonly understood purpose, uplifts the spirit when experienced, and is open to multiple uplifting interpretations (Burchard, 1956). In modern architecture there has been a recognition of the irrational and the rational co-existing in human needs. A return to richness in architecture has been observed. Besides the concentration on adequate use of new materials, methods of construction and new appliances there has been a search for an adequate idiom of expression. The individuality of architectural design has been found to be natural for the way of life as it exists.

By the end of the fifties R.Gardner-Medwin speaks of the existence of a "warmer front" reacting to the functionalist architecture though not abandoning, but interpreting it. Form for its own sake, as in the architecture of L.Moretti, and structural expressionism have been those trends that he notes as part of new freedoms that have been explored since the war (Fig.81) (Gardner-Medwin, 1958). T.H.Creighton has identified this warmer front as created by a "sensuality commonly shared" by different strands of development. The argument has been that, besides other functions, there is also the emotional function to be served. Emotionally moving forms and delight have been sought to be achieved in the

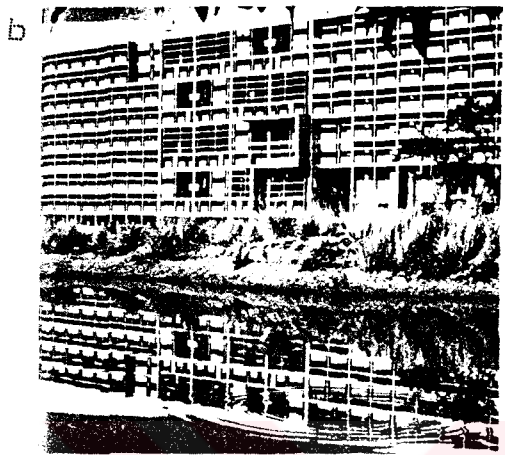
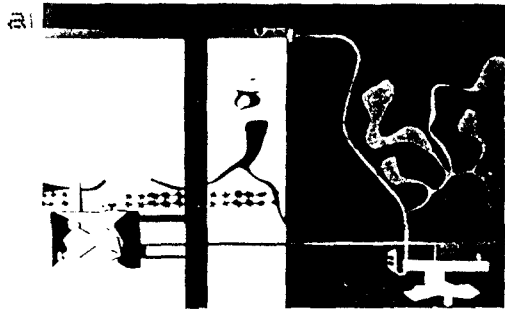


Figure 82ab. Planar plasticity. a. A landscape study for Brasília (O.Niemeyer); b. Facade of Secretariat, Chandigarh (Le Corbusier)



Figure 83. Memorial Conference Building, Wayne University, Detroit (M.Yamasaki) (Prog.Arch., September 1959)

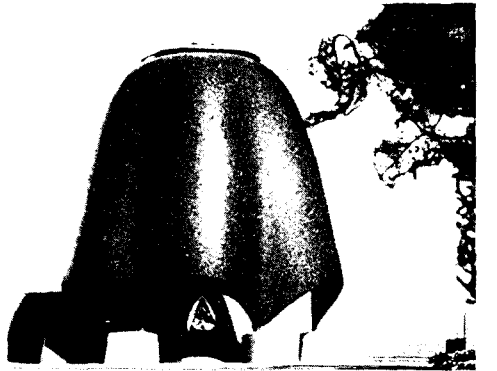
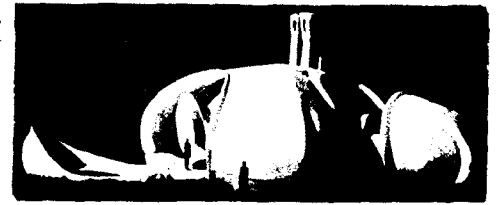


Figure 84a-b. New Sensualism. a. House near Canaan (J.Johansen); b. New Harmony Shrine (P.Johnson) (Prog.Arch., September 1959)

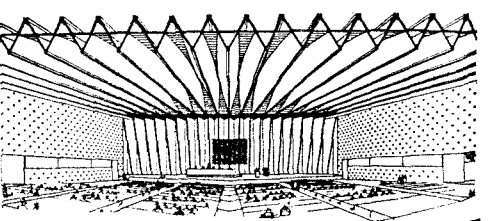


Figure 85a-b. Structural expressionism. Unesco House, Conference Hall, Paris (Breuer, Nervi, Zehrffuss) (RIBA), October 1958)

design of buildings. These various strands have been typified by T.H.Creighton (1959) as:

a) Planar sensuous plasticity (planar plasticity of the vertical facade or horizontal city plan or landscape mainly contributed by CIAM) (Fig.82);

b) Sensual delight affected by surface decoration observed in the works of E.Stone and M.Yamasaki (Fig.83);

c) Sculptural concept (handling of architecture as sculpture) (Fig.84);

d) Stereostructural sensualism affected by engineers (Fig.85);

e) Neo-Liberty based on Art-Nouveau imitation, and

f) Romantic expressionism

Skyscraper has been seen to be a symbolic necessity that exhibits the spirit of our time in a dramatic form (Hudnut, 1957). If it has been the prevalent pre-war symbol, then the symbol of the post-war era has been the curtain wall. On the other hand, there has been a strong trend for adopting a modern version of picturesque principles. Even a demand has been made for a "visual code" of practice just as there is a "fire-code", "building code", etc. (Cullen, 1951).

By 1960 the idea that not only the buildings, but also the squares and roads, the whole space surrounding us, must be architecturally molded has regained attention. A "total architecture" has been demanded. It has been said that not only the single building, but a whole region can follow rules for synthesis. The whole space is to be architecturally recreated. Architecture, not limited to a few buildings, is to be conceived as a "four-dimensional complex

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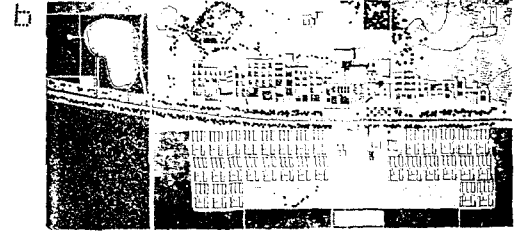
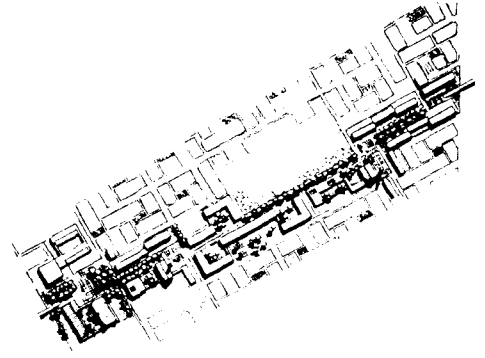


Figure 86a-b. The idea of four-dimensional matrix; total architecture (C.Doxiadis). a. Eastwick redevelopment plan with pedestrian esplanade, Philadelphia (AIAA, March 1961); b. University of Punjab (C.Doxiadis, 1960)



dynamically serving the people". It is to draw and allow people in it (Fig.86) (Doxiadis, 1960). Architecture should be a "dynamic architecture based on all space", interior and exterior. It is to be a "total architecture" concerned with the true meanings of "the relationship between interior and exterior space", "the interpenetration of space", and "space as a continuum". It should be surpassing the spatial discussions of the earlier twentieth century on which it has been founded. Humanistic, multi-dimensional, and using latest technologies and materials, architecture faces today's problems, eg., of the areas where "many people with many purposes" come together (Bloom, 1962) (See:4.8.1.).

In the sixties the idea of "megastructure" has appeared as a design concept for the future urban structure. It has been related to the need for permanence in the major urban facilities and for the spontaneity and transience of private settings (Ozawa, 1978b) (See:5.8.1.).

"Mat-building" which has started with the Team X Primer" (1961) has started to appear in built form in the early seventies. "Mat-building" has been the perfect example of the "anonymous collective". Functions enrich the fabric. Order has been based on "inter-connection" and "close-knit pattern of association", and it has possibilities of "growth, diminuation, and change". The first visible examples have been the Berlin Free University (Candilis, Josic, Woods), and the Insurance Building at Appeldoorn (H.Hertzberger) of the same years. Others are Toulouse University (Candilis, Josic, Woods, 1971-3), Catholic Church (A.Van Eyck, 1970-3), Kuwait Ministries (Smithsons, 1970-2), and Kuwait Urban Form

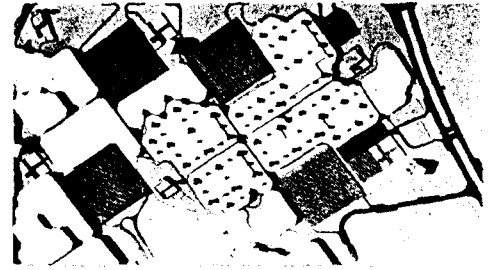
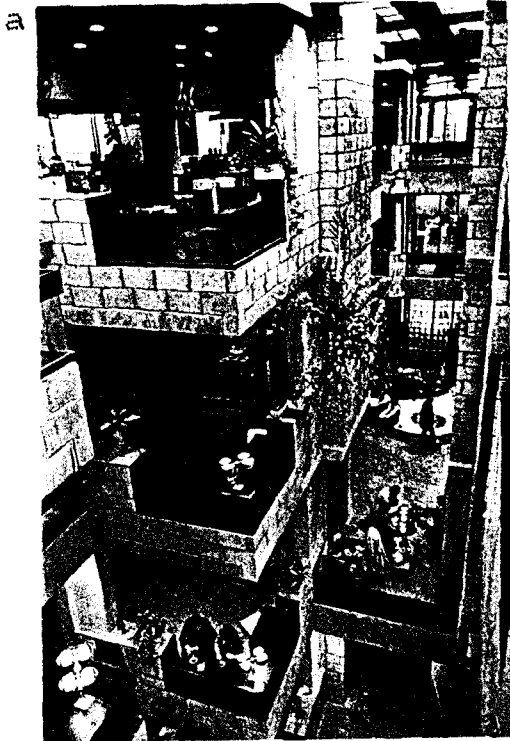


Figure 87a-d. Mat-building. a. Central Beheer (H.Hertzberger) interior view (Arch.Rev., May 1987); b. Toulouse University (Candilis, Josic, Woods); c. Catholic Church for the Hague (A.Van Eyck); d.Kuwait Ministries (A. and P.Smithson) (AD, September 1974)

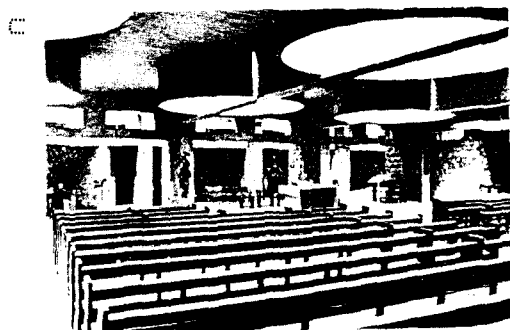
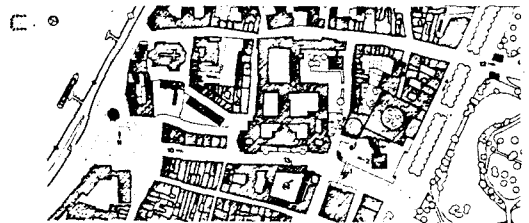
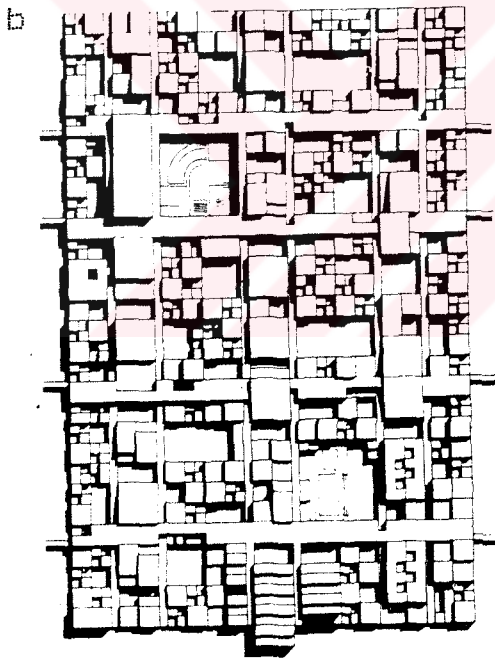
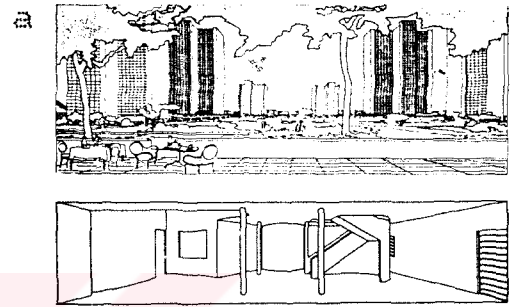


Figure 88a-c. a. and b. "Domino frame" and urbanism (Le Corbusier): a. "Villa Garches" (1927) and "Ville Contemporaine" (1922); b. A plan for Paris (1936); c. Art Museum in Dusseldorf, 1975 (J.Stirling) suggested as the "Domino frame" of post-modern urbanism (Werk, January/February 1983)

Study (urban form mat-building) (Smithsons, 1968-70) (Fig.87)
(A.Smithson, 1974) (See:4.8.1.).

In the mid-sixties Post-Modernism which has risen as a reaction to urban renewal and modernism has been synchronous with preservation. Preservation connected with popular culture and politics has been against too much and too quick change and "loss of sense of place". Post-Modernism, which is against abstraction, has been created by architects and critics (Schmertz, 1987). The term Post-Modernism as used in 1975 has referred to six departures from Modernism. These are historicism, neo-vernacular, ad-hocism, contextualism, metaphorical, and metaphysical positions. In all of them buildings have been double-coded and "partly modern and partly other". On the other hand, there have been those who are "more modern than modern", but not Post-Modern, because they are anti-conventional and anti-symbolic, namely "Late-Modernists". The main school of Post-Modern has included Venturi, Moore, Stern, then Hollein, Stirling, Johnson, and Bofill. There has been the new Post-Modern Classicism as an identifiable style that has gathered fragments (contextualism) and used particular architectural traditions. L.Krier and A.Rossi, too, have had such inclinations (Jencks, 1980). An architecture that would be an instrument of the "Post-Modern City contextualism", or architecture for an "expansive urbanism", has been looked for analogous to what "domino frame" has meant for the "Radiant City". Stirling's "Art Museum" has been nominated for this role (Dennis, 1983) (Fig.88) (See:4.3.6.). Post-Modernism has referred to the theory and practice of an urbanism characterising the "canonical modernism" of the International Style. It has had the objective to encourage "pluralism, open-mindedness,

and variety of discourse". The "Street of Facades" (Venice Biennale) has been a polemic against modernism's destruction of the traditional street, its automobile world, and its contempt for the "urban vernacular" (Scully, 1980). The Post-Modern condition has been the need to go beyond the "silence" and to use words "ironically" rather than innocently (Semerani, 1985).

There has been the recent regional school (referred to by K.Frampton under "Critical Regionalism") that has aimed to represent and serve the limited territories in which they happen to be. There has been a strong desire for identity and cultural, economic, and political independence. It is neither the vernacular, nor a collective effort, but the effort of a talented individual working for a "rooted expression". It has been self-conscious. It has tried to deconstruct universal modernism for values and images which have been locally cultivated. It has recognised that there is no living tradition available to modern man except "synthetic contradiction". It should not be confused with sentimental vernacular or popular culture or Populism. The latter has aimed to function as a communicative instrumental sign. The sign is for the province of information, not for critical perception of reality through direct experience (Frampton, 1983).

Catalonian nationalist revival in the fifties led by J.M.Sostres and O.Bohigas has exemplified the "hybrid nature of an authentic modern culture". It has also been seen in the work of Coderch. Its extreme has been the work of R.Bofill (Taller de Arquitectura). The "layered and rooted" work of A.Siza is grounded in the configuration of a given topography and specificity of the local context. R.Abraham's projects involve the "onereic essence of

the site; they have a materiality, a tectonic character, and transform the surface of the earth" (Frampton, 1986) (See:4.3.2.).

In the mid-eighties "Deconstructivism" has implied the elimination of Neo-Academicism and Post-Modernism which have been the trends of the last decade displaying a classicist and Neo-Classical reaction; it has aimed at putting architecture back on the tracks of Modern Movement by making use of the experience of the avant-garde (Architecture, 1988). Architecture is an attack upon space; it is to do with "stuff", not "semantics", "semiotics", or "syllogisms". A bridge has been built linking mid-eighties to the late sixties, to Smithsons in fifties, to thirties' CIAM, and to the twenties' Constructivists (Cook, 1986). A courage like that of Modernism has been needed to inspire in the people the "desires, the self-confidence, and the courage to take and hold possession of the city and alter it". It is the rejection of conformism, and anti-authoritarian in "a world of consumerist homogeneity". It defends the ordinary, the found object, the despised material, the unloved environment, and the "right of the ordinary human to seize back power from the experts and reassert control over his life". Individual diversity and freedom is the basis (See:3.8.5.). It is an architecture of "now", but not of fashion. It is a "restless agitation of space" and "unpredictability of form". There are no manifestoes (Farrelly, 1986b). The architect traditionally has sought to produce pure form and protect them from "contamination" for maintaining the cultural values of stability, harmony and security, comfort, order, and unity. In the Deconstructivist projects pure form has been contaminated transforming architecture into an agent of instability, disharmony, and insecurity of discomfort, disorder, and conflict (L'Architettura, 1988). There is a restless search. It is

"tough, iconoclastic, streetwise, often aggressive". It is for making the world better without delving into "prettification or escapism". It is determined in accepting the world in all its "complexity and squalor" and accomplishing what Modernism has avoided. It is able to "review, reevaluate, and reverse the legacy of Modernism". It is once again interested in space and movement, use of real materials as for what they are, essentials of architecture, and "dynamics of asymmetry, the very genesis of freedom". It has inherited from the Modern Movement both the concern with "space, openness, and honesty" (except the Utopian visions), and the dynamics of Constructivism and Futurism. There is free use of geometry, and having been influenced by a broader range than Modernism, it has inherited from "early modern art movements, sixties' wood-butchery and rock and roll, punk, and post-punk New Wave". It owes most to Dada in which human values like playfulness, curiosity, and contradictions have been brought into play. Surrealism, arte povera, pop-art, action-painting, sixties' happenings, situationists, punk/new wave have all been the offspring of Dada which is a "state of mind" rather than a style or technique. Something new has been happening to architecture. It is against "smoothness or glibness". It uses "randomness, accident, and change" which is responsible for the apparent anarchy and fragmentation to see what lies beneath". This apparent anarchy is not disorder. It is an intentional destruction of the old for a different and subtler disciplining. Chance and randomness have been the tools to reveal the rich possibilities that are not visible (Farrely, 1986b).

There is a "sense of catastrophe" that appears everywhere in today's urban landscape. There is a visible confusion in the urban



Figure 89. Urban issues and their stylistic possibilities. A look into the urban realities as a source of vitality for Modern Architecture ("London Docklands" M.Prizeman)(Arch.Rev., March 1986)



environment which is out of control with the industrial goods flooding in. Streets are flooded with cheap, colored steel plates, commercial signs, placards, etc. The facades of buildings have become impotent in this landscape. "Blasting out" the mass inside has been suggested as a reaction to this contemporary situation and to set human sensibilities free. Rigid structured and spatial systems for architecture have been rejected. Truth to daily life of the whole form can be approximated the more the interrelationships of the individual fragments become disintegrated. Buildings of fixed, orderly spatial system are to be broken up in a "bricolage". An "aesthetics of catastrophe" is to be created (Farrely, 1986b) (Fig.89).

B.Tschumi's "Manhattan Transcripts" has threatened the whole morphology of nice urban architecture with "the park, the street, the town, or block imagery" (Cook, 1986).

"NATO"s ("Narrative Architecture Today") "Gamma City" (N.Coates) is a "literary narrative urbanism" based on deconstructivism. It is art and about architecture and urbanism, but not architecture. The aim has been to shock society out of its stupor. It wants to put back the movement forgotten by the Modern Movement (Farrely, 1986a) (Fig.89).

Architecture in Japan has greatly changed in the second half of the eighties. Architects are no more after structured cities and spaces as in the sixties. Their approach has been "fragmented and decentralised". They believe in the contemporary age. They do not conform to the "even distribution of space" observed in Modernism. Instead of uniform spaces, they are for "variety of shades of space"; a dense use of space has been preferred. They are interested in

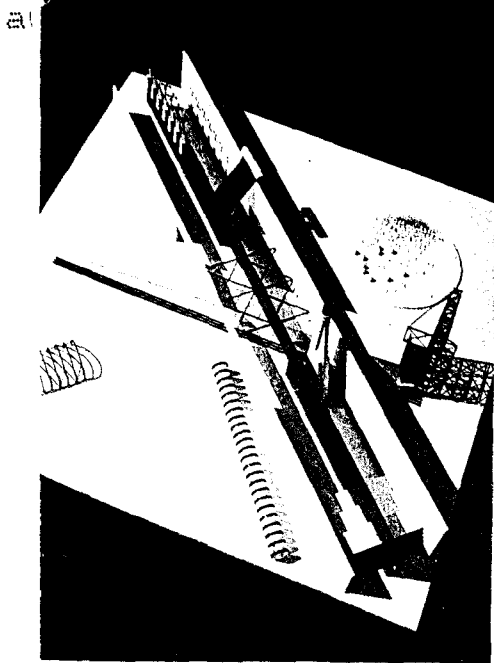


Figure 90a-b. Retort Architechnology (Y.Hikosaka) (Jap.Arch., November/December, 1988)

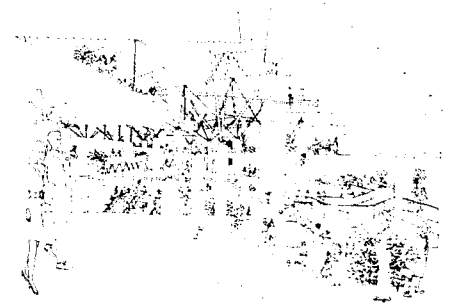
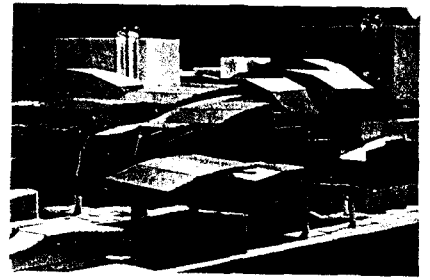


Figure 92. "Project SH", community facilities of a local municipal corporation, 1986 ("city alive", "no facade like facade", "form without form") (K.Sakamoto) (Jap.Arch., November/December 1986)

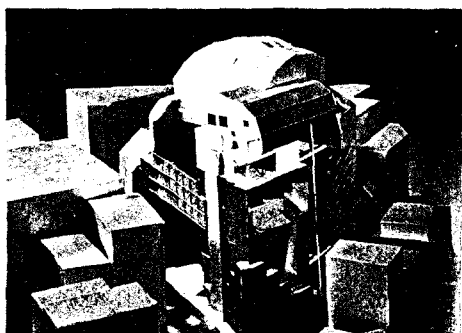
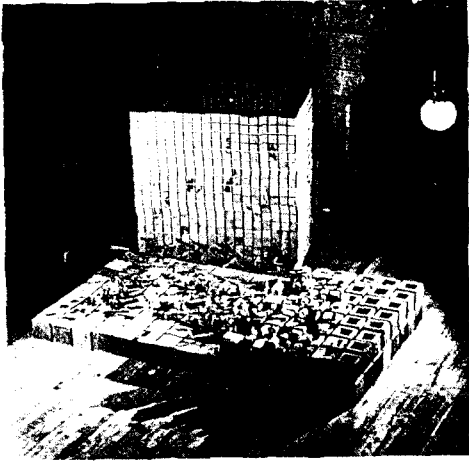


Figure 91. "Project Z", headquarters of a semi-public organisation in Tokyo (K.Sakamoto) (Jap.Arch., November/December 1986)

problems with the nature of human sensibility and existence. They have a sensitivity that reflects the "transformation of a contemporary hyper-technological society". Form generation is to depart from any conventional method, i.e., figurative method, to rely upon a direct reaction of human senses; direct reaction against stimuli generates unexpected forms. K.Shinohara, T.Ito, and H.Hara have been influential on the young architects. Since the end of the seventies a fragmental and dismantling method has been replacing the constructive methods the limits of which have been tried to be defined (Fig.90-92). The basis of architecture has become more of a "substantive architecture" that rejects the "comprehensive and total image of a well-balanced architecture" (Miyake, 1988).

R.Suzuki has displayed an approach fascinated by the "fragmentation and dispersion of things". Diagonal lines that cut through the buildings of the city reveal the inner layers and serves to unearth the buried memories. A.Komiyama has avoided architecture as closed space; an architecture divided between inside and outside is impossible. The building has been reduced to its framework. The structural form has been broken into fragments and it incorporates accidental elements. Links between the building and its surroundings have been established by using the cross-section. S.Takamatsu has worked in the Surrealist's sense in the chaotic urban environment of today. Elements of experience and continuations have been incorporated approximating to a dream world. Parts of buildings inflate, while other parts shrink. There has been an interest to break the aesthetics of the surface and to create distortions; architecture as both a pleasure and violence. A Kitagawara and M.Takasaki have attempted to express the "impulse toward destruction



c. "Spinoza's Garden", urban construction (en); based on the plan and history of Almere, complex layering of urban grids; the large glowing the city grid gradually changing (Arch.Rev.,

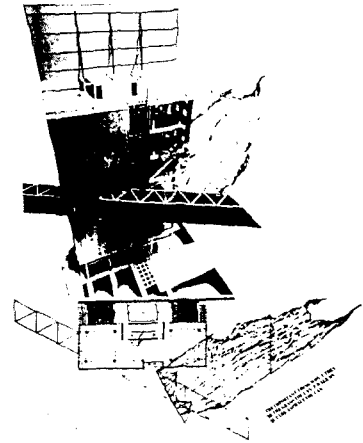
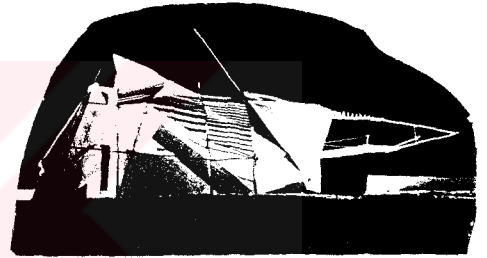


Figure 94. "Hot Flat City" apartment building, 1978 (Coop Himmelblau) (Arch.Rev., August 1986)

a)



b)

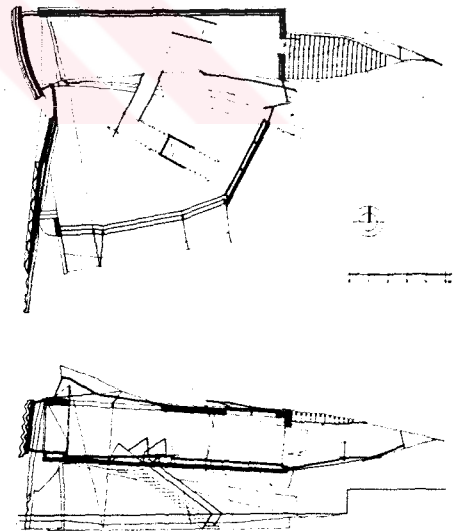


Figure 95a-b. "The Open House", 1983 (Coop Himmelblau) (Arch.Rev., August 1986)

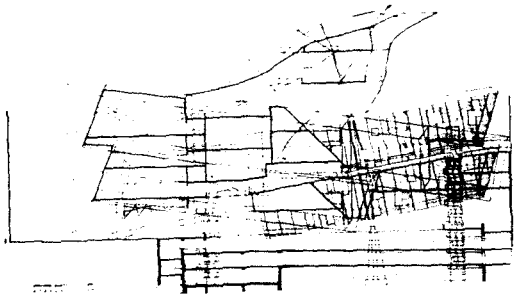
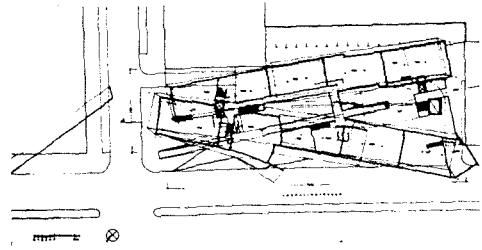


Figure 96a-b. Apartment complex (Coop Himmelblau) (Arch.Rev., August 1986)

and collapse" in the subconscious of contemporary man. Violence has been an important theme. It has helped to reveal an invisible world of "human obsession and latent subconsciousness". A.Kitagawara is also comparable to R.Koolhaas and Z.Hadid in the surrealistic connotations of dispersion with which he has been involved. A representation of violence has been considered as a "countershock" in the confusion of the urban environment. K.Irie working on the notion of fragmental architecture has been interested in finding the dissolution of everything that has existed (Miyake, 1988).

D.Libeskind's architecture indicates the possibility of a city which can "reconstitute its public realm" by having forms to generate meaning that can no more be expressed philosophically or theologically. His work shows a new approach to the city and its architecture as a "destructively constructive, diffusely coherent dialogue" (His hopes for the city has been exemplified in R.Bunshoten's project "Spinoza's Garden", city of Almere, trying to transform man's indifference in the city) (Van Pelt, 1986) (Fig.93).

Co-op Himmelblau has introduced an interpretation of "open architecture" as building architecture without objectives and presenting it for free use (one can refer them to B.Tschumi's "cubes" in the Parc de la Villette). There are no longer enclosed spaces. Theirs has been a sense of commitment to the world of streets and cities and also a desire to be free. They have had a "philosophy of contingency and perpetual change" that is left between these two. Streets, open spaces, buildings and infrastructures are to reflect the image of urban reality (Farrely, 1986b) (Fig.94-96).

E.Moser and W.Goodwin, New York ("accidental collision of forms"); R.Honold and W.Poschl, Innsbruck; Co-op Himmelblau, Vienna

(Dadaist experiments with automatist techniques): N.Brody (avant-garde graphics using the "randomness factor and the "found image"); I.Hasegawa (participating in the "anarchic chaos of the Japanese city"); E.Zalotay ("embrace of accident"); K.R.Rhowbotham ("spatial collage") (Farrely, 1986b).

F.Gehry (houses in California); D.Libeskind ("limits of the city", Berlin); Z.Hadid; R.Koolhaas (Rotterdam observation towers); Co-op Himmelblau; B.Tschumi (L'Architettura, 1988c); G.Behnisch (Catholic University of Eichstat Library, Bavaria; continuous variation; free and organic; fruitfulness of the non-right angles) (L'Architettura, 1988a) and (Hysolar Institute of Stoccarda University, Vaihingen, Stuttgart) (L'Architettura, 1988b).

4.2.3. The Visual Representation of the City

The representation of the city has artistic significance which emerges with the sublimation of function in expressive form. Authentic aesthetic value can be generated only by going back to the authentic simplicity of the "Lebenswelt" which always gets lost and has to be discovered again and again. The relation between the historic, social, and economic situation and the city has to be sought (Giurgola, 1962). What cities need most is more art. Architects can build cities; they ought to and can make small plans (See:4.7.3.) (P.Johnson in Arts and Archit, 1962).

Tall buildings while dramatising the function mark the particular part of the city where they are located. Districts and nodal points can be selected for a new urban skyline (Shankland, 1965). Skyline, which is one of the ancient aspects used for giving

identity and significance upon distant views, can be used to create foci, strengthen existing structures and make the whole urban pattern more meaningful (See:4.3.1.).

Maintaining a clarity and richness of the organisation of buildings and the spaces between them, shaping of urban space and establishing the road surfaces, open spaces, squares, and pedestrian ways, and indicating the possible urban textures and colors with the public atmosphere sought (gaiety, rest, or dignity) constitute the goal of planning. The latter provides a three-dimensional framework within the contexts of the specific parts of the city. Clarity of intent and a comprehensible public impact have been expected from the formal result, whether simple, or complex (Shankland, 1966).

The interrelatedness of the whole urban field is to be expressed in symbolic form. Dominant functional areas can be manifesting their significance by appropriate decorative means in scale with the city. The cityscape, including districts and areas are to be expressively articulated by defining characteristic features. The greater the area, the greater is the need to make the parts distinct in character and with defined boundaries. The sequence of vistas can be restudied for new symbols. Sharp accents that help to make out character changes between the areas can be found (Kepes, 1961).

Structuring is necessary to modulate the "chain of images" ("sequence relations of morphological elements"). Knowledge of the impact of images can help to shape and control parts of the environment. One of these impacts is the "juxtaposition of images" which produces the most powerful symbolic qualities. The "isolated accidental effects" need to be brought into a "coordinated sequential

pattern" where individual features define one another by "contrasting accents of their unique quality". A consciously planned pattern is impossible, but extremes like monotony and overcomplexity can be relieved (Kepes, 1961).

Textures are important in the "rhythmic structuring of the cityscape". The architectural spatial order has been getting less dominant in the complex environment. There has been more of the "textural play of buildings in sequence". "Grain", "density" and "inherent direction" are components of texture. Though indeterminate, awareness of textural effects can be useful (Kepes, 1961).

The "periodicity" of elements (complex scenes, tall buildings, high and low intensity lighting, closed and open spaces) recurring in a structured sequence results in a textural rhythm that helps "perceptual unification". Many visual experiences are pleasing due to their periodicity. Sudden and gradual change are the two basic units of it. Regularly repeated configurations like large number of small parks repeating at nearly regular intervals (for orientation and rest), traffic lights, bus stops, etc. emphasise the rhythmic structure of the environment. Varying situations with their own rhythmic characteristics contrast and flow into one another. The rhythm of the urban scene can be read and expressed (as done by P.Mondrian in "Broadway Boogie-Woogie") (Kepes, 1961).

The cityscape to a certain degree corresponds very closely in appearance to "collage" which results from materials brought from heterogenous sources into a contrasting, yet complementary grouping.

All artists can cooperate in working with the rich variety of new architectural means, color, and texture (Kepes, 1961).

The organisation of the built form which is another aspect of urban design is to be reconciled with the architectural expression of the idea and character of space enclosed (Shankland, 1965). Every building should express the nature of the purpose it serves. Its individuality should cooperate with the expression of the group of buildings it coexists with. The emphasis of major buildings can have a broader effect as defining the boundaries of city scenes, bringing out the differences, and accentuating the "foci of common life" (Kepes, 1961).

High buildings in the form of towers look better than slabs. Clusters of towers well arranged can be better than isolated ones. Those clustered are to have a sequence of heights; if heights are similar, then their spacing is important. In urban design a control over the whole is needed. In big cities this can only be achieved by legislative control (Whittick, 1970).

4.2.4. The Spatial Continuum

Openings between enclosed spaces are indication of the freedom of actual or visual movement that bridges them. The link between such defined spaces helps to delineate a spatial continuum. Door or window is an element of direct transition. The "extended transition" is itself a spatial area connecting by concentrating and distributing traffic (eg., roads, tunnels, subways, over and underpasses, cloverleafs) (See:4.1.1.). The visible features indicate the events in transportation and communication. Communications and utilities have distribution links corresponding to traffic (eg.,

power lines, waterpipes, telegraph and telephone line, radio and TV channels).

Spaces can interfere with each other, either conflicting, or interacting as with external and interior space forming a continuum. Where two units meet a "corporeal barrier" is materialised due to opposing forces. "Barrier" can be materialised with the use of heat and light for an imperceptible transition out of doors. There is no reason for the exterior to be always open to the sky. There can be covered areas of semi-conditioned space. From entirely open to entirely closed there are infinite grades of conditioning. Barriers of glass, air, water, or vines can be used. The "barriers" (skins) will have unbounded variety and richness with the exterior spaces, paved or green and maybe with changing level, moving in facades, and flowing through buildings, etc. (Bloom, 1962).

The modern conception of the continuity of outside and inside actualised in the form of the building has been of quite a different order than opening doors in the wall like in early styles. They have exhibited different scales of complete blocking and complete passage, and different ratios of openness and closedness (Arnheim, 1966).

The suburbs have become the universal matrix that absorbs all the characteristics of the town. Any group of institutions can be situated around the "central collective space". The "intervening connecting spaces" have been changing the look of the suburbs (Bokov, 1987). In the seventies architects have tried to re-invent a "public structure of re-connection of the new urban systems" by a translation of the idea of street. K.Frampton has presented a critique of this

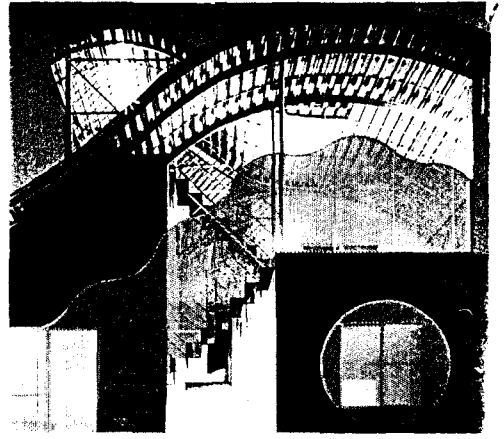


Figure 97. Atelier in Tomigaya (I.Hasegawa) (Jap.Arch., November/December 1986)



in his essay "The Generic Street as a Continuous Built Form". Le Corbusier has invented the "street-building" that controls the geographic and landscape scales. Street is intended as a line that defines the edge of built-up areas and forms an edge between the private and the public (See:4.1.3.; 3.1.2.) (Gregotti, 1987).

4.2.5. Nature in the City

There has been a tendency to develop an aesthetic that calls for reference to nature as an artifact of design. These references have been suggested to be a "visual narrative about nature" (factual or fictional). This has been considered a social responsibility in bonding people to natural systems. Natural world influences the way we design city spaces; the movement of the sun can be followed in planning for warmth in urban squares, wind patterns can be worked out for buildings and parks, etc. The possibility of creating cities that refer to such natural processes has been made an issue to think about. Preference of familiar forms that confront users and evoke questions about nature in the city has been encouraged (Van Valkenburgh, 1986).

H.Ito's "nomad tent" which creates soft environments in the contemporary city and I.Hasegawa's buoyant architecture using punched and expanded metal with "soft spaces" bounded with sharp lines both give the "feel of the wind" (deriving from the ascetic practice of the wind in Buddhism) (Fig.97). Both have pursued nature in the city for a "modern cosmology" or with the intention of relating to man's fundamental thought. The more artificial the city becomes the more important it is that architecture offer sensations and experience of nature (Miyake, 1986). Things have been designed as urban projects to

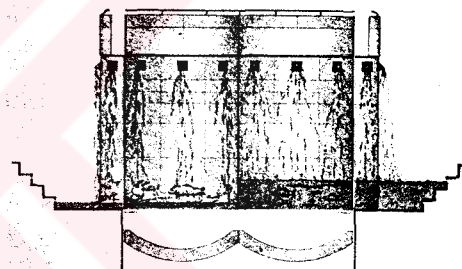
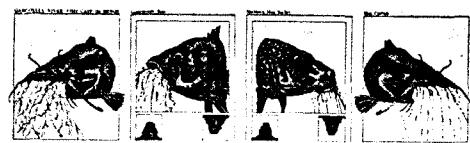
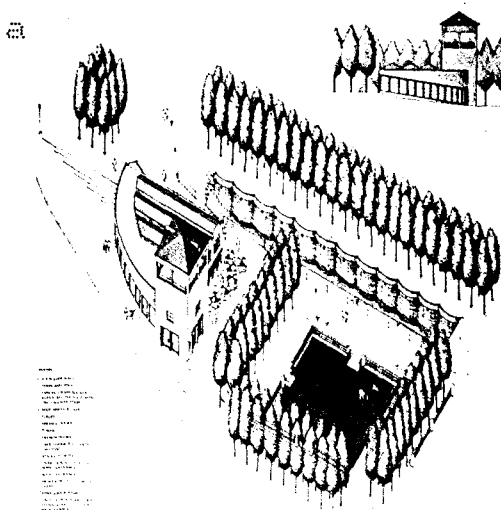


Figure 98a-b. St. Paul Square, 1985 with b. Ice/water wall (M.R.Valkenburgh) (Land.Arch., January/February 1986)

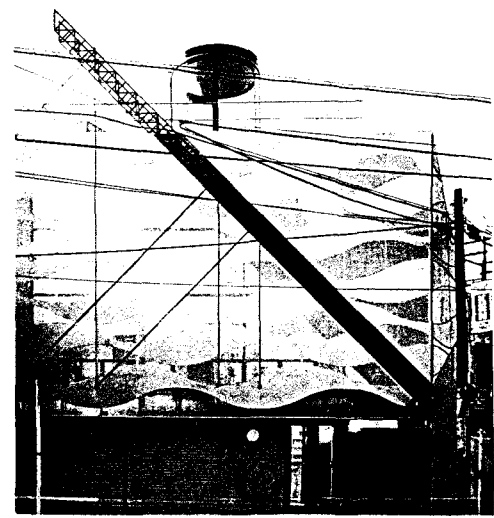


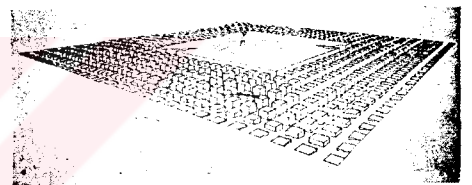
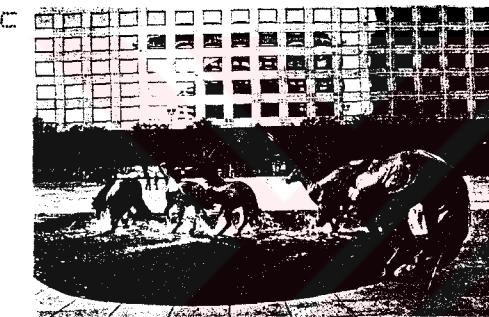
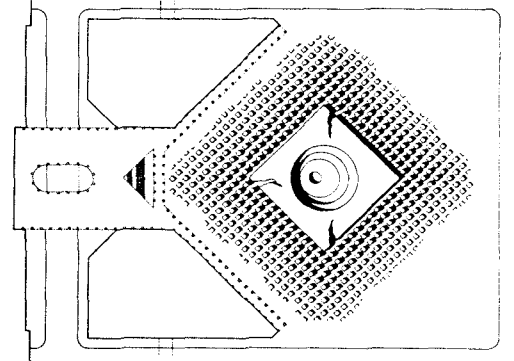
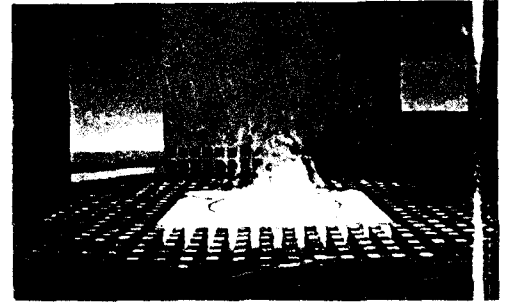
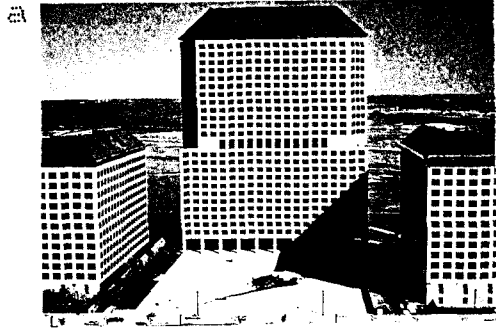
Figure 99. House in Nerima (I.Hasegawa) (Jap.Arch., November/December 1986)

work at "practical and symbolic level towards nature's presence". Examples are some landscapes by the Hanna/Olin office, Philadelphia, where geometric and natural styles have been combined for a new alternative expression, use of wind socks and sculptures, ways of manipulating and refracting sunlight, juxtaposition of minimalist forms with artificial version of natural conditions (eg., mists) (E.Orr), projects that record natural processes over time and tell a story ("Water Wall" and "Ice and Water Wall" for a public square, 1985) (Fig.98) (Van Valkenburgh, 1986).

R.Yamamoto and I.Hasegawa have attempted to make nature felt in the city with architecture as a "kind of cosmological realm". Nature has been manifested in the guise of light, wind, earth, water, and fire. Views of the contemporary world and the potential for greater freedom have been given expression. The proliferation of big buildings harden the surface of the city "architecturalising images of nature". With the constant rebuilding of the city "crane" gives a landscape a "feeling of vitality"; aluminum reflects the landscape and the sky (Miyake, 1986) (Fig.99).

The concept of the new city of Navoi (USSR) (1970) has been related to "oasis" with greenery, canals, fountains, ponds, and attention given to details and finishes in public spaces (T.Kadyrova) (Archit Des, 1987).

Ecological schools of landscape design have encouraged replication of native plant communities in the city (Van Valkenburgh, 1986). Variety of shrubs are to be observed for a variety, changes, and unpredictability in all seasons (Montford, 1987).



100a-c. Plaza at Williams Square with mustangs, Dallas, Texas (Reeves and Mock) (Arch., December 1964)

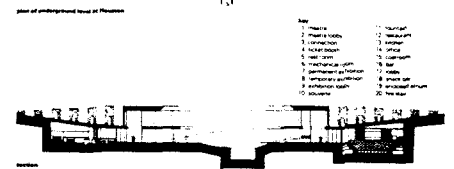
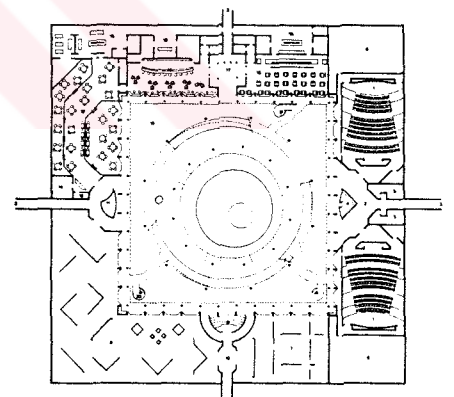
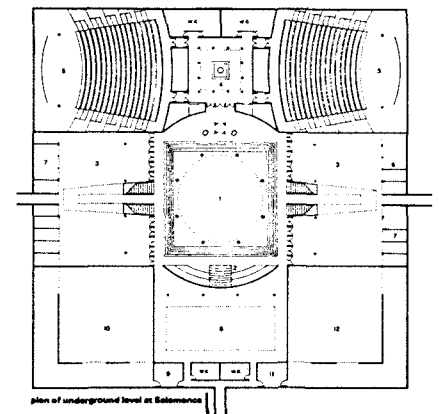
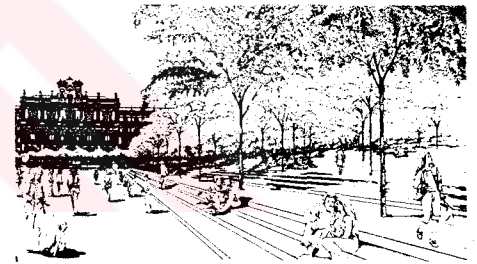
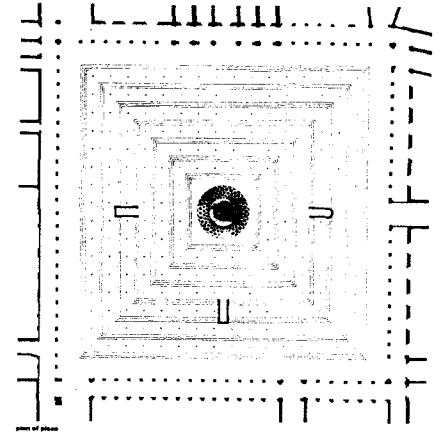
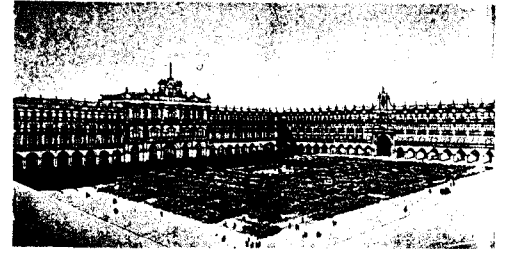


Figure 101. Houston Plaza (E.Ambasz) (P.Buchanan, June 1984c)



plan of underground level at Salamanca

Key

- | | | |
|-----------------|----------------------|-------------------------|
| 1. dance hall | 5. cinema | 9. men's locker room |
| 2. band stand | 6. theatre offices | 10. men's gymnasium |
| 3. gallery | 7. community offices | 11. women's locker room |
| 4. cinema lobby | 8. recreation lobby | 12. women's gymnasium |

Figure 102. Remodelling of Salamanca's Plaza Mayor (E.Ambasz) (P.Buchanan, June 1984c)

Sants Plaza in Barcelona is an example to the extreme of the "hard public space" (abstract and devoid of plants) (Fig.67). Liverpool Garden Festival is representative of the landscape mimicking wild nature (P.Buchanan, 1984a). William Square Plaza in Dallas (Irving) is an example of the abstract representation of nature, of the flat Texas prairies with a stream and "galloping mustangs" (statues) as vanguards of civilisation in Texas. It is a simulation of a prairie landscape which has become a center of activities for the public (Architecture, 1985) (Fig.100).

The poetics of E.Ambasz, O.Bohigas, and J.Outram have had the effect of deepening urban life. With sun and shadow giving life to plazas, plants have not been found necessary everywhere in the urban landscape; but the opposite has been said for "imagination and memory" (O.Bohigas). For Outram city needs the "natural iconography of Arcadia" (the metaphysical landscape).

E.Ambasz has sustained an arcadian vision keeping in touch with nature and the urban environment. Architecture and landscape are indistinguishable with facades eliminated and earth and plants on his buildings. These are all "new paradigms of urban form" and bring to mind the relation of nature, architecture, and the city. The way these relate has been provocative. Ambasz has used "evocative archetypes"; he has used the primordial elements of sun and wind, water and earth, grass and trees, and primitive geometries. Architecture and landscape are indistinguishable. "Going beyond history to a point beyond history" he has tried to put man in touch with himself. He has designed two plazas which are "urban monuments" (Fig.101-102) (P.Buchanan, 1984c).



Figure 103. Penn Center esplanade with sculptures by renown artists (AIAJ., December 1970)

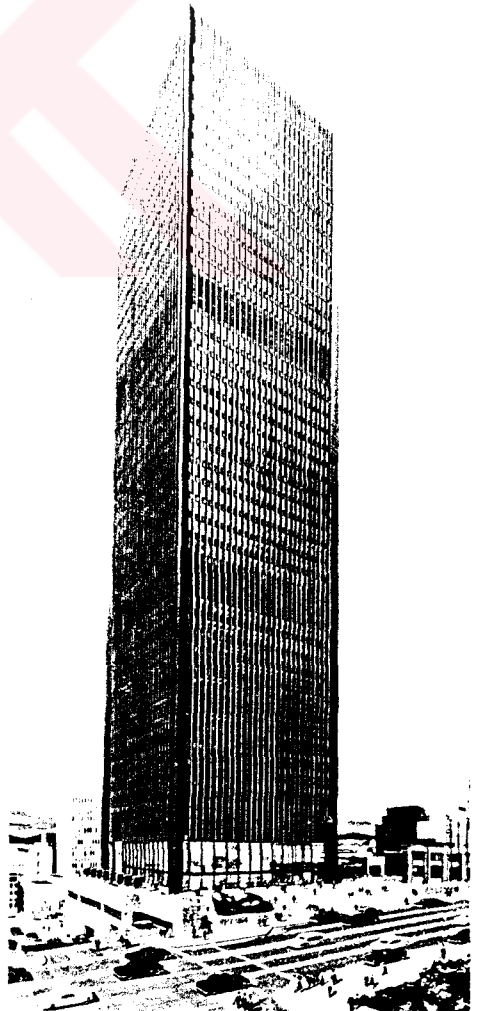


Figure 104. Seattle National Bank Building with sculpture on the plaza and collections in the lower levels for the public (AIAJ., December, 1970)

4.2.6. Combining of Art and Architecture

"Adornment" of the urban center with sculptures (eg., Penn Center, Fig.103); complex of buildings united by works of art for "beautifying" the street (eg., another center in Atlanta); using art in making a building an extension of the street (eg., a bank building in Seattle, Fig.104) have been some of the ways art has been used in public spaces (AIA J, 1970a).

SITE Inc. is a group of artists who have believed that sculpture should conceptually involve a total site rather than be a decorative placement of object-art in architectural settings. It is to be a combination of art and architecture. They have aimed to bring fantasy, transformation and excitement to the "dull and unimaginative urban situation" (Bloom, 1972).

It has been argued that one should come to terms with the site. Both the constraints and the opportunities of the site have been asked to be identified, so that a total unity of buildings, open spaces, and sculpture can be achieved (Duffield, 1977).

The large scale "environmental design" creating diffuse open structures has been compared to the "self-centered sculpture" confronting its environment. Open structures require integration into a situation where there are some fixed elements, like architectural elements. Relations are flexible and not very precise. Openness is for accommodating a variety of functions which are permitted, or even stimulated (J.Maaskant, E.Terevindt, K.Dacan, P.Struychen). Environmental design has been closely associated with architecture and urban planning in its efforts to develop "open structures". Environmental designers have considered what they have been doing as

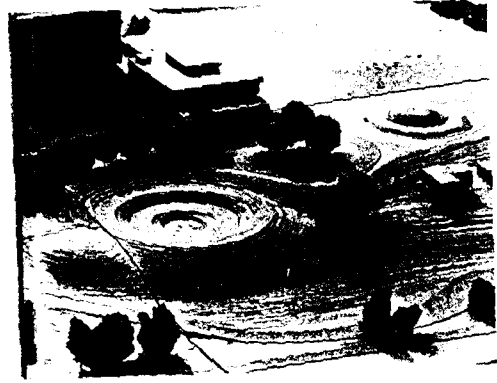


Figure 105. Environmental project (Volten, Daan, Struychen)
(R.H.Fuchs, 1973)

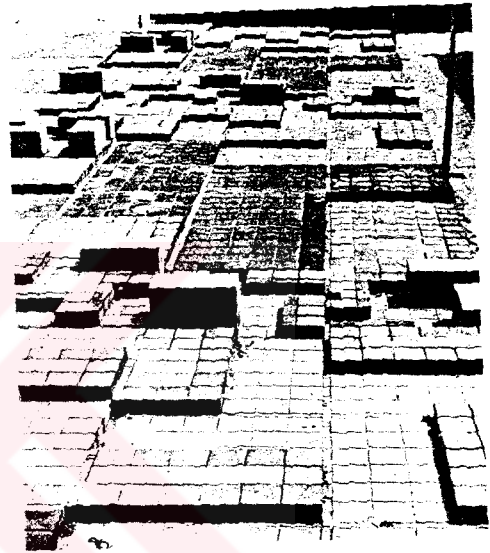


Figure 106. Environmental sculpture, court for a school,
Emmen, 1969-70 (E.Tervindt) (R.H.Fuchs, 1973)

important in architectural terms. Instead of the traditional sculpture for self-consciously adorning open city spaces or bare walls, an openness has been aimed to accommodate a great variety of social functions without interfering with them, or dominating them (Fig.105-106). A functional integration of the fine arts with architecture and technology has been a continuing motivation of the century since its early years (Fuchs, 1973). J.Hejduk and R.Slutsky have been working on the innovation of the twenties and thirties (Purism and Cubism) for reconstituting architecture as art and for bringing an end to the continuation of art and architecture as independent identities (Frampton, 1972).

Art in the streets have been demanded to assert its identity in the urban confusion and also to be legible to the "rapid transit dwellers" of the city. New public spaces have been suggested to be designed after examining the contemporary conditions, eg., the dubious future of walking. A case has been made for art and urban structure conceived for the motorist. To have communicative cultural forces in the environment has been told to be depending on the artist who is capable in dealing with urban structure. The challenge has been lying in the "strip", the boulevard, and the sidewalk (Wines, 1973). "Art in Public Spaces", an exhibition in Biel town center, Switzerland, integrated with the surroundings, has emphasised the street as the scene of action for the artist. Street art has been found to make the viewer aware of the habitual situation by small changes as well as affecting him by an organised event or artificial environment (Gygax, 1975).

SITE Inc. has started out in 1970 with the aim of developing new concepts for the use of art in the urban situation.

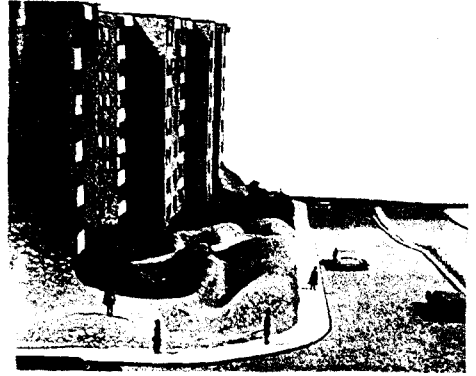


Figure 107. "Peekskill Melt" project (SITE Inc.), breaking the categorial difference between earth as left-over space next to architecture and architecture on its own (J.Wines, September 1973)

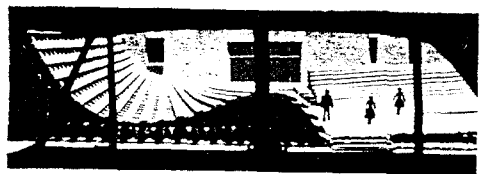
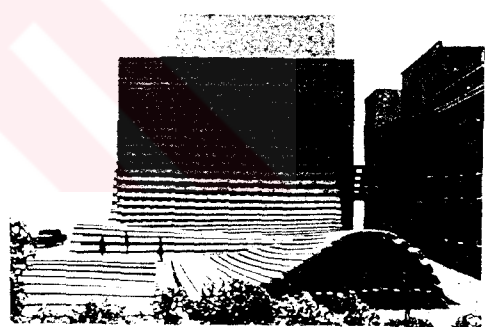
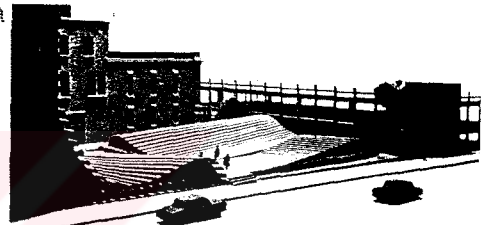


Figure 108a-b. Binghamton dock-like structures along the length of the State Street Park; continuous and related also to the motorist (ref: Fig.11a-c) (SITE Inc.) (J.Wines, September 1973)

For one thing art is to be viewed from the passing car. The artist, being site-oriented, has been expected to reach out to find a solution for the specific environment. SITE's stand has challenged the distinction of the "left-over-space" next to architecture and the completeness of the object-art independent of context. In the context of a total environment, a bad work of architecture can become a "workable data" (a given that can be worked with for the better). Art has an information basis that can be used for the purpose of involving the inhabitants of the city in the "question of meaning". This has been an expansion of M.Duchamp's idea on a city scale. Unity of the concept is not to be sacrificed to the incorporation of utility. Projects have been based upon urban information and have served as places of identity to the motorists (Peekskill, N.Y., Fig.107; Binghampton (Fig.108); Best Products Inc.; Educational Place, University of Northern Iowa) (Wines, 1973).

In the first years of the seventies the environmental arts and architecture have been affected by an aesthetics of destruction. The traditional liberties and rights have been distrusted. There has been a de-architecturisation, following anti-formal and anti-institutional ideas. The routine dogma and the programmatic view of architecture and environment has been contradicted. A new iconography has been emerging out of this. Instead of fixed ideologies and traditional purpose of iconography and communicative facade there has been the appeal to the reflexive and subconscious response of the public to changing phenomena. Entropy, chance, and indeterminacy have triumphed. Instead of the eternal figures in stone, ephemeral images of the electronic media influence our culture along with "calamity and ruin" with their predominant influence.

These have become the resources for art and architecture (Wines, 1975).

Visual arts are not to be excluded from dealing with facts as they really are. A total reversal in the matters of pollution, safety, congestion, transport, ecology, etc. is not realistic (Wines, 1973).

4.3. Meaning and Identity

Elements that help the visual image and identity of the city have been found to be the natural and man-made boundaries, the skyline, and the streets. Meaningfulness of the environment depends on built forms, spaces, and the streets made to reveal the inherent structure of the city.

Meaningfulness of the environment has also come to be seen dependent on image creation which is considered as a public function of architecture. This concept has come to take the place of the concept of style which has been refused by the Modern Movement. It seems to be derived from the techniques of consumer persuasion.

There has been a need felt by architects to define for specific contexts the relationship of architecture to the city and to its people. Designing for a universal mankind has been replaced by designs for few in number. Small scale change and the "piecemeal" are preferred.

In the last forty years tabula rasa approach has been taken over by notions of belonging and modification. Image and expression have been asked to be derived from place and agreed meanings. A dialectical relationship with the surroundings is demanded. The place relationship is considered as preventive against the conversion of the environment to commodity (Tendenza, the School of Venice, and Critical Regionalism).

Meaning of architecture in the public space of appearance implies a level of accessibility or understandability by the public. The element of communication and meaning in architecture has been autonomised and used both pragmatically and theoretically.

Heterogeneity of the population in the public sphere has compelled the architects to an acknowledgment of this fact in the communication of meaning. With symbolism dominating the work, this has assumed a rhetorical importance of unjustified proportions for architecture which is primarily a spatial experience. The importance of the facade or surface of buildings addressing the public sphere has increased with communication becoming a conscious design factor.

Assuming the heterogeneity or plurality, different strategies for addressing this plurality have been adopted. Yet the intellectualisation of the work contradicts the aim. The rational and classical architectural language is still identified with and proposed to be used for the public and civic works.

Contemporary man, therefore the modern architect, is reflective. So reason and nature are the means to reach the original and essential meaning for a primordial understanding. In contrast, typological and morphological studies of the urban and architectural phenomena look for the origins in the customs of the society given by specific historical periods. The great historical changes that have taken place are not considered.

Making of spaces in the modern city is not based on the idea of continuity. There is a fragmentation, that is, production of autonomous architectural objects and networks which are outside the traditional definition of architecture. There is a coordination of small actions and adding of meanings. What is done is done both as architecture and as a fragment of the city. Urban design is to be based on the idea of discontinuity with town-planning to control the fragments and the sub-systems.

4.3.1. Visual Image and Identity

A factor in the pattern of cities that has been found as successful in retaining urban character and spirit is confinement by natural or man-made boundaries (San Francisco, Manhattan, etc.). Result is a tightly knit, compact and cohesive urban center (Gruen, 1957). Green zones around cities which follow the natural topography, instead of being devoured by the scattering city can be another boundary (Thiry, 1959).

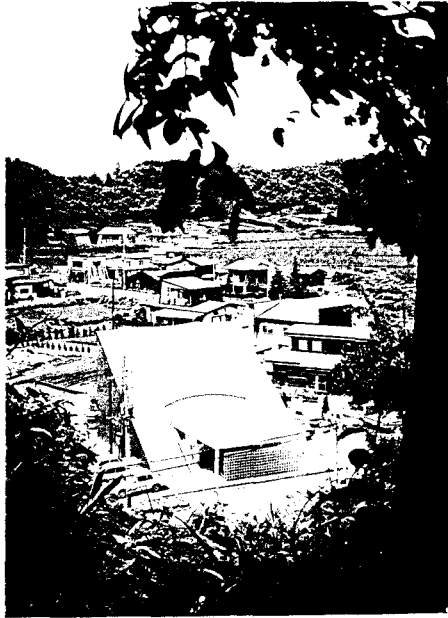
Skyline, which is one of the ancient aspects used for giving identity and significance upon distant views, can be used to create foci, strengthen existing structures and make the whole urban pattern more meaningful. The street has also been a powerful element in the understanding of a place. It can be used to "explain" the city, to reveal its structure, to experience its activity, to define areas and shape its development, though it has come to be valued only as a carrier of traffic (Haskell, 1966) (See:4.2.3.; 4.2.4.).

Architects are to make the city more meaningful and significant in visual terms. The inherent structure of the city can be clarified by means of buildings, streets, and spaces (Haskell, 1966). The "city designer" can influence the making of a more meaningful environment by designing it as "congruent and expressive system of forms" (Steinitz, 1968).

It is impossible to translate into architectural terms the "airy vitality and liveliness" of a place. Using the "enclosing transparency" that results from the effects of arcades, canopies, and the covered and covering devices on urban spaces is a way (with curtains, membranes, belts of light, etc., as the materials) (Suzuki, 1975) (Fig.120).

There have been conscious efforts to create "places that are works of art". In creating public space "image of place" has been sought (eg., Battery Park City, New York, and the largest urban park that is made into a work of art, MacArthur Park in Los Angeles) (Villego, 1985).

Image is a function. Image of a place is created from non-place; this is the function. Image conveys values which are needed for some reason. Buildings have "projected images". Image controls the major part of the architectural experience. L.Lerup (images to affect social change), M.Mack and A.Batey (inflecting the contour of the site), and S.Saitowitz (poetic transformation of the land into building form) are four architects who have been concerned with "image as function". In responding to the program of the building they have been involved with its image. It has been a communication means for them (Treib, 1982).



109. Akita Sogo Bank, Kawabe (M.Miyawaki) (Jap.Arch., 1977)

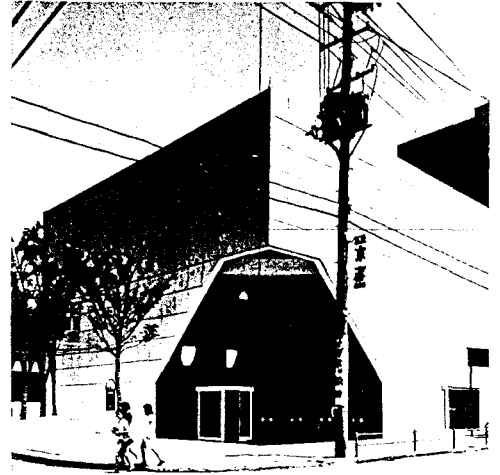


Figure 111. Akita Sogo Bank, Marioka (M.Miyawaki) (Jap.Arch., June 1976)



110a-b. Akita Sogo Bank, Honjo, 1973 (M.Miyawaki)

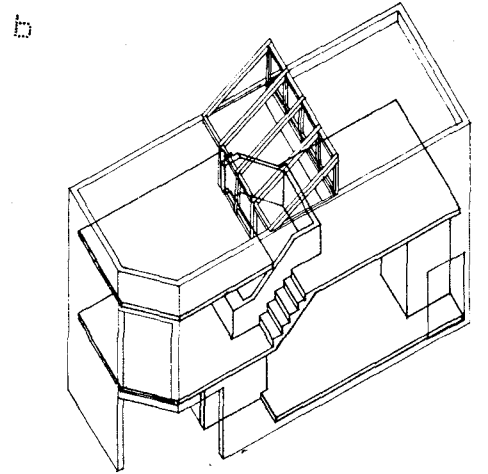


Figure 113a-b. Tomishima residence (T.Ando) (Jap.Arch., June 1977)

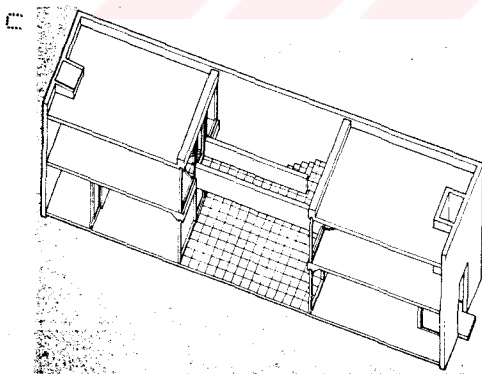


Figure 112a-d. Reinterpretation of the old rowhouse, Osaka (do)

4.3.2. Place Relatedness

The role of the built environment in "place attachment" depends on its power to "engage the mind on all levels". City with its size arouses curiosity. It can also cater for the "deep-rooted security needs". "Place relatedness in depth" is affected by the non-verbal language of shapes and rhythms (P.F.Smith, 1973). "Primary urban buildings" of M.Miyawaki have had the aim of being a symbolic part of the urban environment (Fig.109-111). The aim has been to be symbolically effective on people in a given area. Primary solid figures brightly colored with primary colors and strong night time illumination are complete in themselves with identities separate from those around. They are in contrast to the rest and create a kind of disorder. They individualise and enliven the street they are on. "Primary architecture" exists first for the city and its people. The Akita Sogo Bank at Honjo (Fig.110) allows the exterior to the interior by a semi-interior, semi-exterior space. The branch at Marioka has a vest-pocket plaza in-between the street and itself (Fig.111).

Simple geometry with minimum materials has been expected to generate a sense of life. Contacts are to be inspired between people and things on a deeper level. They should evolve new relationships between them. New forms based on daily life and ordinary affairs are to be produced while remaining rooted in history. (Ando's buildings are isolated by thick walls that break relations with the outside world and appear to be pushing the city back) (Ando, 1977) (Fig.112-113).

Aspects of Post-Metabolism (7) which have shown a common basis of awareness, have been disbelief in the progress of scientific

technology, rebuilding of theory with the co-existence of many different value-systems, a desire to use technology in terms of designs that are largely hand labor of the architect, disbelief in long-term urban systems or total urban visions, and importance of the significance of forms in their social and cultural context. An "ambiguous rhetoric for the sake of symbiotic co-existence among many subsystems" rather than many subsystems for the sake of one system have been preferred. The cultural context and the meanings born by the forms need to be interpreted; architecture beyond the concrete forms is also metalanguage (Ishii and Suzuki, 1977).

During the sixties economic growth has led to large-scale and technologically centered approaches seen in the form of megastructure. Designs have been worked out for all mankind. In seventies, in contrast to this, designs for cities as well as houses are worked out with a concern for the habitat of a few human beings whose ways of life require certain qualities. It has been assumed that there are dense mutual relations between space and human activities. There has again been an interest in the "beauty of details, materials, light, color, and compositional elements" (Maki, 1978). "Comprehensive redevelopment" has become unacceptable. The fashion is "piecemeal is beautiful". Emphasis has been on the "process of managing small scale change" to avoid the destruction of association which is the source of human happiness (C.Buchanan, 1975). There have been signs of change in the attitudes to planning like allowing cities to "emerge from below" (Best, 1975).

In the planning process there has been the lack of a "genius loci appraisal". Along with other surveys, with the participation of the public, "image-diagrams" of the feelings about

the built forms and spaces and main characteristics of an area can be produced (Pollard, 1971).

In terms of a "visionary architecture of memory" the "pluralist Hadrian's Villa" has been an anti-thesis to Hippodamus' urban grid. In similar terms ancient Rome has been a "living collage", a "conglomerate of fragments" (Ungers, 1979).

Since early fifties, there has been an increasing interest in architecture in the "notion of belonging" (tradition, culture, place, etc.) as opposed to the "notion of tabula rasa" and in accompaniment to the "notion of modification" (Gregotti, 1984a) (See:4.5.5.)

In the avant-garde's creation of new orders the new or the new relationships have been looked upon as a value. The "notion of belonging", however, has been expressive of interests in the "history of the disruptive in its continuity", in the "idea of place as context" and for the existing relationships; the process of design has been most important so long as it has been the process of "modification" (Gregotti, 1984a).

Historicism and eclecticism have justified the right to the image and to expression derived from place and agreed meanings. The new "figuration" and demand for the "narrative" have been essential to the "rear-guard architecture" (Semerani, 1985).

Place is the "physical way of being of history". Even if we acknowledge that it has been a field of conflicts rather than continuities, there is a need to re-understand the "long path of historical modification" of it. Relationship does not mean union with

the surroundings, but a dialectical relationship with them (Gregotti, 1984b).

Against the dense differentiation of culture the megalopolis has reduced the environment to commodity. "Critical Regionalism", with its basis on "place creation", has offered the possibility of resistance to it. Its model has been the "enclave" or the "bounded fragment" which will check the "placeless, alternating consumerism". The central principle has been commitment to place rather than space; to "raum" rather than "spatium". The stress on place affords the "political space of public appearance" (H.Arendt) (Frampton, 1983).

4.3.3. Generation of Meaning in Architecture

While modern architecture has derived abstract expression from the connotative meanings of the physiognomic character of its own original elements, the "automobile oriented commercial architecture of urban sprawl" has provided an iconographic source for an architecture of meaning rather than of space and piazzas. Image has been emphasised over process or form; perception of architecture has depended on past experience and emotional association. The symbolic and representational elements on which the latter are based are often contradictory to the "form, structure, and program" of architecture. This contradiction has made itself visible in two ways. Either space, structure, and program have become subservient to and been distorted by an overall symbolic form ("duck"), or space and structure have been at the service of the program and ornament has been applied independent of them ("decorated shed") (Venturi and Brown, 1971).

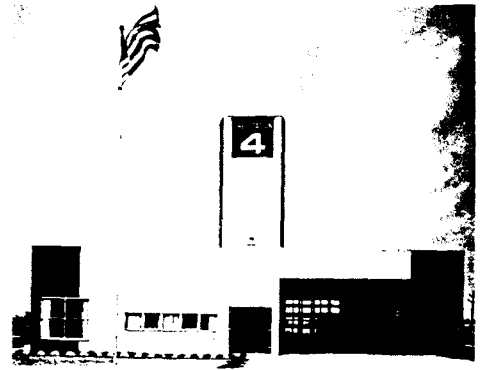


Figure 114. "Fire Station", Columbus, Indiana, 1966 (R.Venturi) (P.Blake and B.Quint, 1983)

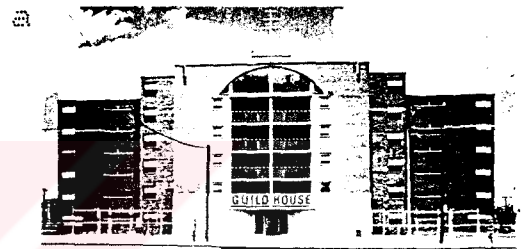


Figure 115a-b. "Guild House", Philadelphia, Penn., 1964 (R.Venturi) (Arch.Forum, November 1971)

Some of the source materials for symbolism, which is essential for architecture, have been models from previous periods or from the existing city. There can be a pragmatic approach to symbolism rather than through the science of semiology and theorising. A.Colquhoun has had approach with similar results. Seeing architecture as part of a system of communications within society, he has described human basis for the use of a typology of form in design believing that we are condemned to other forms of the past and their availability as typological models; assumption of freedom from them means a loss of power to communicate and of the use of our imagination. According to him form is not to be the result of physical and mathematically based bio-technical determinism, but of previous associations and aesthetic ideologies. The "iconography and the mixed-media of the roadside commercial architecture" have set an example. Architecture is symbol in space before being form in space. For the symbolism suburban edges of the existing city have become the source due to symbolical attractiveness rather than form (Venturi and Brown, 1971).

Richness is the result of conventional architecture, and also of the adjustments of the scale and context of the familiar and conventional elements such that unusual meanings are produced like in the pop-artists' use of unusual juxtapositions of familiar objects. Elements of the decorated false facades are not only "ordinary", but also "represent ordinariness" symbolically. They enrich by adding a "layer of literary meaning". The denotative meanings derived from them also belong to their symbolism of the "ugly and ordinary" (Venturi and Brown, 1971) (Fig.114-115). Venturi has tended to place equal value on spaces, forms, materials, and the ads and signs as

part of the spaces leading architecture to become ordinary (Isozaki, 1970).

"Irony" has been suggested as a tool to combine and accommodate the differences in values in the architecture of a "pluralist society". It is needed in the making of multi-valued community architecture which brings different social classes together (Venturi and Brown, 1971).

There have been two main trends in the new movement both of which pose the danger of individual symbolisation getting away from the everyday life. One of them has been the creative use of the leftovers from the sixties of things like kitsch, pop, and vernacular for expanding the vocabulary of architecture. The other has been the conversion of architectural space into an abstraction (Ando, 1977).

Both the "Inclusivists" (Kahn-Venturi-Scully School, or the Yale-Philadelphia Axis) and the "Exclusivists" (the New York Five-C.Rowe) have believed in the symbolism of architecture, have used historic precedents, and have been indifferent to super technology, mega-structure, and computer technology. "Inclusivists" have emphasised response to cultural factors referring to different periods of history (current American vernacular included), and irony. Their work also shows pop-art influences. The "Exclusivists" have worked within the puristic idiom of Le Corbusier (Goldberger, 1974).

Both M.Graves and P.Eisenman of the "New York Five" have been concerned with the semantic and syntactic aspects of architecture. While Graves, with his interest in history of architecture and art, and architecture and nature, has wanted to show the relationship between architecture and context, Eisenman,

disregarding the relationship between architecture and "actual meaning", has worked in the syntactic dimension with his "marks" containing the semantic aspects. The semantic aspect in Graves' work has been that of the linkage between the "actual form" and the "complex system of architectural ideas" behind it (Gandelsonas, 1972).

Architectural forms that have been acknowledged have been limited and found as implicit in most of their work. They are a set with systematic characteristics. Eisenman and Graves have made these characteristics explicit in their "exploration of architecture as a system of signification". Because there is no direct relationship between form and conventional meaning, their work appears as "unintelligible" and different from many other buildings with symbolic character (Gandelsonas, 1972).

With the need felt for a richer vocabulary, some have followed R.Venturi's two-dimensional "scenographic mode by historical allusion and ornament" to enrich or replace the Modern language, while others have taken the more volumetric and massive aspects of the traditional monumental expression in the classical sense. There has been an increasing return to the pre-modern era. Problems of creating monumental expression have been confronted. Handling of scale, dramatisation of elements, expressing traditional functions (eg., entering a building), historical and three-dimensional billboard allusions and ornaments have been explored (Stephens, 1979).

The new decorative movement has been seeking to detach the symbolic aspect of the building from the "functional shell". Thus it

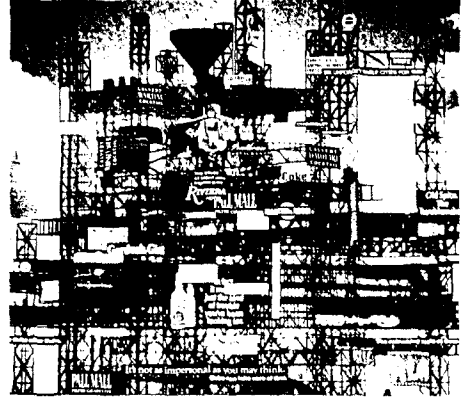


Figure 116a-b. Proposals for architecture integrated with advertising (H.C.Schulitz, Arch.Forum, May 1970)

has achieved a separation of the "communicative" and "operative" functions. It has created a "stage-set environment" with "super graphics" (Wilson, 1970).

The "vernacular" has been demanded to be integrated as part of the architecture without transforming it (that is, unlike Venturi). "User generated changes" have been asked to be seen as ornament created in unpredictable ways. Factors which are not yet considered as part of architecture today can be integrated. Architecture is to be seen as "agglomeration of different components" which change in unpredictable ways. A building can be designed to incorporate graphic communication (8). "Communicative architecture" and "enclosure architecture" can be integrated in the form of "billboard structures" (supportive billboards) that will provide support for housing, etc. (Fig.116). Communication media other than the building form itself is for orientation and identification necessitated by the multi-functional buildings and the speed with which the functions of buildings change. Identification through the form of the building will be less and less meaningful (Schulitz, 1970).

The "surface" has gained in importance. There has been an interest in "street semiology", that is, in deciphering urban phenomena with reference to the street. "Maximum heterogeneity in expression" (as evident in the large variety of signs) has been conflicting with "maximum homogeneity in content". Cultural phenomena are expressed in the surface of everything. The surface in the periphery of the street is a "concentration of multivalent signification" in correspondence with the streetscape. To this has

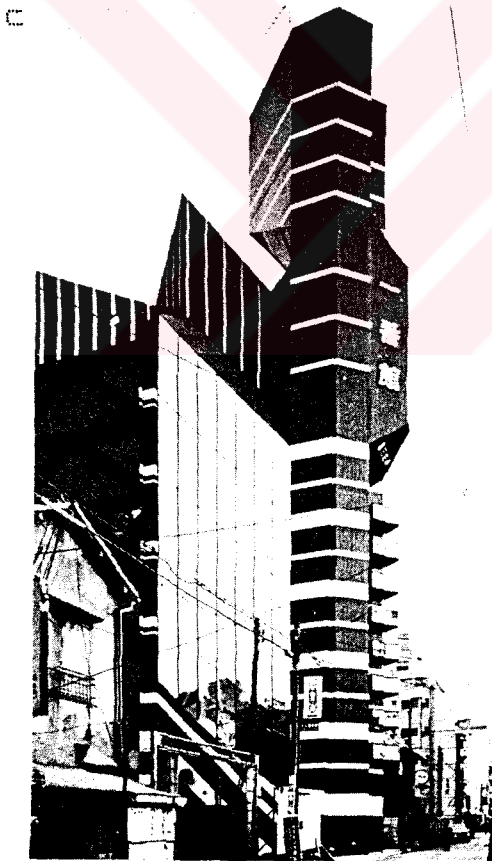
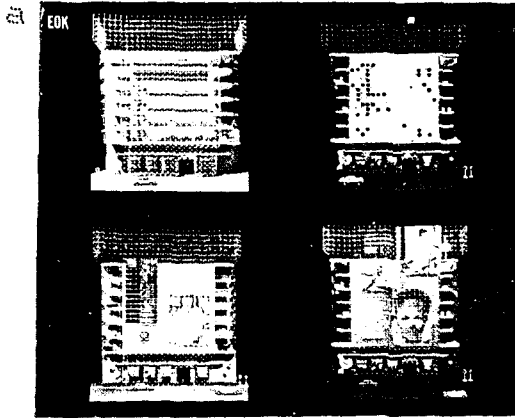


Figure 117a-d. Old buildings enclosed by a new membrane to give a new expression ("Heterology"). c. Ichi-Ban-Kan; d. Ni-Ban-Kan, 1970 (M.Takeyama) (Jap.Arch., June 1976).

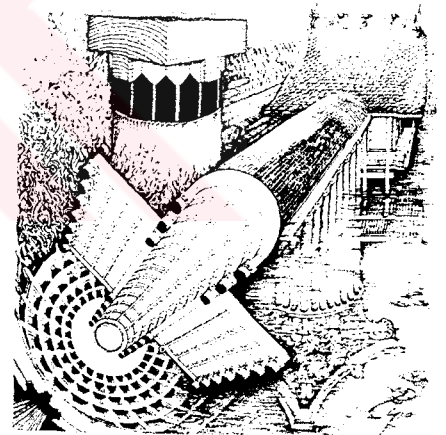


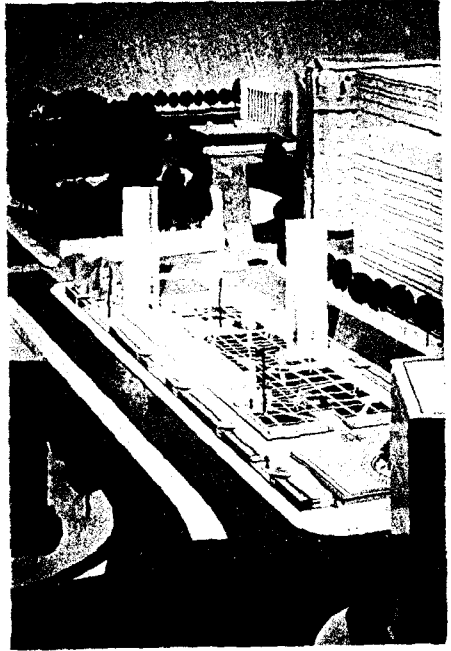
Figure 118. Co-existence of parts for "hybrids" (K.Ishii and H. Suzuki, October/November 1977)

been linked the idea of "enclosing old buildings" without major alterations inside (Takeyama, 1972) (Fig.117).

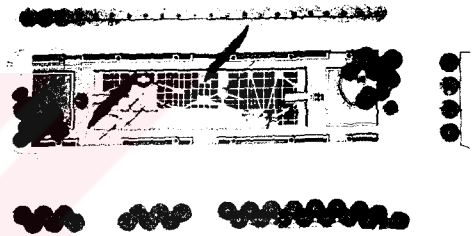
In Modern Architecture there has been liberation of the facade, but not an independence of it from the interior function. The Post-Modern facade has liberated even from the latter. It has attempted to go beyond the vocabulary of Modern Architecture, to be more conceptual, and to discover sources for these in the practices of using historical references (S.Baba, 1976). It has been argued that architecture should not be converted to abstractions lest it can be understood. Yet it has also been said that there is no need to go in for metaphors to avoid abstraction. Ornament has been used and suggested to be used for the sake of human scale. "Hybrids" have been found useful in avoiding historic associations. A "mixed co-existence of parts" with no single rule to be obeyed has been achieved by a design which only provides the boundaries (Kijima, 1977) (Fig.118).

Metaphorical operation of taking an element from one context and placing it in another has been used for the production of meaning. It ought to be considered whether the meaning of an element is "inherent or contextual". Attempts for the creation of meaningful architecture easily lead to "eclecticism, pastiche, and kitsch". Fragmented results have been achieved. "Return of language" has escalated "kitsch". Familiar association by the architectural sign has been leading to cheap gestures. In borrowing from historic codes there must be a "transformation" and "juxtaposition" for irony (S.Stephens, 1979c). There has been a growing interest in bringing picturesque images from the past into the present public domain. A "provocative" example has been the Hillington Civic Center at

a



b



c



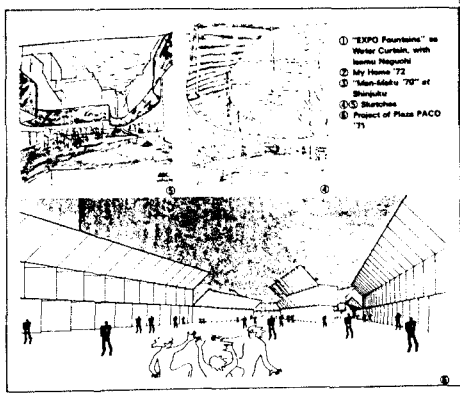
Figure 119a-c. Western Plaza, Washington (Venturi and Rauch)
(Arch.Aujd'hui, February 1980)

Uxbridge in England by R. Matthews and Johnson-Marshall (Maxwell, 1979).

The subject of monumentality has become an intentional topic with the renewed interest in ornament and historical references (See:3.2.2.). There have been seen manipulations of scale for monumental effects at several levels of meaning. National Ethology Museum in Osaka by K. Kurokawa, the Western Plaza project in Washington, D.C. by Venturi and Rausch (Fig.119), and "Homage to Catalonia" by the Taller which is a monument with an iconography and literary meanings are some cases (Stephens, 1979a).

"To design meaning into buildings" is to design according to some basic principles regarding the "perception of meaning" in architecture. The non-architect is mainly concerned with the appropriateness of a building design. The non-architect is most likely to understand and appreciate an historicist building if it relates to a single stylistic tradition. What a non-architect finds most appealing may be considered the least serious by architects (Groat and Canter, 1979).

The "ArchiteXt", which is not a group with a coherent dogma, but a number of Japanese architects with a "shared sensibility" has displayed two attitudes. Among these architects M. Takeyama with his "street architecture" has produced populist buildings with the aim of speaking to many different groups of people in the city. In this architecture, variety of architectural codes, both populist and elitist, have come together to create an imagery which is vulgar by Modern Architecture standards. Two such buildings are the "Ichi Ban Kahn" and "Ni Ban Kahn" in the Shinjuku district in Tokyo (Fig.117c-d). He has wanted to advance an experimental and



120. Ideas for space: "man-maku" for liveliness of space (M.Suzuki) (Jap.Arch., June 1976)

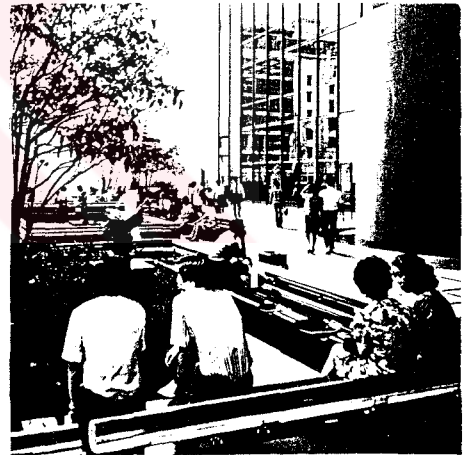
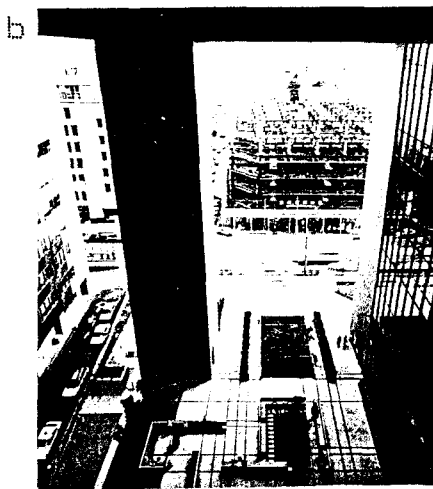
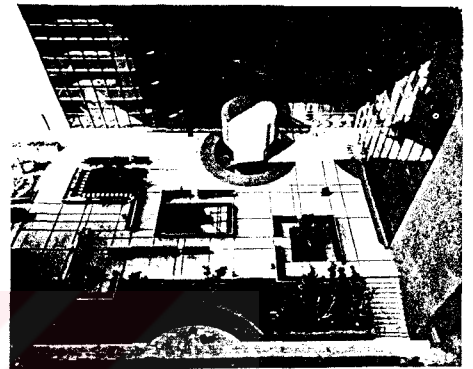
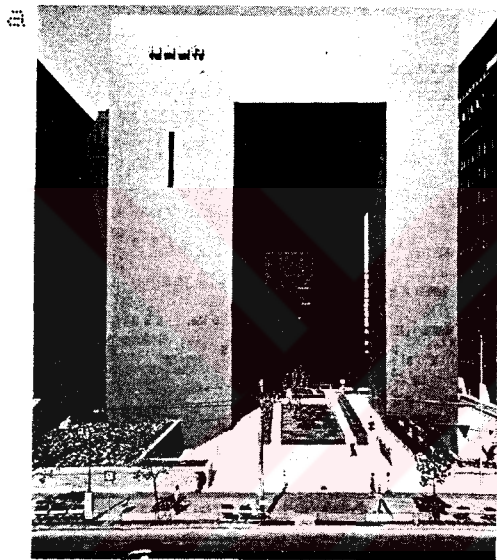
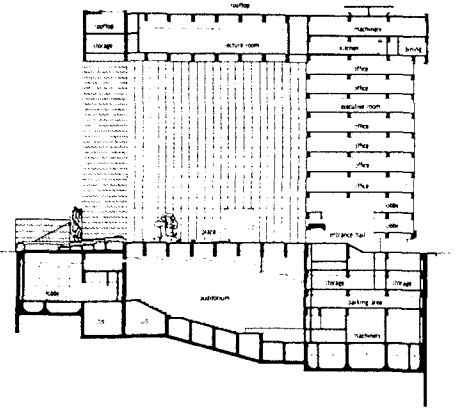


Figure 121a-e. Fukuoka Bank home office (K.Kurokawa) (K.Ishii and H.Suzuki, October/November 1977)

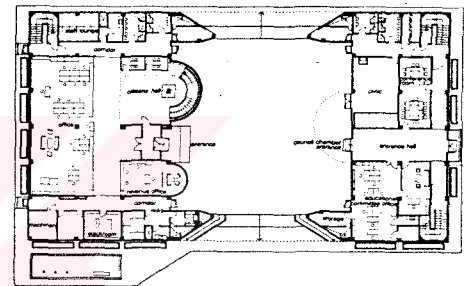
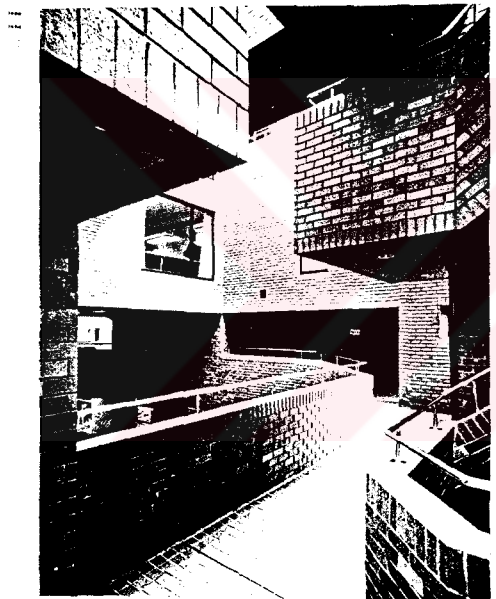
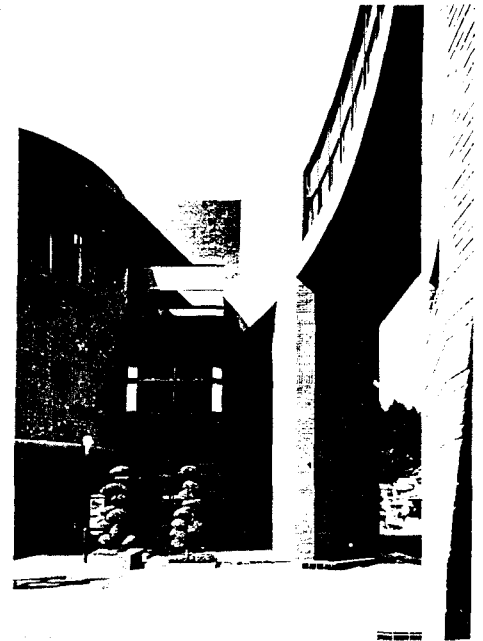
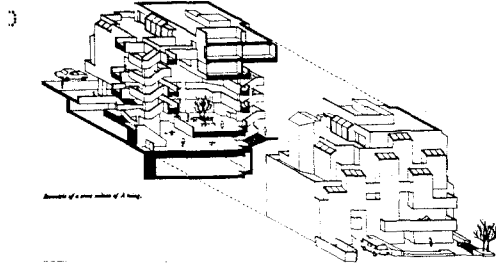
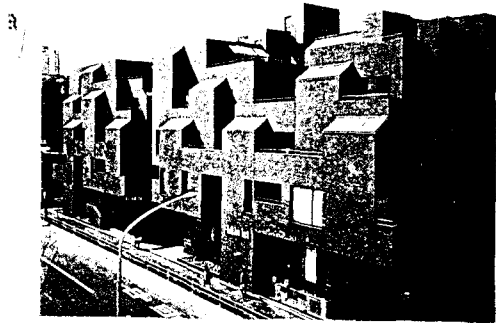
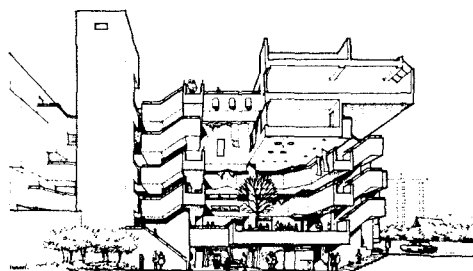


Figure 123a-b. Waki City Hall (K.Kurokawa) (K.Ishii and H.Suzuki, October/November, 1977)



122a-d. 1st Building (K.Yamashita) (K.Ishii and i, October/November 1977)

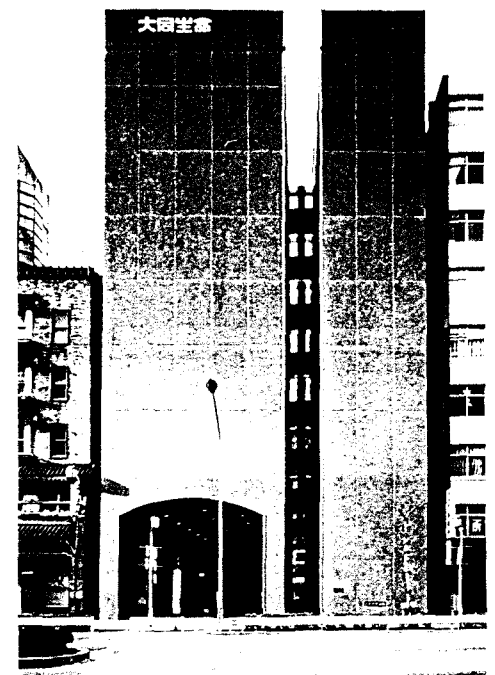


Figure 124. Daido Insurance Building (K.Kurokawa), "architecture of the street" (Jap.Arch., June 1979)

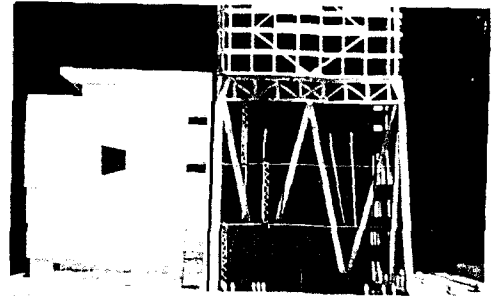


Figure 125a-b. Extension of Whitney Museum, N.Y. (D.Walker Assoc.) (Arch.Aujd'hui, February 1980)

unconditional architecture based on "pluralism, discontinuity, and differences". The other attitude has been that of architects like N.Miyawaki, M.Suzuki, and T.Azuma who, with their "defensive architecture", have aimed to defend the inhabitants against the urban noise, pollution, and ugliness (See:4.9.) (Jencks, 1976). Urbanisation has produced over-crowding in cities. House has become a "defense line". At home people require privacy; outside there is eagerness to know about the ways of life in them. So there is to be achieved an oppositional harmony between enclosure and openness. Individual expression of a single piece of architecture in the city is difficult (Azuma, 1976). M.Miyawaki has wanted to reinforce the street identity and thus, by means of this, strengthen the identification of the city (See:4.3.1.). He has expected his "primary architecture" to create this identity by means of contrast (a "mental order in confusion") (Fig.109-111) (Jencks, 1976).

Recurrence of simple concrete boxes has related to the concept of "interiorisation". The house is defensive like a castle against the hostile outside forces. Instead of exterior elaboration interior spatial dynamics are needed (Jencks, 1976). Elements that belong to outside have been brought inside ("urbanisation of architecture") (Fig.121-125) and sometimes the space around the building has been designed to the maximum by unifying it with the building ("architecturalisation of the city") (Azuma, 1976).

Since today social values are multifarious, attempts to conform to this multiplicity have run counter to the creative spirit of the architect. So "loquacious expression" has been avoided in favor of "tacit expression". A way for this has been "concealment" achieved through unification with the setting or natural surroundings

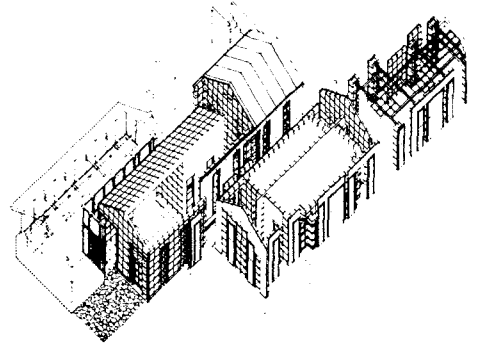
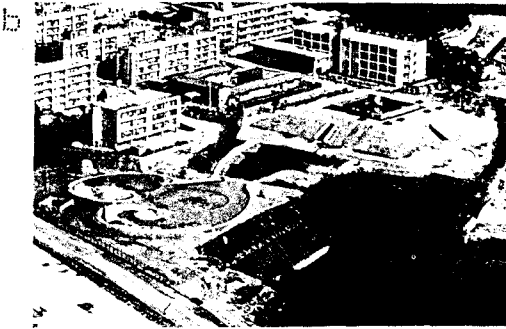
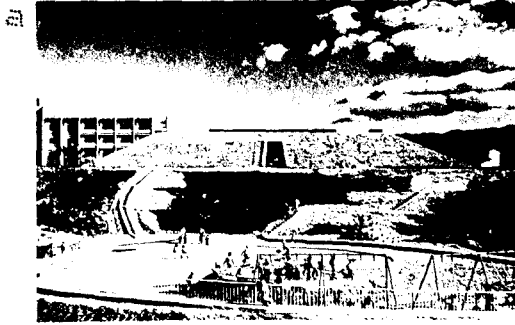


Figure 128a-b. Ushimado International Arts Festival Center designed through metamorphological transformation of an old storehouse (H.Fujii Assoc.) (Jap.Arch.,September 1985)

Figure 126a-c. PL Institute Kindergarten ("Concealment") (Aida) (K.Ishii and H.Suzuki, October/November 1977)



(Fig.126) (Aida, 1976). T.Aida, like the Italian rationalists, has returned to the eternal archetypes of architecture in order to "seal architectural function within architecture", or in other words, within "innate forms" which have been the heritage of forms of mankind re-invented (Fig.127) (Jencks, 1976).

"Nonconformity in the transmission of meaning" has been seen necessary for producing effects that help to generate new architectural meaning (9). Everyday codes and meanings have been asked to be destroyed. "Art's function of diversification" is to activate perception by making perception, which has become habitual, difficult. A conscious attempt has been found necessary to create a gap between the "acquired meanings" and "imposed meanings". Pursuit of the former leads to "Order". Actuality is to be competed with in a relation of contiguity with the acquired meaning. With psychoanalysis and explosion of the objective self, logos and logic is destroyed. The acquired meanings of things and their design meanings are to be eliminated for an emphasis not on "transmission of meaning" but on "importance of the right to generate or produce meaning". P.Eisenman's architecture has eliminated architectural codes and meanings from deep subconscious level. Architectural "Metamorphology" has aimed to produce effects generating meaning by a relation of nonconformity between the ordinary meaning and architect's meaning and their "semantic estrangement". "Quintessential architecture" has attempted to eliminate meaning and use pure geometrical facts for understanding. The whole has been covered with geometrical grid patterns which generate no meaning. Self-transformation has been encouraged through it (Hiromi, 1980) (Fig.128).

The agreed meaning of both the building and the historic city can be subverted by an "architectural figure or scenographic effect (arcade, urban park or quotation)". This indicates a "transformation" taking place (Semerani, 1985).

Meaning is not inherent in buildings; it is a transaction between the building and the user (unlike the determinists' view). Both overt codes (denotation) and covert codes (connotation) are to be used and there is to be personalisation in making all kinds of gestures to the public (Treib, 1982).

Buildings in different locations have been instrumental ("operators") in the transition from "ground" to "site". They have become "signs" with their meaning being defined by their reciprocal relationship. Architecture thus is a finite system with its action in the city limited to certain of the city's parts. Every spatial relationship is studied first in its location on the ground; in other words, they are elementary figures of spatial geometry on ground in contradiction to the elementary figures of Le Corbusier (Polesello, 1985). Images have been determined not by the language, but by "structural reading of the city and of the projects" seen in their specific urban function (Casabella, 1983).

A rational and classical architectural language and not a private and personal one has suited the symbolic functionality of the public buildings or the collective civic monument (Semerani, 1985).

Metonymy, metaphor, and allegory have once again been considered as logical procedures in architecture. There has been a feeling for "context", "urban analysis", "territory", and "type". They have been central to the coming back into use of "polysemy" and

"figuration" in building. "Decoration" has also been revived. Its uses have their origin in the intention to give eloquence and soul to building (E.Rogers). Primacy given to architectural composition has been for replacing "speechlessness" other than being a poetic matter (Semerani, 1985).

"Figuration" has been the translation of an idea into architectural language. Each idea can be expressed with architectural forms much as the same way as words. The idea should be a spiritual expression and should take up a position. Each form contains an idea. There is no form or architectural expression that has not been formulated in the past. History can be used as a collection of formal expression. History provides analogies and helps to make comparisons. "Quotation" has been a technique of introducing historical elements into the present architecture. An architectural expression that has already been precisely worked out can be intentionally made use of (O.Zoegeller) (Archit Des, 1985b).

"Narrative architecture" or "fiction" has been expected to supercede the "silence of bare construction" (G.Bohm and his use of fresco). A mixture of reality and fiction presented by A.Natalini and Superstudio has shown their acceptance of the urbanism in the eighties in contrast to their rejection in the sixties. S. Izenour's work (1980-83) shows a complex multivalent architecture with symbols, motifs, irony, etc. (Archit Des, 1985a). There has been interest in the "meaningful space", "archetypes of the environment" expressing themselves primarily (staircase, column, etc.); a living architectural language ensue from this combination. "Decoration" has value as a means of revealing the nature of an object. The "new shape" has meaningful content. Sense, meaning, and form have been

restoring architecture to its creative role. This has not been only for association, but environmental experience. Favorite themes of design have been theater, music-hall or museum. The environment has been as a whole viewed as "theatricised" and "museumised" (Bokov, 1987). In the USSR there has been a widely shared concern in dealing with change to keep the historical codes in the nation's memory (A.Eige) (Archit Des, 1987).

Building cannot be reduced to the need for physical control of the environment. Spiritual control has been acknowledged to be an equally important need. The task of architecture has been to interpret the world as a meaningful order for man to orient himself in nature and society. It is to transform chaos into cosmos. The function of architecture has been to infuse reality with ideals which have been created by man. Free creation of meaning may seem arbitrary, so it cannot convince. So there has been a need for an ideal or essence to guide our departures from the predecessors (Hubbard). There is need for a primordial understanding, for the irreducible, intentional core or the original and essential meaning (J.Rykwert). Return to origin is not a return to the past, but to what is essential. The moderns are reflective, so they cannot base their practices in a continuing tradition to avoid arbitrariness; instead, they appeal to reason and nature (Harris, 1983).

T.Ando's work has reflected the tension between the universal modern and the rooted culture. With his "enclosed modern architecture" he has been attempting to restore the unity between house and nature lost in the city. It is a "trans-optical" architecture where the richness of the work is beyond the initial perception of the geometric order. Tactile value of the tectonic

components are crucial; light, wind, and detail are generators of image (Frampton, 1983) (Fig.112-113).

4.3.4. Type and Typology

Type is an idea formed in the mind. It is an image as idea. It is not to be confused with the "model", or "prototype" (Muratori in Semerani, 1985). The "rich evocative aspect" of "type" being a form of the spiritual life of architecture is to be found in its mythical dimension which has a "historically undetermined temporality" (Burelli, 1985).

The concept of type at its root is a directive. It is an exercise in logic. Logic restricts "irrational invention". It is a mental exercise. It relates to the "re-evaluation of the plan of buildings", or rather to their site plans (Burelli, 1985).

In studying types, concentration on the essence of a work has been required. Among the materials of history of architecture invariances and principles ("conceptual fixes") have been discovered from the transient elements (Burelli, 1985). Typological research, beyond understanding tradition or "statistical summary of the most advanced experiments on a type of building", has investigated the "constituent laws of the ordinary building" (Semerani, 1985).

Typology is "architectural typology", that is, it refers to architecture itself, not to its use. It is a typology which is built up as an "archive of "given types"". Architectural figures have been reduced to the elementary geometric character. With origins in history, they may also be invented; always as givens, but also independent of it. Building up an archive of givens is building up

of a poetic. The study of buildings has been needed to form an archive of architectural typology (Polesello, 1985).

The concept of type has witheld both the "principle of individualisation" (upheld by Romantics) and the "principle of classification" (upheld by positivists). Making a distinction as "type" and "individual" and raising of the "type" to the position of an "absolute schema" can be controlled by "articulation". The type is to be based on altering the parts of a project. The whole has become diversified by the articulation or shaping of the parts. Type has always been engendered by the "historical needs of the materials". It is the "articulation" and "different configuration" that lead to the new types (eg., the theater building with its two parts basic to its configuration, namely, the auditorium and the stage, appear in distinctive types due to the resolution of the physical conflict between their parts) (Burelli, 1985).

The applicability to urban studies of the classification of architectural organisms by types through possible association of elements (typology) has been sought. Elements may be stylistic/formal and organisational/structural. The latter pair has been applicable to research on "architecture as an urban phenomenon" while the formal types ("independent typology" which is a phenomenon of art and is ahistorical) have been the formal constants derived from comparing concrete cases; in the classification by functional type ("applied typology" which is independent of aesthetics and is historical) there have been the structural constants. "Constancy" confirms the duration of the phenomenon in relation to the city. Classification has been interested in the concrete examples of a theme in a period bounded by the permanence of constant characteristics. Different

entities have been made comparable in their relation with the urban form. The definition of building typology has been transformed as the study of artificial organisational and structural elements including the whole built fabric of the city, not only buildings, in order to classify them in relation to the urban form of a specific historical period. Definition is to change according to the research to be done. It has become an instrument to carry out studies in urban phenomena (Aymonino, 1985).

The School of Venice has done a major re-evaluation of the Modern Movement and contributed to the understanding of typology and figuration (Semerani, 1985). Typology of the city has corresponded to a model that has made possible representing everything in the urban context as a function of the architecture in the city. Typology has been the form of knowledge expressing the method that gives physical space its urban structure (Samona, 1985). For the typology of architectural action in the city a combination of types and their locations have been studied. It has set out from Le Corbusier's research on the planning of given and available elements in a pre-existing or newly formed context (See:4.5.4.) (Polesello, 1985).

4.3.5. Morphology

The typological and morphological spheres have formed the essence of the motivations behind architecture. Technical experience is to be based on methods of typifying the processes of formation of things which serve the common and homogenous customs of society for settlement. New morphological research has been based on the association of systematic contexts of signs linked by

interdependence, groups of associability, or continuity. This is to signify the phenomenon of morphological relationships (Samona, 1985).

The type no longer can be offered for synthesis. The "settlement morphology" has prevailed over the building type with its capacity as a "deposit of models and solutions" (V.Gregotti, 1984a).

The city has been seen, synchronically, as a morphological fact. Likewise, the old city has been seen as though time has stood still. Thus buildings have become monuments. Study and project, analysis and proposal are no more separate (A.Rossi). Aymonino's relation between building regulations and urban morphology in old Venice and Rossi's concern with the relationship between land, building typology, and urban morphology around Milan have formed the basis of "Gruppo Architettura"'s analysis of the relations between building typology and urban morphology. Figuration and the structuralist discourse of the sixties have been determining a "metahistorical structure" of the region, districts, and territory. The "morphological structural analysis" of the constants of the settlement and identification of its historical essence have been made through the concepts of "presence" or the "juncture between" (Semerani, 1985).

As complementary and in opposition to the notion of typology the "rules of aggregation of the building types" which form the urban tissue and quarters have been developed in Rome and Venice schools (from Muratori to Rossi in Milan; from Samona to Gregotti in Venice). These have been variations on Quaroni and E.Rogers. They have been applied to the "architectural knowledge of complex territorial systems". Concepts of context, place, and position have

accompanied them. A "settlement rule" has been looked for in the "specific territorial field". They have been more than for describing and explaining urban and territorial facts. They have a capacity to generate the design of complex systems. A scale and complexity than a single element in its singular form has marked the level of description and design. Beside the natural forms, building regulations, land subdivisions, stylistic memories, typological models of geometry, modes of production are "morphological elements". Any aspect of reality capable of producing or consolidating architectural forms is material aspect of architecture and the physical environment. The material foundation of the notion of morphology has been guided by research for a complexity to be found in the idea of context and its internal critical rationality. Historical material has been added to the notion of material (V.Gregotti, 1985a).

According to Aymonino architecture is strictly an urban phenomenon. It is the experience of the real city. Morphology, which is based on seeing the reasons of architecture in the specific material conditions that make possible the building of the city, has been expected to provide us with answers (Semerani, 1985).

4.3.6. Acceptance of Fragmentation and the Idea of Discontinuity

A radical historic criticism (M.Tafari) has been applied to the future of architecture in the modern city. It has been the start of today's reconsiderations that the making of spaces in the modern city is not based on an idea of "continuity", but "system of discontinuity, scales of intervention, and production processes".

This discontinuity has been part of "project and planning" (See:4.7.3.). It can be stimulus for an architecture which tries for a "clear and appropriate conception of urban spaces". This is based on the integration of formal and spatial issues at the decisional stage (Cohen, 1983).

Architecturally two main trends have occurred in the design of the city and territory. One of them, based on the eighteenth and nineteenth century urban design and open spaces, have aimed at "overall recomposition" made of great parts. The other has not believed in any recomposition; only by accepting "fragmentation" and "discontinuity" can "contemporaneity" and the "infinite possible interconnections" that bring together the worlds of social and architectural imagination be reflected. "Fragmentation" has meant the production of both autonomous exceptional architectural objects, and networks and systems in which architecture as in its traditional "walled constitution" has been absent (V.Gregotti, 1983). Rational architecture has confronted and competed with the pre-existing urban fabric. There has been the need to extend the "unitary coordination of space" (of architecture) to the whole city, because they make visible and "beam their rational qualities" over the medieval fabric (See:4.5.4.; 4.5.5.; 4.7.3.) (Aymonino, 1985).

Instead of great gesture in plans, there have been small actions which can be implemented. Not objects, but "meanings" have been added. The complex society with its diversified activities has been represented by a "weakly structured kaleidoscope" (See:4.5.3.; 4.7.4.,5.) (Secchi, 1984b).

Urban design is to be based on the idea of "discontinuity"

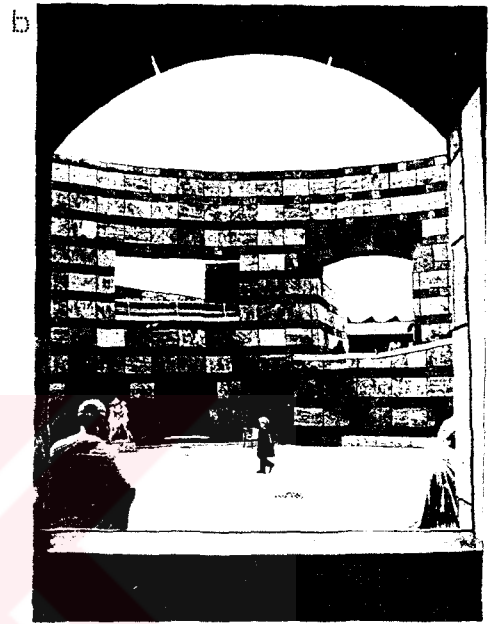
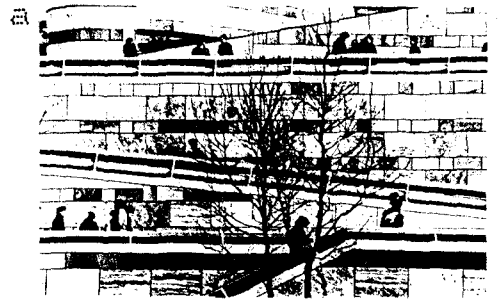


Figure 129a-b. Staatsgalerie, Stuttgart (J.Stirling), urban elements. a. The ramp; b. The rotunda (Arch.Rev., April 1984)

in scale and productive process rather than the continuity between the building, the quartier, and the city. In contrast to the Beaux-Arts tradition of the "great urban composition" it has been in the capacity to refer to the "specificity of the site" that a new element can be found to base the architectural plan on (Cohen, 1983).

We can only cut on subsystems and fragments of the urban structure; town-planning is to be left to perform only as control. Many and different materials have been dissected and transformed. These are all fragments of an urban situation (Cohen, 1983).

The "Stuttgart" (J.Stirling) (1977) can be read both as a project and a fragment of the urban fabric. The pedestrian ramp and the large empty cylinder which, connected to the city center, makes a large artificial landscape (Fig.129). There is also "linguistic fragmentation" (Rykwert, 1984). There are contrast and similarities between different architects in terms of the fragment (eg., J.Hejduk has been contrasted with the Kriers with his conceptual weaving of dream, memories and signs; R.Koolhaas has been lyricising the chaos in reworking Manhattan; there has been the romanticism in P.Cook's "Arcadian City") (Lampugnani, 1983).

4.4. Communication of Public Information

Education and learning through the public spaces of the city can be increased by developing an interest in creative discovery and enjoyment of the city. In correspondence to this attempts can be made to increase the public aspects of the land-use activities as well as their accessibility.

Development of a communication network (including transportation network) used to this end in conjunction with other networks of public use will increase the contact of the inhabitant with the city. The right to and use of the city can be a concrete experience.

4.4.1. Making the City Observable:

Urban information and city structure have been asked to be made understandable ("visible") to the inhabitants by new means. Urban resources can be used as tools for learning (Design Q, 1972). Making the transportation system used more can increase exposure to the city. Information for orientation by information centers; paths that have been planned to wind through the city exposing aspects of the city to special interests and groups; entire transportation network as education (networks with factories, parks, historic places); firms to open doors to public; large outdoor models; outdoor observatories; neighborhood gardens and zoos maintained by the residents have been some possible actions for such learning (Rodwin and Southworth, 1971). The "visibility of a city" largely depends on the quality and quantity of information to the public on the activities of institutions serving the public needs (Design Q, 1972).

City ordinances can be modified to require major construction projects to make educative contributions for the city. Private bodies can be given help to maintain and preserve the historic character of their premises (Rodwin and Southworth, 1971).

"Summer in the Park" program (1968) in Washington D.C. has been designed to make known to residents the variety of open spaces in the region. In Boston (1968) an attractive "outdoor information center" with audio-visual media has enabled pedestrians to make better use of a part of the city and also has become a lively urban place for people to stop and talk and to meet. It also makes the "visitors to the city" feel at home (Rodwin and Southworth, 1971).

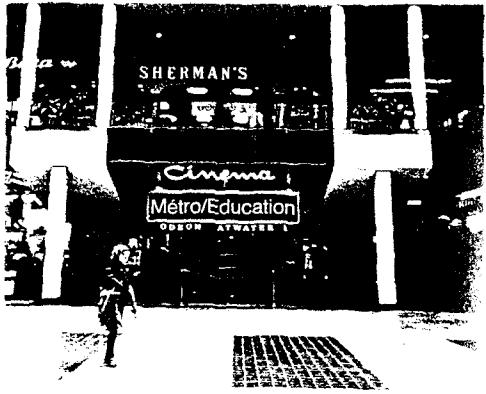
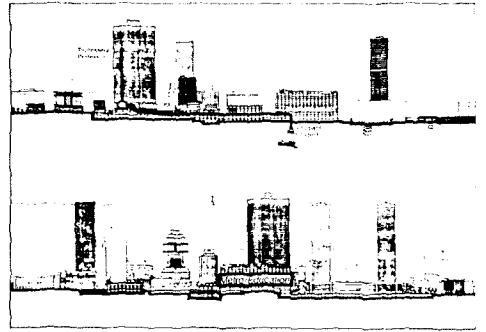


Figure 130a-c. Montreal Metro / Education (Design Q., 86/87, 1972)

New urban structures and systems have been introduced to improve the physical environment of the city and to increase its potential for learning. "Discovery Network" (Lowell) (an open space system for physical enhancement) and concept of an "educational corridor" in the city (H.Parnass) have been two such systems. The latter has been employed in the "Metro education" which has used Montreal's new subway (1967) as the "central corridor" for the city's educational system. It has intended to integrate education and urban life. It has established links between Montreal's educational needs and its available transportation to major public buildings. H.Parnass has been one of the developers of the concept. Each metro station has been developed into a "home base". They have been nodal points throughout the city. They have become spaces where there is everything that gives a sense of community, from computers to telephones. Cinema halls are to be used in the mornings for classroom and auditoria. The whole system has been accessible and available from all over the city by the subway system at high speed (Design Q, 1972) (Fig.130). Philadelphia's new experimental Parkway High School has used the city as the classroom. There has been no school building (Rodwin and Southworth, 1971). The Parkway Program has been based on apprenticeship and classroom projects. Students have been selected by lottery from public schools (Design Q, 1972). C.Rusch's MOBOC (Los Angeles) has been a school in a bus. It has provided direct contact of children with all things happening in the city (Design Q, 1972).

Making the city observable has been to make the "plethora of public information" public. Catalogues of things have offered means to a better understanding of the environment. Underground maps, chartbooks, maps for the blind, education media, building top

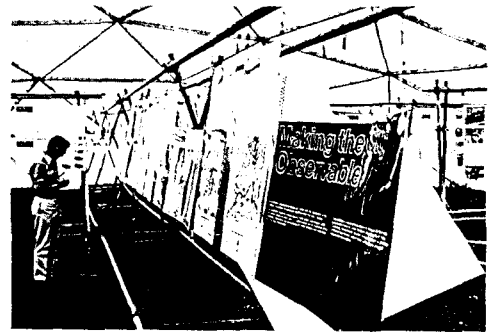


Figure 131. "Making the City Observable", an exhibition organised by the Walker Arts Center (Design Q., 86/87, 1972)



observatories, maps, guides, diagrams, photographic maps, historic maps, urban plans, urban models, graphics, walking tour guides, walks for children, atlas, books.... (Wurman, 1971) (10) (Fig.131).

4.5. The New and the Existing

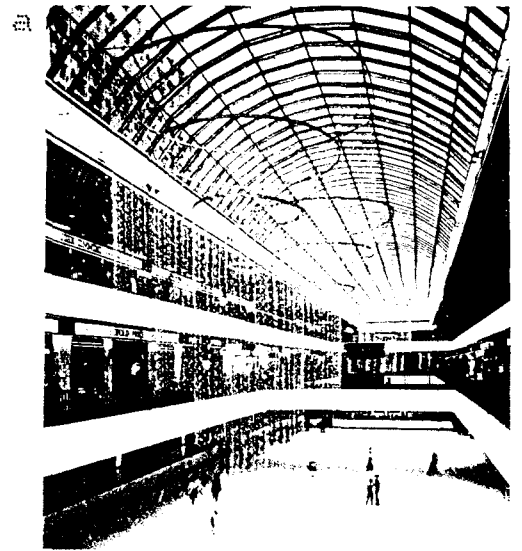
Degradation of public life due to sprawl and segregation by zoning has been attacked by densification, enrichment, and reanimation of the existing city. This attack has taken the forms of mixed use, multi-use centers, special zoning districts, buildings in layers, and streets as the main public forum. The targets of design activity are seen to be those features of the city that are cherished by the citizens, but are under erosion.

For densification there is the potential of the underdeveloped land in the city. Horizontal densification is preferred over the vertical for street sense. With the trend for densification buildings and their use-activities are viewed from their potential to reinforce and change the quality of urban spaces. This is expected to grow in importance with the new ideas of rebuilding the city through the power of the specific project and through morphological studies of the latent urban structure.

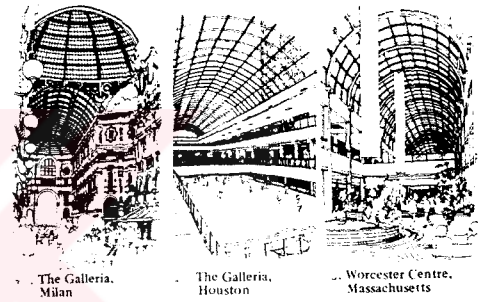
The specific project starts to be seen as having strategic power due to the tendency to deal with fragments of the urban fabric than a totally new whole or utopia. It is in this respect that attention has been drawn to urban typologies, the past formal structure. In the rebuilding of the city an interpretation of the specific project and the morphology of the city has been about the role played by monuments as fixed points. Search for invariable building types in the history has also been extended to traditional typologies of streets and squares as the primary structure of the city. Turning typological and morphological studies into a programmatic mission can easily be restrictive tools in the project and planning of the city.

There has been an increased sensitivity for the existing urban environment. Conservation and rehabilitation of the historic center to preserve the cultural heritage has become a standard issue since the seventies. This issue also harbors the conflict between the necessity and the near impossibility of social conservation.

Rebuilding of the city is also interpreted as modification or transformation of a pre-existing whole. Urban plan is a fitting into an existing fabric. The value of modification which is inherited public property is enhanced by modification. The latter is a dialectical urban approach whereby a permanent creative dialogue is set with the context that is given. It is a dialogue with a social order. This concept (modification) which goes way back to W.Morris' understanding of architecture has its roots in the beginnings of Modern Architecture.



b



The Galleria,
Milan

The Galleria,
Houston

Worcester Centre,
Massachusetts

Figure 132a-b. "Galleria", Houston, Texas (1970) (G.Obata)
(P.Blake and B.Quint, 1983)

The public function of individual buildings beyond their basic function has been both in defining public outdoor spaces (eg., streets, squares), and in performing a semiological function as a landmark, gateway, etc. for the city. Matching public needs with private interests is a perennial issue.

The aim of the contemporary legislative control for buildings has been to secure the compatibility of the setting for the building and the respect of the building to its surroundings. It has acquired the sense of exercising power over the private sphere in order to give shape to the public environment.

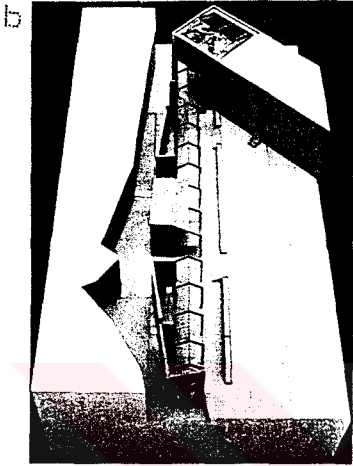
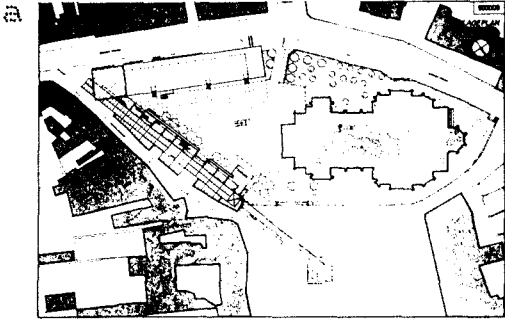
Design controls by seventies have aimed to ensure corridors, continuity along streets, defining spaces, circulation routes (arcades, pedestrian bridges), special use groups, requirements for indoor and outdoor public spaces, and the control of massing and facades. Tax incentives and zoning regulations are among the tools of control.

Design guideline used as a tool for the public sphere has encouraged public investment of cultural institutions, designing of the street and public spaces, and of the most publicly accessible parts of private buildings. Guidelines written in specific as response to development proposals can secure a closer fit in matching the interests of the two spheres.

4.5.1. Enlivening and Enriching Existing Situations

For the declining commercial areas in American cities an "appropriately designed handsome street" has been introduced for the retention and attraction of commercial activities. There are a number of such streets which have already been influential for the same purpose in various cities in the States (Biscayne Boulevard in Miami, Lincoln Road in Miami Beach, Park Avenue in New York, Michigan Avenue in Chicago, and Canal City in New Orleans) (Pencil Points, 1944).

By the end of sixties there has been a tendency in city planning for "density" and "concentration of public life". There have been attempts to recreate the nineteenth century arcade as can be seen in the Cumbernauld New Town (Fig.16) (S.Muthesius' review of J.F.Geist's Passages, original title of which has been intended to be "public space" or "transitorial space", Archit Rev, 1970) (Fig.132).



133a-b. Eschweiler/78, rebuilding and revitalising the area around the cathedral (Haus Rucker Co.) (Domus, November 1978)

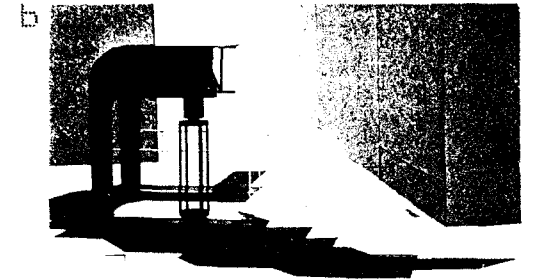
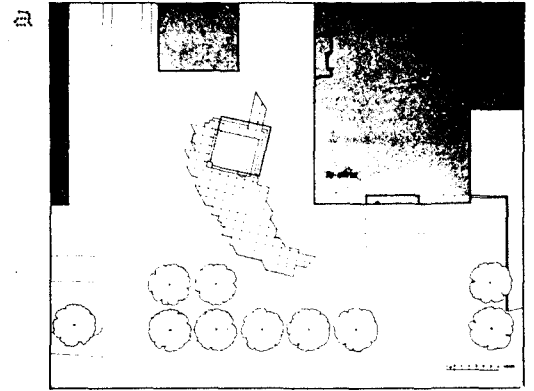


Figure 135a-b. Berlin/78, enlivening a large open space between lecture buildings, a "symbolic pavilion of elements", Berlin Free University (Haus Rucker Co.) (Domus, November 1978)

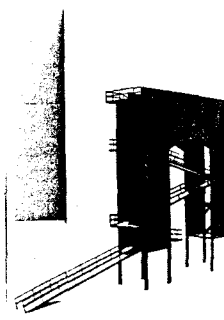
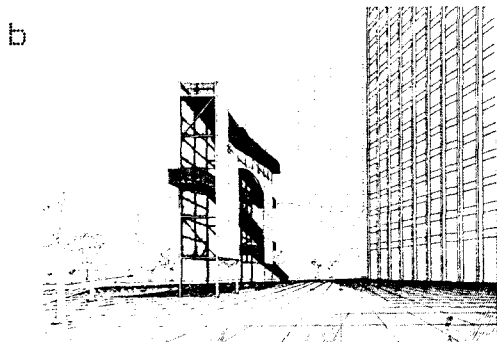
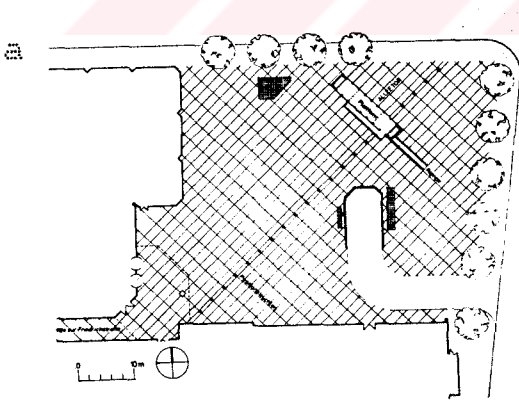


Figure 134a-b. Dusseldorf/77, gate to redimension a square (Haus Rucker Co.) (Domus, November 1978)

The new experimental thinking has concentrated on "enlivening and enriching existing situations". The "Fun Palace" by C.Price, the "Summerland Complex" in Japan (1968), "Monaco Project" by the Archigram (Fig.30) are exemplar. There has been an extensive use of hardware for a social purpose and a focus on the surroundings (T.Crosby's review of P.Cook's Experimental Architecture in Design, 1971).

In the face of the low quality of the urban landscape, "insertion of fantastic provisional structures" has been attempted as an immediate action for "reanimation" ("Provisional Architecture" by G.Zampf of the Hans Rucker Co. in Domus, 569, 1977). In Germany there have been competitions for the "revitalisation" and "redimensioning" of certain urban zones. Among these the one for Eschweiler (1978) has been a rebuilding of the historic area around the cathedral and a small street giving access to a market square (Fig.133). One other for Dusseldorf (1977) has been "redimensioning" of a square surrounded by out of scale office buildings (Fig.134). The one in Berlin (1978) has been an area for revitalisation between three large and anonymous buildings of the Free University (project proposals) (Fig.135) (Domus, 1978). For the revitalisation of downtowns, tax incentives and zoning regulations have been used as design tools to derive design amenity from the private construction taking place (Robertson, 1973).

"Compaction of use" has been the concept used in schemes for "making Manhattan work for people". J.Robertson, like P.Soleri and H.Parnass, has been a believer in the "miniaturisation of the city". Some schemes with variety of users have been combined similar to the galleria concept used widely in European cities (Design Q,

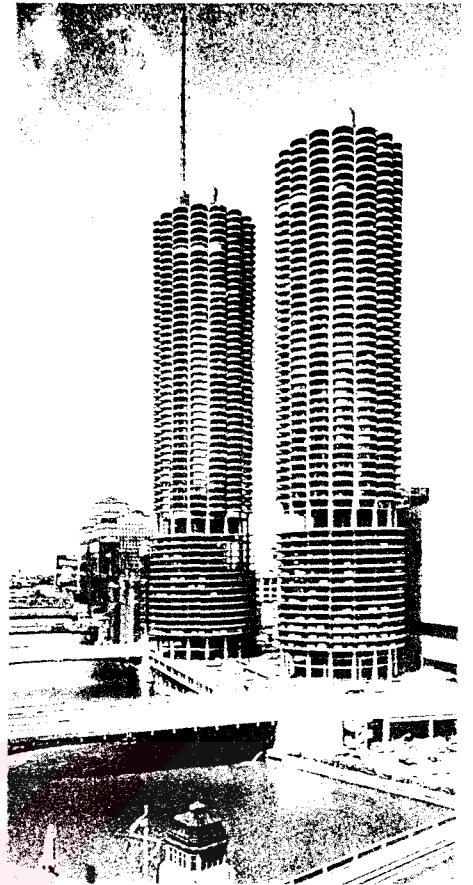


Figure 136. Marina City, Chicago (1967) (P.Blake and B.Quint, 1983)

1972). Where an existing valuable mix has been threatened by the growth of a single function out of proportion, measures have been taken for "mix-use". "Special zoning districts" have been established in New York City; Times Square has been among them. Also for "vital facilities" the cost of land has been compensated (J.M.Dixon) (Prog Archit, 1973).

Traditional thinking about separating the uses in the center city has been revised. There has been a return to mixed-use complexes emphasising twenty-four hour activity. There is waste of land and time in horizontal separation. Mix, or variety and adjacency of activities create vitality and interest. Reintegration of uses has focused attention on the street which is the common meeting ground, the primary public forum. There has been a focus and return to "street sense". There has been in this the effect of the "romantic rediscovery of Europe" as well (plaza-ism; hilltown-ism) (Robertson, 1973).

There have been potentials of "building in layers" and the visual appearances of the layered arrangement (Two halves of a park that have been severed, eg., by a highway, can be joined by building over). With the sixties' urban renewal plans a new kind of center with layered plan has emerged. Boston's Prudential Center (1965), Marina City with functions stacked in layers (1965-70) (Fig.136), and J.Hancock Center are exemplar. Beyond the objective of maximum economic return, there has been the further economy of the community because of the twenty-four hour activity and use of utilities, services, parking spaces, public facilities (J.M.Dixon) (Prog Archit, 1973) (See:4.7.5.).

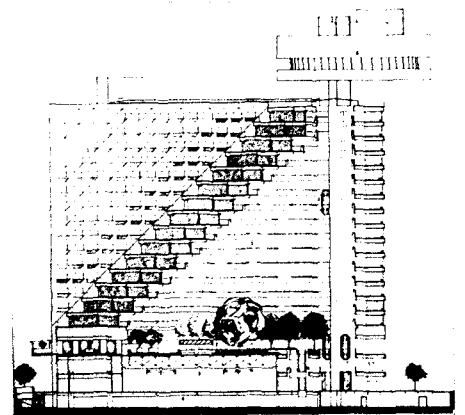
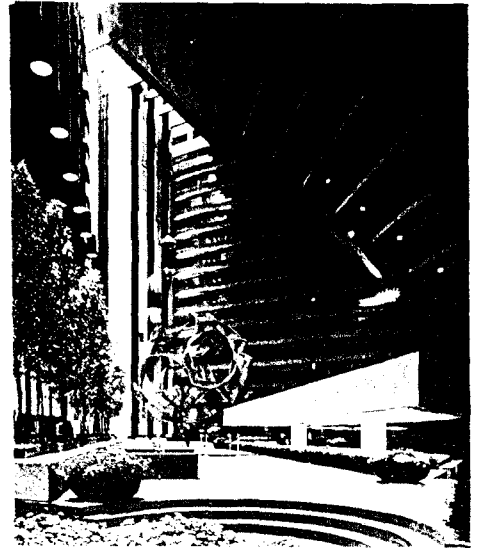


Figure 137a-c. Hyatt Regency, San Francisco (J.Portman)
(Arch.Forum, November 1973)

Nicollet Mall in Minneapolis (1967) has a network of bridges connecting many of the downtown blocks at the second floor levels (Fig.76g). The center block is for the IDS (P.Johnson). The latter building puts into practice a new kind of "city square". It is an enclosed square considering the harsh climate. It is a court at the crossroads of the pedestrian movement in the city. It is passed through. The "climate controlled court" has replaced the plaza which is dead. It is two level as continuation of the pattern of Minneapolis which is already a "two-level city". Levels above and below enrich each other. Instead of "sterile formality" "mass movement" is favored. The court is on the interior of the lot instead of being in front of the building. "Funnel" on the street sides give direction and create an easy transition to the court; the glass-walled bridges of the second level linking to the other blocks mark the entrances to the court. The court is pentagonal to make pedestrian flow around corners easier (The high tower has become the beacon for the downtown. With glass reflection has been more important than shadow; mirrored glass maximises the reflection. A "monolithic scaleless windowless effect" has been produced) (Johnson, 1973). The court is both an "inside" and an "outside" for the complex. The skyways continue inside connecting multiple dimensions of the horizontal movement and the vertical depth (Archit Forum, 1973).

Hyatt Regency Hotel by J.Portman in San Francisco has its lobby and the plaza outside evoking each other. The latter is an "outside room", and the former has the spatial identity of the urban plaza (Fig.137) (Marlin, 1973). In order "to design at the scale of the city" there is need to assemble land. Then the large scale

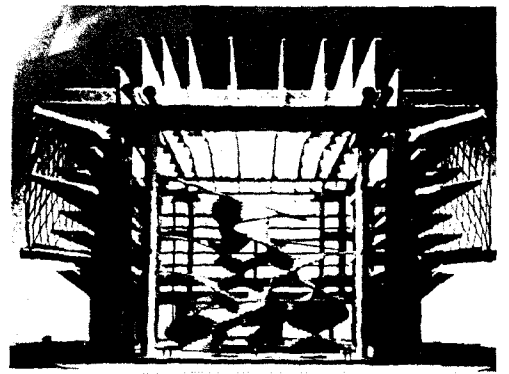


Figure 138. "The City Room" (F.Maki) (AD, February 1973)

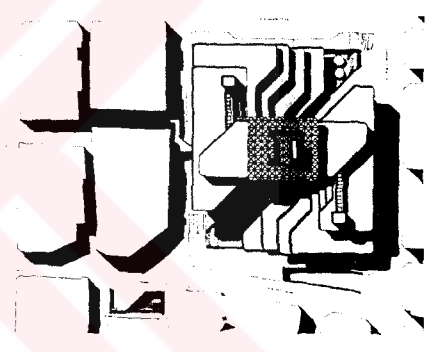
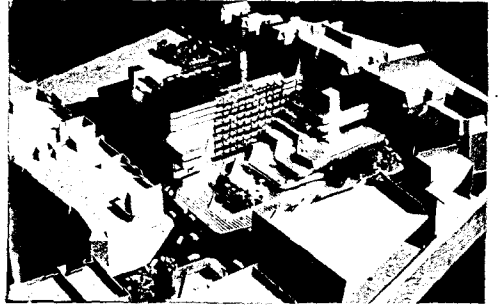


Figure 139a-b. Plateau Beauborg Competition, Paris (Elbasani, Logan, Severin - E.L.S.) (Arch.Forum, November 1973)

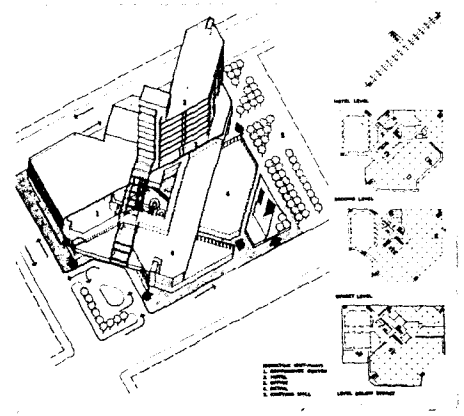


Figure 140. Kalamazoo Center, Michigan (E.L.S.) (Arch.Forum, November 1973)

environment can be created and made to happen by growing step by step according to a master plan (Portman, 1977). The "implosion of activity" has been reminiscent of the "city room" concept of F.Maki (Fig.138). ELS, too, has built upon this concept to reach an urban environment. Such spaces have been anticipated to have the "energy level of an urban milieu" (an "electric quality" peculiar to "high activity centers"). J.Portman has discovered this in his "hotel lobbies" (Atlanta Hyatt Regency in mid-sixties); a single use building "generating a sense of place that catalyses the downtown life". ELS has felt the need for more functions in such urban space and more extrovert character. Portman's hotels are introvert and ignore the "edges" which ELS has found to be vital. Thus the Kalamazoo Center (ELS) has been designed for this impact beyond the building. Before this project, the project for the Plateau Beaubourg Competition in Paris has been intended to bring the pedestrian from the corner to the interior actual space, opening the building on a diagonal, stimulated by the Paris street intersections which are high activity nodes (Fig.139). The Kalamazoo Center has used the concept of the "multi-use center for downtown revitalisation". Pedestrian circulation is along several diagonal paths with retail facilities on them leading to a central space with three levels of shops. Besides generating activities inside, it has been planned to have impact around the edges (Stephens, 1973a) (Fig.140).

4.5.2. Building in Between the Existing

There have been three approaches seen in the sixties. "Mood architecture" like the nineteenth century eclecticism aiming to be a good neighbor and designing according to the site rather than to the type of building; "universal space architecture" in which

environmental relations have been generally ignored; and, "civic architecture" which has assigned a proper role to each building so that it works in concert with its neighbors towards a comprehensible whole. There ought to be the "focal building", the "gateway building", the "transition building", and the "foreground support building". The architects, however, have given up their traditional role in large scale three-dimensional design (P.Rudolph) (Arts and Archit, 1962).

Architectural harmony can be achieved without compromising contemporary principles (San Marco with its architecture of various periods, and A.Perret's apartment building on the Rue Raynouard in Paris) (Collins,1963). Differences in age enrich the character. Yet the sudden contrast may detract from the total effect (Kepes, 1961). The Scandinavian cities of Stockholm and Copenhagen have been the best designed modern cities with great care given to preserve the past and to use it to raise the interest of the modern cityscape. Stylistic differences and the new and the old have been used to create lively groupings and seldom clash (C.B. Wurster, 1961) (See:4.5.1.).

Within existing housing areas where the scale of the existing has to be protected "infill" has been practiced (D.Lasdun's Bethnal Green cluster block in London) (Harper, 1961).

Buildings should not merely "fill up", but reinforce urban space and its qualities. Buildings and the "built-in human activities" around a space can transform its quality. The uses of spaces need to be studied to have an understanding of how buildings will function in or near that space (Clay, 1961). The architect must

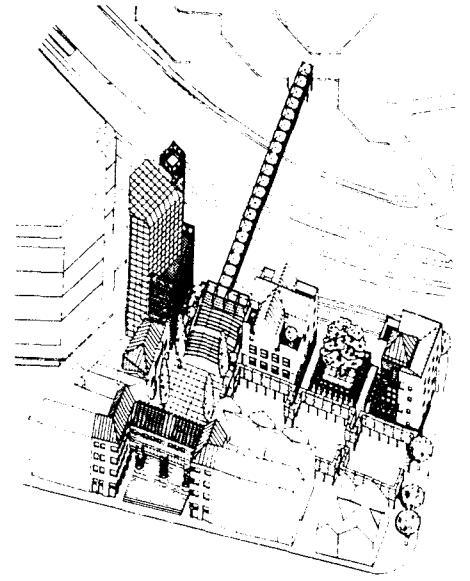


Figure 141. Extension of a building envisioned as the extension of the existing urban system, a project in Braunschweig Schlosspark, 1976 O.M.Ungers) (Casabela, January/February 1984)



encompass the building's surroundings in his design processes (Watterson, 1966). The "quality of a place, genius loci" is to be discovered. The "appropriate temperature for the occasion" or the "appropriate level of background" is to be grasped to make architecture (I. Smith, 1967).

The "multi-dimensional system of design" proposed by L. Halprin and Associates has been based on the need for flexibility and the human need for complexity. This system allows vertical expansion of open space and integration of the existing structures into its new forms. It is not "high-rises within an open space system", but an "open space system as part of integrated building complexes". "The West Side Renewal Area" with the addition of a "cross-avenue plaza" as a focus and its surrounding structures containing various facilities with open space in many levels; "Penn Station Forth" aimed to "knit" the project to its surroundings, linking the isolated towers with new additions along the street and with the result of reduced wind speeds and wind funnel effects; and the "Dayton Towers" using the multi-dimensional urban system as the new structuring device for urban facilities are exemplar work (L. Halprin and Assoc.) (Berkeley, 1968).

By the beginning of eighties in Europe conditions for architecture have been seen as having fundamentally changed. Eighties and nineties have been expected to be "building in between what is already built" rather than the foundation of the new. There is to be mainly transformation of urban and territorial issues. Each architectural operation irrespective of the passive sense of the "re-use" has always been an action of "partial transformation" (Gregotti, 1984a) (Fig.141). With the change of the city age of town planning

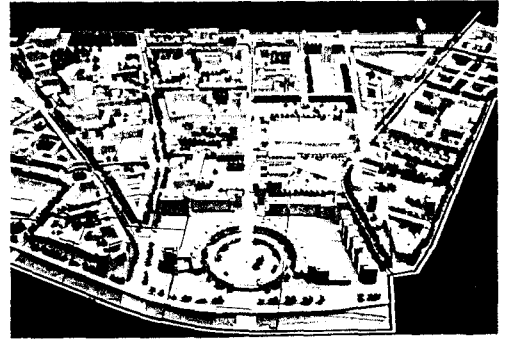


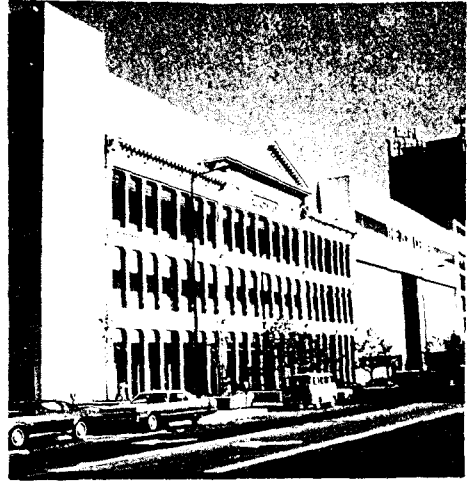
Figure 142. IBA Berlin (International Baustellung) exhibition setting; to recreate the pattern of streets and blocks destroyed by war (Southern Friedrichstrasse); emphasis given to history of the sites; to rescue the city by relating architecture to the city; "critical reconstruction", "careful urban renewal", "humane development" (Arch.Rec., April 1987)



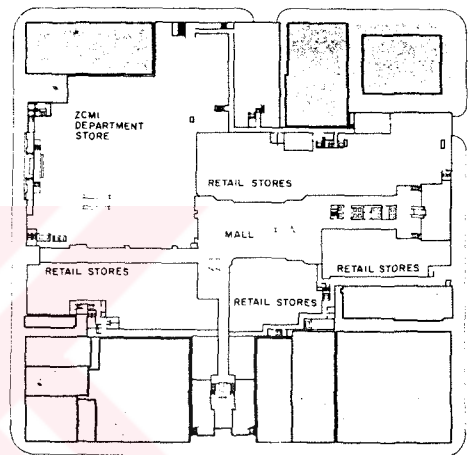
has ended. The process of expansion is to be inverted by "reconstruction of the city inside the city". This is to be done by specifically sited specific architectural projects. A different town planning is being born (See:4.7.3.). There have been morphological studies to expose the "latent structure of the city" and its "original configuration" (See:4.3.5.). Town planning is to be no more analytic and normative, but prescriptive. The former town planning (Charter of Athens) has acted with an egalitarian and naturalistic idea of human needs, classified and measured things, has been clear, and used categories like need, standard, zone, norm, and regulation. The new planning has made research on the sense of existing urban sites, disintegration, and heterogeneity. It has dealt with categories like fragment of the city, type, differences, specificity, rule, and place. It has been "vague and allusive" (Secchi, 1985).

IBA (International Architectural Exhibition, Berlin 1985) has been centered on the question of proposing a new way of rebuilding the city (Casabella, 1983) (Fig.142). A new generation of plans has been seen as emerging in Rome, Madrid, Naples, Barcelona (Fig.194) with a different "theme". Planners have been using the expressions of "knitting", "tying together", "recuperating". "Knitting" and "tying together" different parts of the city have meant reestablishing relationships between "conflicting subjects and objects". There has been a focus on the outer and inner peripheries for the sense, identity, and recognisability of the town and its parts. There has been a change of emphasis especially for the peripheries which look ignored and degraded (Secchi, 1983). Urban periphery has been searching for its identity (Gregotti, 1984a) (See:4.7.4.; 4.3.1.).

a



b



c



Figure 143a-c. ZCMI Center, Salt Lake City (V.Gruen Assoc.), building between and around existing buildings in the large city block (started 1962 after Midtown Plaza, Fig.38a-d) a. A listed historic facade restored and stuck on (Arch.Rec., March 1978)

4.5.3. Conservation, Rehabilitation and Re-Use of the Existing Stock

There has been a demand for the qualities of the old to be made known and for the city to be enriched with a system of worthwhile places. The differentiation of the useful and the useless and the elimination of the useless have been proposed; production, preservation and destruction have been accepted as the precepts of total design (Thiry, 1959). Continuities have been cared for. There has been a determination to preserve historic buildings. Changing the pattern of the city has been seen possible without the demolishing of buildings (Gruen in Prog Archit, 1959) (Fig.143).

In the European city, renewal, conservation, and rehabilitation of the historic town center and the architectural ensembles having cultural value have been intensified by the end of fifties. This interest extending beyond individual monuments and buildings has been augmented by the wish to preserve the rich cultural heritage of the cities (Grebler, 1963).

In the mid-seventies there has been an unprecedented interest in "restoring" and "remodeling" of old buildings and "preservation" and "rehabilitation" of entire regions (Ozawa, 1978a). A project exhibit of Lowell, Mass., has displayed the "preservation", "restoration", and "conversion" of historic buildings with the aim of "revitalising" a city which has been on decline. "Re-cycling", "re-use" and "renovation" have still been new concepts used by an architectural minority. Mostly they have not been used directly out of concern for the health of the "city fabric", but due to shortcoming in energy and finance (Myers, 1978).

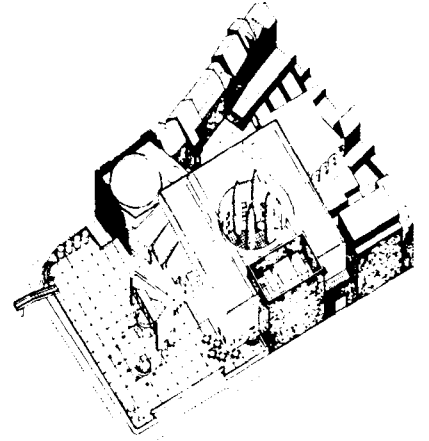
Some historic alley blocks in Philadelphia, San Francisco, and Georgetown, D.C. have been "restored" by "elite invasions and takeovers" (Clay, 1977).

The only true alternative in the architecture, planning, and social conservation of the historic center has been the plans for the historical centers of some cities around Bologna and of Bologna (Cervellati, et.al., 1975).

Like architectural restorations, "chromatic restoration" may refer to a specific historical period and to an "original" appearance. Reinterpretations that arise due to developments in taste should not be effaced. In the City of Turin a "color map" (chromatic map) of the city and a "city color planning scheme" have been developed. The guidelines followed in the nineteenth century have been found out. A fixed list of colors that are permitted and the best combinations have been established. It has been combined with creative contributions and with interpretation resulting from "modern sensibilities" (Portoghesi, 1980).

Beyond the aims of preservation "adaptive use of existing buildings" has become a popular alternative to constructing new buildings. It has included even the "background buildings" (Fig.144). Thus this tool of the preservationists has been getting to be an important tool in the revitalisation of the downtown areas by city planners. In some projects construction of new buildings is combined with the "adaptive use of existing structures (eg., "Ghirardelli Square" in San Francisco). This trend has been promoting the use of "found spaces" (Harney, 1974). Retaining as many of the old buildings in the redevelopment of a brewery (Whitbread's) in London (Best, 1975), ELS's rehabilitation of Old Brewery at Milwaukee (Fig.145),

a



b

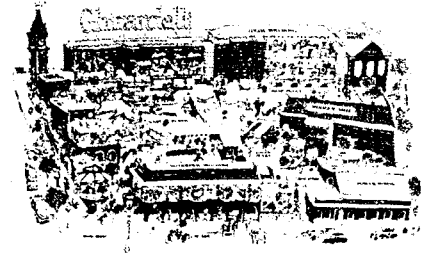


Figure 146a-b. Re-using the past and combining old with the new. a. Museum of Northrhine-Westphalia Art Collection, Dusseldorf (J.Stirling); b. Ghirardelli Square, San Francisco (Wurster, Bernardi, Emmons) (Design Q., 1978).

and of some existing structures in New York for a new retail center (Archit Rec, 1978) are some cases. J.Stirling's Northrine-Westphalia Art Collection, Dusseldorf, has combined old buildings with new ones (Fig.146a). Wurster, Bernardi, and Emmons' Ghirardelli Square in San Francisco has reused old buildings in new ways (Fig.146b). Both projects have demonstrated how "increased density" and "diversity of compatible uses" can revivify public city spaces (See:4.5.1.; 4.7.5.) (Myers, 1978).

Beyond the aims of conservation, "remodeling" and "restoring" have had a wider relevance due to their recurrence in man-made environment relations. Remodeling can be interpreted as a design theory about the "context of coexistence between old and new forms" and how to go about it in design. It has been a "rewriting of context" including the existing socio-cultural background. This has been an important aspect of urban design which must try to "reread and rewrite the context in the light of the meanings of both the new and the old". F.Maki's "Daikanyama" complex in Tokyo and J.Stirling's Derby Civic Center are works illustrating the significance of the old or vestigial elements in the "rewriting" of the environment. F.Maki has integrated into the complex an archaeological mound which is a familiar landmark in the surroundings symbolising the long history of the region. This element which has not stood much in relation to the everyday life has been included by F.Maki in a way that has made it appear to be the center of the project. The old has been made to reappear and respond to the changes in its setting. J.Stirling has used an eighteenth century assembly hall facade remaining from a fire in remodelling an entire square by giving it a new symbolic and functional role. A vestigial element, small or large, can be an

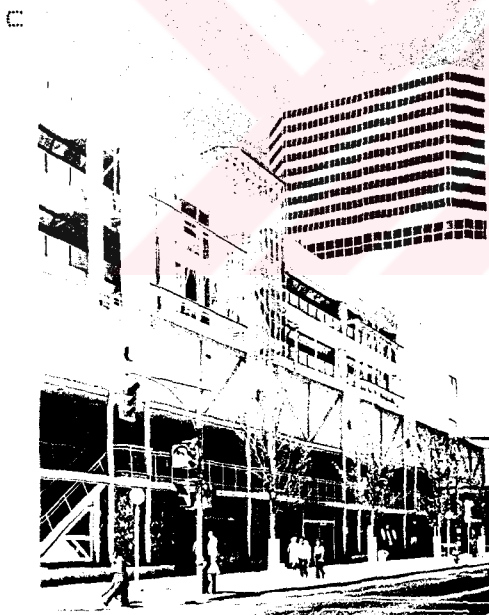
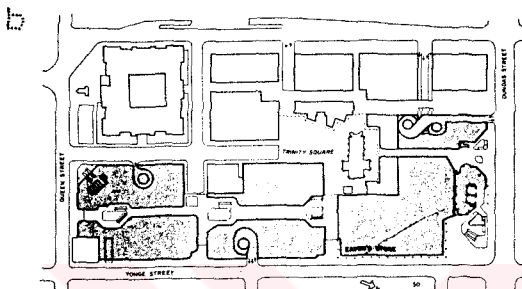
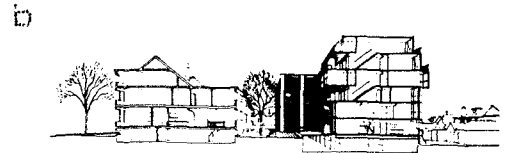
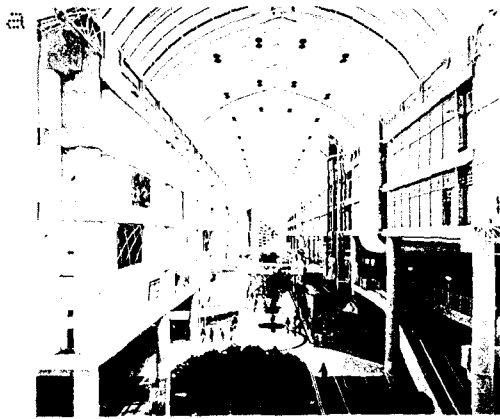
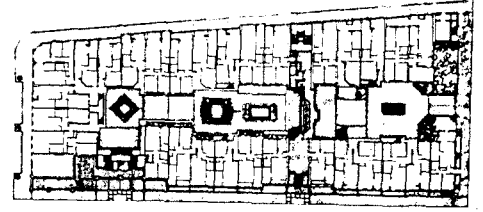


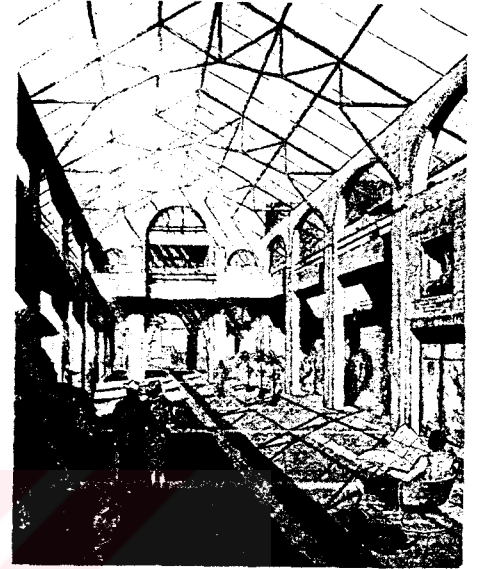
Figure 148a-c. Sherbourne Lanes, Toronto (B.Myers). Advantage of the increased horizontal density; infilling, rebuilding, and variety (Design Q., 1978)

Figure 147a-c. Eaton Center, Galleria, Toronto. Mall levels as pedestrian streets; exterior tried to be lived up. A central development in the city center preserving some buildings after protests to a previous project (Arch.Rec., 1978)

a



b



c



Figure 149a-c. Restructuring of the Alma-Gare quarter, Roubaix (M.Benoit, et.al.); buildings face a court as external extension like the previous tissue; result of twenty years' urban protest against demolishing and rehabilitation (Casabella, January/February 1983)

organising force in revitalising an urban context (Ozawa, 1978a). Initial projects for the Eaton Center (commercial) and the Sherbourne Lanes (residential) in Toronto have been turned down upon protests of citizens and historic preservationists, because they have not been compatible with some important older structures and with their sites. Eaton Center has been redone by Zeidler (Fig.147), and Sherbourne Lanes by B.Myers (Baird, 1978) (Fig.148).

Densifying the city, that is, "miniaturisation" (Soleri), has been needed. The "notion of density" and "fulfillment" have been correlated (H.Parnass) (Design Q, 1972). There has been a change in the attitude about density and density distribution. There has been the concept of limited density with encouragement of more "evenly distributed densities in the middle range". In the suburban areas a gradual "intensification of densities" has been foreseen. This has been expected both to support public transport system and provide for mixed-uses other than the shopping centers. An "intensification method" has been "infilling". Public transport has been planned to connect the many sub-centers that will naturally develop (Myers, 1978) (See:4.7.4.).

G.Baird and B.Myers have come up with "urban consolidation" through a "manifesto for low-rise" where five projects have been presented as case studies. They have suggested some principles for urban development, like "urban renewal, urban consolidation, reusing existing structure, respect for the existing fabric, design reconciliation of old and new structures, neighborhood preservation, and infill housing". In opposition to the current "uni-centered, high density, high-rise with sprawling urban periphery", the philosophy of "urban consolidation" has been advocating conservation

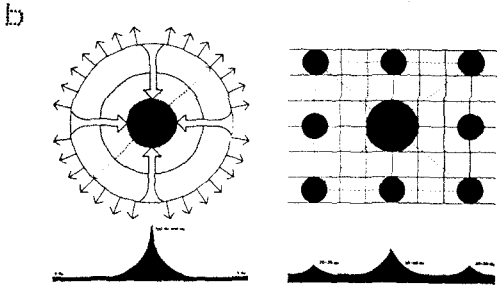
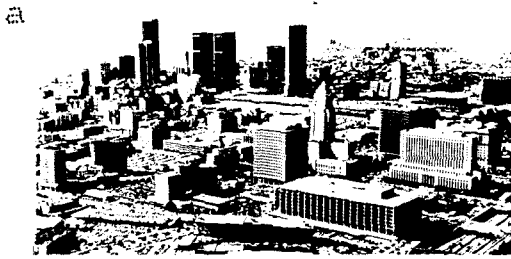


Figure 150a-b. a. High density core of cities, high-rise buildings leaving large amounts of vacant land around (ref: Fig.13), Toronto; b. City diagrams: uni-centered and multi-centered (Myers, 1978)

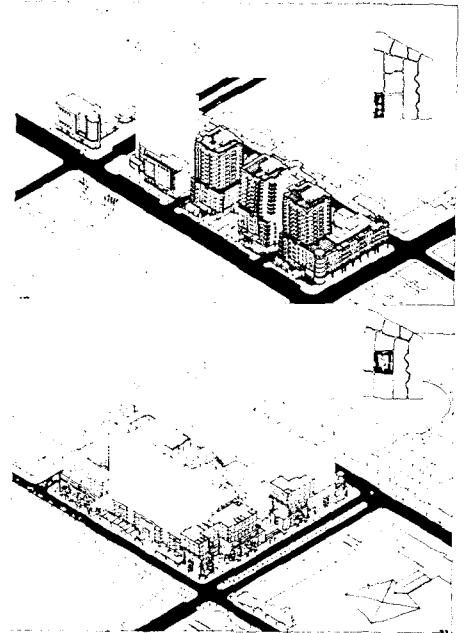
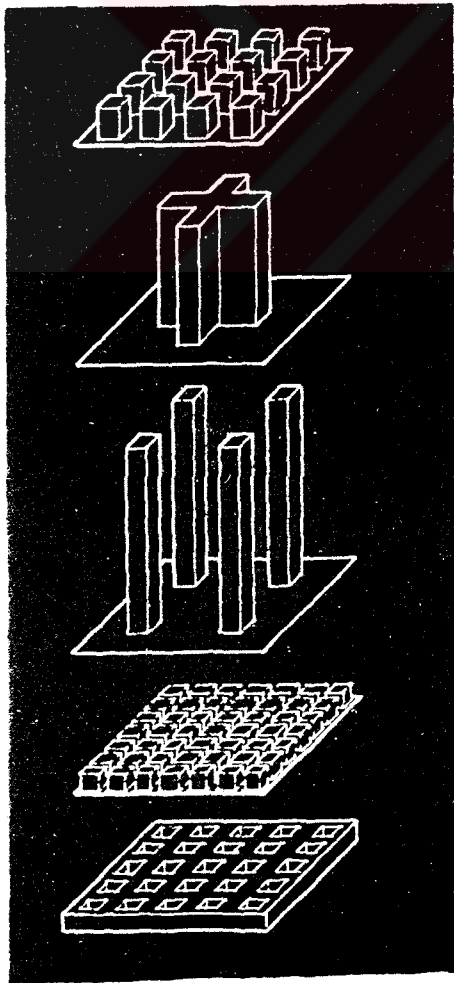


Figure 152. North Jarvis District, Toronto, student projects (G.Baird); from building to city block; street related buildings establishing clear relationship between public and private (Design Q., 1978)



151. Density distribution comparison studies (B.Myers,

and building at different scales on the existing urban fabric (Fig.150). Urban consolidation has been a method of accommodating urban growth with an even distribution of densities and respect for the particular social and physical contexts. The intention has been to show the importance of the architectural context and to give back to the cities their architectural coherence and urbanity. Rather than radical rebuilding in small areas, growth has been thought to be accommodated by "gradual consolidation efforts over large areas"; old buildings will be "recycled", vacant lots will be "filled in", and land-uses, wherever appropriate, will be intensified". There has been a potential of underdeveloped land within the city. The result has been expected to be energy-saving in terms of transport, services, built form, and use of land. Different methods of utilising a plot of land ending up with the same density have been demonstrated in different block configurations (as has been done before by L.Martin) (Fig.151). Horizontal and vertical densities have been compared. High-rise destroys the streetscape; it is out of scale and removes historical reference (Myers, 1978).

Regarding the concerns for retaining buildings of historic and architectural character, conditions of micro-climate in public areas, public views of major monuments and activities, the quality of street furniture, etc. an "urban design guideline" (See:4.5.7.) has been proposed for Toronto. In the North Jarvis district studies have been done on "building transformations from building to city blocks". A series of lower and "street-related" buildings have been added to obtain a clear relationship between public and private spaces (Fig.152) (Baird, 1978).

Vacant sites, undeveloped and derelict due to delays in planning, are being taken over and used for temporary purposes by local people (See:4.8.2.). This has been called as "aesthetic squatting". "Covent Garden" has been a paradigm for such practices which can help to create a "sense of ownership" in public spaces (Best, 1975).

"Rehabilitation" has been for improving the comfort, space and service, and giving back the stability of a neighborhood without upsetting its population (Huet, 1975). There has been the tendency to deal with the "fragments of the urban fabric" rather than a totally new whole that would be unrealistic (See:4.3.6.). Urban "typologies" based on the past formal structures have been attempted to be developed instead of a "tabula-rasa" attitude (See:4.3.4.). The key concept which has gained relevance is rehabilitation (Stephens, 1979c). The idea of "city in the city" on which the future city has been expected to be based has not been that of designing an entirely new environment, but of reconstructing the existing one. Not a new utopia, but a more complex reality has been aimed at (Ungers, 1979).

There have been two different forms of integration in "inserting" contemporary architecture into the old urban tissue. One has been the creation of an architecture that "accompanies" but lacks relationship with the surrounding architectural "typologies" and the "pre-existing morphology"; the other has been the "stimulation" of some diversity found in the old tissue, such as the recapitulation of modular systems compatible with the vernacular. Integration of modern architecture into an historical context has required the priority of spatial categories over the formal elements (eg., continuity of space being more important than the form of a window), and finding of an



Figure 153a-c. a. Wolfson Building, Oxford (Arup Assoc.); b. Typological restoration from Bologna; c. Extension to courthouse, Gothenburg, 1938 (G.Asplund) (S.Cantacuzino, December 1977)

"authentic typological system" that considers the existing cultural models (Huet, 1975). O.Arup's labs and student housing (Fig.153a) have been examples to how buildings can be "absorbed to their surroundings" without any stylistic compromise. There have been two basic ways to design in context. One has been by maximum harmony with the existing environment; the other by a "deliberate and well-calculated clash". In this sense walking in a city is similar to listening to music (See:4.2.3.). The "clash" is obvious, while "harmony" can be in different degrees, ie., Bologna's new construction at one extreme (having been based on typological studies of the city's historic housing) (Fig.153b) and G.Asplund's extension to Gothenburg courthouse (1938) at the other (Fig.153c) (Cantacuzino, 1977)

The design guideline for the city of Toronto (1974) which has adopted the performance criteria approach has not been helpful in developing a generic form of architecture for the city. There has been a general historical typology of various residential building forms with wide range of densities, sizes, and shapes of sites. The urban conceptions of typology (building types) and morphology (urban structure) which were being developed by A.Rossi and O.M.Ungers have looked to be promising for the development of the generic form required. The historic orientation of these concepts has coincided with the concern that the roots of the generic form would be in the historic evolution of the city (Toronto). Use of these concepts in Europe has been primarily in connection with the reconsolidation of the historic cores in old historic cities. Yet Ungers has used them in Roosevelt Island Competition, and R.Koolhaas and E.Zenghelis have used them in their theoretical work for Manhattan. R.Koolhaas, R.Moneo, and O.M. Ungers have assisted with their implementation in

the studies for Toronto. The typological objectives for the latter have been the invention of new building types that do not require land assembly, have the amenity of the recent buildings while being consistent with the remaining old buildings, reinforce the basic typology of the latter, and establish the density compatible with the latter. The morphological objectives have been the formally effective relation of the buildings to the lot and to the street, the reconstitution of the public space of the street and its relation to park, and a new hierarchy of open space (Baird, 1978).

In the many previously Soviet cities in the eighties there has been a reconstruction of the historic fabric. "Preservation of the old city" and the creation of maximum pedestrian convenience and pleasure have been seen as alternative to the example of the Kalinin Prospect in Central Moscow. The latter is a particular landmark and a compromise between "street of facades" and the idea of free-standing towers in a park. It cuts through the old fabric (Archit Des, 1987). In Tashkent there has been an approach to assimilate the architectural heritage. It has used the concept of "mahalle"; Samarkand and Bukhara have used the same concept as well. After the earthquake in Tashkent the vernacular traditions have been drawn upon. Tashkent metro stations also have displayed this attitude (T.Kadyrova) (Archit Des, 1987). In the early eighties a detailed project for the famous medieval center of Riga (Latvia) has been finalised. The approach to communication and pedestrian movement has made possible all various historical material to be preserved, but not in a museum-like spirit (I.Dippe) (Archit Des, 1987). In the USSR historic towns have unique form and appearance. There has been a rebirth in each of old districts for contemporary uses; the ancient

city has been restored. There has been a concern for what a restored old city for the twenty-first century might be (eg., reconstruction of Tbilisi) (N.Mgabblishvili) (Archit Des, 1987).

One of the major problems has been that of "inserting the old in the new". New buildings have been allowed to enter the historically developed environment only if they have taken account of the historical and architectural context. The new is to enter the old and become part of it by "concealing itself" ("concealed reconstruction"). The new is to enter where preservation and re-use is not possible. In the historical districts everything usable has been demanded to be used (Gutnov, 1987). There has been the need to preserve and re-use both old buildings and entire old districts with the result that a more rational analysis of the urban environment and a return to the heritage have been needed (A.Eige) (Archit Des, 1987).

There has been a need for integrated reconstruction in the middle areas of the cities which have once been peripheries, or industrial outskirts. These areas have been considered for giving the symbols and images of the twenty-first century, since they are also outside the historical core. The outlying districts with high-rise housing have been thought to be densified by low and medium-rise housing for a more human look with courtyards, local streets, and internal living environments (Gutnov, 1987). Low-rise high density, well-understood abroad, has been given attention to as in examples of Kaunas and Shaubiiia (G.Girchis) (Archit Des, 1987).

Reconstruction as a dialogue with one's neighbor, cultivation for growing of the town and arising from its concrete reality and nature has been valuable. The features of the town that

have been attractive to the citizen but inadequate and eroding are to be the aims of design. These include "spatial continuity", "multiple layering", "variety and multiplicity of scale", "the capacity for improvement and for fragmented existence" or "polyphony" (Bokov, 1987) (See:4.7.1.; 4.5.; 4.5.1.,2.).

4.5.4. The Meta-Historical Approach to Urban Re-Use

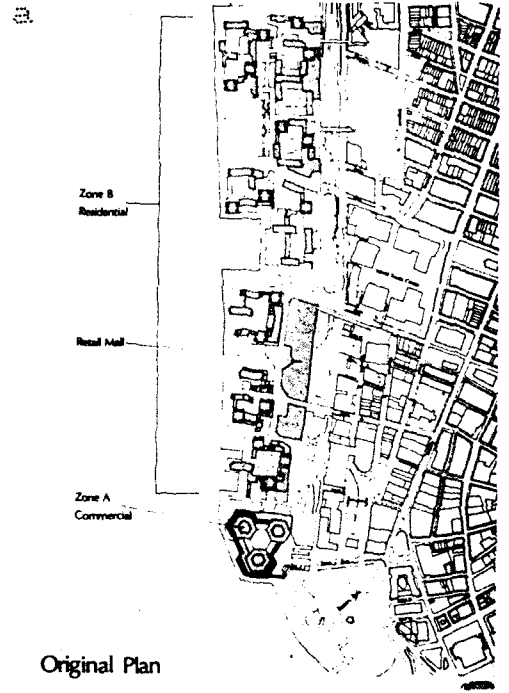
The "reading of the city" has meant maintaining and rehabilitating the old buildings. A coherent city form derives from its very analogy; it becomes concrete in analogy and in proximity to one another (not collage of composed forms) (Barbieri, 1983).

Beyond being a proto-type the themes of a building (eg., theater) have been merged with those of the city. Thus it has been raised to the level of a "metahistorical city". Some have taken the metahistorical approach to the problem of urban re-use as free of ideology and with a reduction of scale (since 1968). A. Rossi has been against conservation for the future of the city. He has demanded an alternative city, an "analogue city" which uses its history for a project, not for a museum (Semerani, 1985). The old monuments are to be kept and the city is to be built through a "series of fixed points", large collective elements. The monuments are symbolic forms; this is more important than their functions. They are "over their time". The function of the monument can be changed without changing its form. Construction of the city is achieved through monuments. This has first been seen by Le Corbusier who has placed the monuments of Paris among the new buildings as part of the composition. The "fixed points" have been the foundations of the city and of architecture. This has been the logic of building around the

certainty of specific elements. Old cities are a great opportunity for architecture; their references can be used. If it was not for them, we would have to invent the meaning of architecture. It is not collage, but the construction of forms which can impart certain feelings (comparing to De Chirico's method) (Rossi, 1985). The debates continuing since mid-sixties in architecture and urbanism on the conservation of historical centers and environmental protection has indicated an increasing sensitivity to the existing reality which is to be accepted in its "heterogeneity and historical stratification" rather than being negated by the project (Brandolini and Croset, 1984). There has been a current search in the architectural history for invariables, for types, for shapes that can be produced without any justification (Rykwert, 1984).

R.Krier has extended Rossi's work to traditional typologies of streets and squares as the primary structure of the city. In the project for the center of Stuttgart, he has connected the quarters divided by arterial routes to make the city center accessible to pedestrians and has filled the urban spaces. The ideal city has been superimposed on the old as based on historical and morphological research. It has become a city for people living in the "melancholy of the past". L.Krier has also superimposed a concept of a pre-existing city. Buildings have been based on traditional typologies and the use of simple classical figurative elements. They appear outside the limits of time (Lampugnani, 1983).

Battery Park City in New York, under construction for fifteen years, has abandoned the megastructural new town and used recognisable traditional principles like the continuation of the existing Manhattan street system. "Visual corridors" reach the



Original Plan

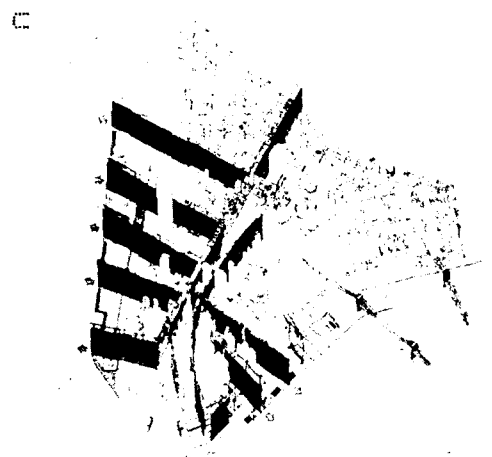
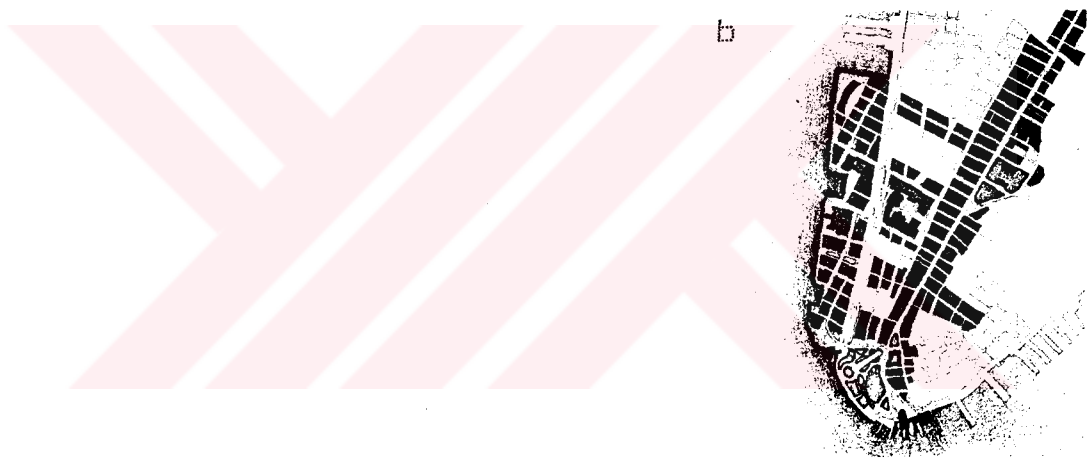


Figure 154a-c. Battery Park City master plan, 1979 (Alex. Cooper Assoc.) a. Original plan, 1969 (ref: Fig.62); b. Extension of the road system and the buildings in Lower Manhattan; c. "Visual corridors" (Casabella, November 1984)

waterfront by a system of public spaces shaped along the Hudson River (Casabella, 1984) (Fig.154).

Since the beginning of the seventies the "New Rationalism" has appeared in reaction to past practices. The attempt has been to go beyond the "deculturalised vision of the city" (city of four functions - Le Corbusier) to rediscover the fundamental types of habitat (a la Laugier). City is a succession of the social meaning of any one moment. It is a new typology; it can be taken apart as wished. Invention of objects or the environment is not necessarily a matter of unity between form and use. Typological forms borrowed from the past sustain their political and social meaning. It has been a criticism of the Modern Movement as well. The clarity of the eighteenth century city has been contrasted with the "fragmentation, decentralisation, and formal disintegration" of the twentieth century modern urban life caused by the zoning and planning techniques (Brausch, 1980).

The historic and picturesque parts are either to be destroyed to enable monuments to play a part in the building of the modern city, or they should be kept as museums. "Old monuments as fixed points" in the new cities merging with new monuments and the collective aspects, or "museum city" have been the two alternatives (Rossi, 1985).

4.5.5 Modification

Architecture has always been tied to a place and a particular reality. An essential function of it has been "exploitation and transformation of the place and environment". It is

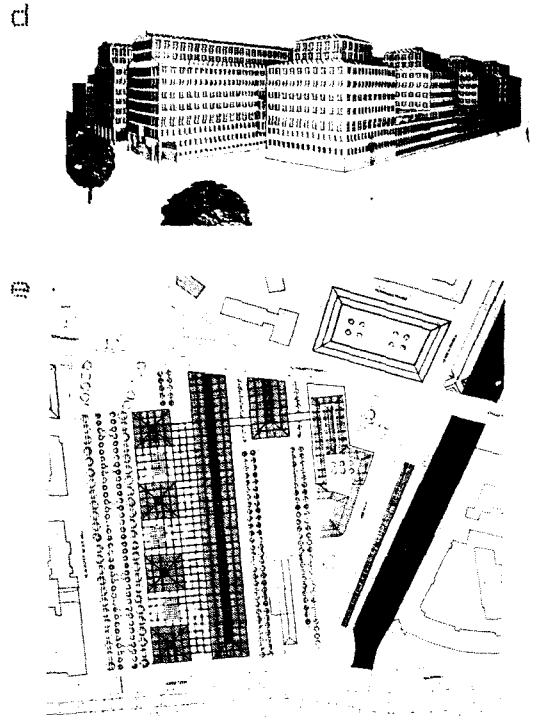
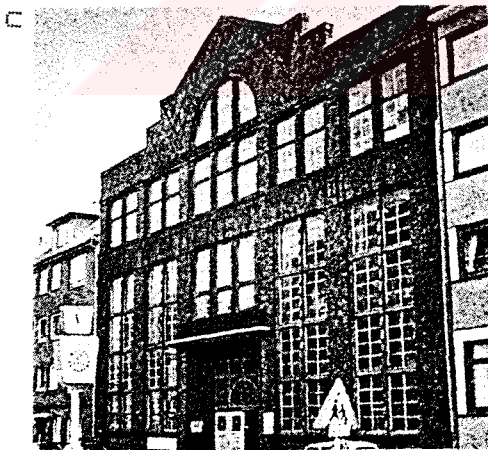
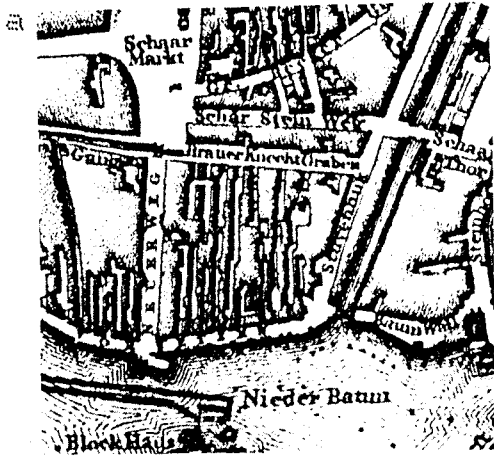


Figure 155a-e. Project referring to and reinterpreting the typical architecture of the Hamburg port area; traditional form and layout of buildings (parallel rows perpendicular to the river) observed (O.M.Ungers) (Casabella, January/February 1984)

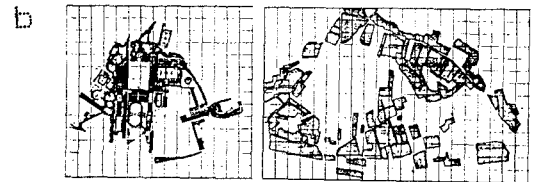
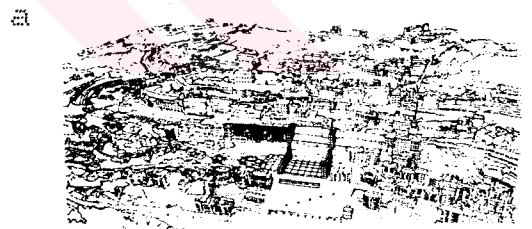


Figure 156a-b. Modification. a. San Marino, 1981; b. Maggio, Como, 1982 Sports Center (V.Gregotti) (Casabella, January/February 1984)

part of producing new interpretation and awareness of the previously non-existing. It is the means for transformation; it creates the "modification", or the change from one reality to another. It is a "recognition of qualities and their transformation into a new form of quality". It is a process of "intensification", "clarification", and "definition". It addresses both the past and the future. It affects the conditions of the present situation together with its history. It gives a sense to the relationship of the existing and the new. It is both a compromise with the present and introduction of the new presenting a dissolution of these opposites. It sets the premise of a "freed architecture" appropriate for the moment and going beyond the ideological boundaries. It is "non-dogmatic, reflective, rational" (Ungers, 1984) (Fig.155).

Modification has been to change a part to transfer to the whole an awareness of being part of a pre-existing whole. It is related with measure. It transforms place into architecture. It is the "symbolic act of contact with the physical environment". It sees architecture as a "system of relations and distances, measurement of intervals" than as isolated objects. This "specificity of the solution" has been related to differences in situation or context. Space is composed of differences, discontinuities, as value and experience. So organisation of space starts with the idea of "place". The project is transformation of "place" into "settlement" (Gregotti, 1985b) (Fig.156). It is necessary to work on the differences and seek the solution for each specific situation. Reproposal of characteristics is to be the "modification to transform a place into an architectural thing" based on the "symbolic act of contact with the physical world". With the transformation changing part of the system, modification shows the consciousness of the pre-

existing (Gregotti, 1984). Process of modification takes place with the changes of the contextual order. Also problems of functional transformation emerge due to maintenance in time. "Re-use" (as the generic term) should be extended from the economic and technical aspects to the conceptual aspect and design aspect. Restoration and re-use are not to be seen as "delayed maintenance", but as "critical interpretation of the existing" (as in projects of C.Scarpa and F.Albini). The existing appears in a new light and it is modified. The themes of transformation and re-use include not only single buildings, but the whole urban and environmental contexts. This has been a move from the passive nostalgic conservation to "consumption of the existing wealth" and the idea of the "project as investment of the qualitative and environmental values of each building" (See:4.5.3.) (Urbino as the example of the re-use of the existing town by G.De Carlo). Modification considers the existing as working material. Modification of the building occurs in projects of "extension and completion", "addition and super-imposition", "collage and internal modification", "simplification and complexification", "subtraction and repetition". Process of design as modification makes it possible "to reinforce the value of what is existing understood as collective patrimony". Beyond the contextual modification with its "temporal succession", architecture is modification of a specific perceptual context (Brandolini and Croset, 1984).

Modification should not be confused with regional or stylistic form of mimesis which is a result of "contextual empiricism". The idea of modification is a reaching out for a "more general way of belonging" (See:4.3.2.). It does not make do with models directly found in the context. It involves a long and

difficult path before it is possible "to inhabit the place with the new architecture" (memories, desires, tradition, and development of the discipline, history and geography of the context) (Gregotti, 1984b).

Modification means focusing on the knowledges that characterise and structure the situation. Re-designing a building or an urban space (modification) is caused by the new architectural market conditions which have changed much more than the cultural situation. This is a matter which must not be underestimated (Cohen, 1984).

A design process related with the "idea of architecture as modification" has four main points. These are the knowledge of the place; founding of a "settlement principle"; the dialectical relationship between this principle and the building's construction and use; and the necessary contextual exceptions (Gregotti, 1984b).

The "critical reconstruction of the city", "building the city inside the city", "transforming and modifying the existing city" do not merely mean building a relationship with the traces of the city. It is the need to build a "dialogue" with a possible new "social order" (See:4.8.1.). These are projects that "legitimise" the process of urban transformation. Meaning will be revealed by interpretive relations rather than hierarchically organised relations (Secchi, 1985).

4.5.6. Contextual Structure and Techniques

"Contextual fields" have been attempted to be related to architectural design by "psychology of perception", "environmental

pre-existences", "community as borrowed from sociology", "connective tissue of the townscape", and "participation ideologies". "Aspects of belonging to a context" have been "notion of place", "permanence of traces", "collective and subjective memories", "archetypal" and "symbolic" aspects. Since the early sixties in urban analysis, too, the history of formation of the town has been considered as a model for future. Some contextual techniques have been developed. Some of them have been for connecting and expressing what already exists; the "sparse and distorted" have been "densified". Others "consolidate" urban space by "interiorising" and bringing out the hierarchies. Some achieve "density of the existing" through the "typological continuities". Others use "epistemological reading of the context". "Densification of the existing" both with interpretation resting on the physical dimension and the "epistemological reading" resting on history, culture, and rooted meanings corresponds to a "pluralistic attitude", to differences, and requires an accurate reading. "Consolidation of the city" through urban spaces as interiors is open to variety of conditions. The modern city will be mixing itself with the existing that continue with its hierarchies. "Typological modification" will remain visible.

The contextual structure has been indirectly influenced by four groups of projects: a) modification of landscape; b) transformation of the infrastructure and service networks; c) morphological transformation of the urban structure; d) reconstruction of left-over or intermediary areas.

a) Modification of the landscape has been related with its protection, that is, changes in use and meaning by restoring or re-use (eg., restoration of old quarries). b) New urban infrastructures

acting as axis or edge have affected radical urban and territorial transformations; formal and functional modifications have been required. c) The morphological and functional complexity of the historical city has been extended into the "periphery" by the creation of squares and street hierarchies, and the "monumentalisation of public space" (in France with the intention of intervention to the peripheries of cities). There has been a risk, though, in the insertion of a "lost formal order" or simplification by means of "idealistic morphological models" into the heterogenous complexity of the existing fabric of the city or its peripheries. d) The inner urban areas have become available due to functional obsolescence; the relationship between the area and its surroundings have been modified (eg., La Villette). Project has been an "operation of modification", so design should focus on "addressing the context" (Brandolini and Croset, 1984).

There has been a growing interest in considering the city and the territory as the main materials for architectural design. Along with it the "idea of belonging" has been getting to be an instrument of design. Urban analysis, studies on the "relationships between morphology and typology", the "notion of settlement and of geography as history" have formed a base for the interest in the "context as a founding instance of the projects". The idea of context includes not only the perceptual surroundings, but has extended to the sources of that which the surroundings is a part. Project based on the structural knowledge of the context is measure of the quality of modifications which it brings about; it is not assimilation or reconciliation of the relationships, but their confrontation and transformation. There have been two ways of relation to the context. One of them uses the "mimesis"; the other uses "measurement,

distance, definition". The latter cannot reconcile the artificial and the natural, the new and the pre-existent, but bases its real sense on the non-coinciding quality and specificity. It has great capacity for "contextual modification" (Gregotti, 1982).

The context is an indirect material for the verification of the architecture of the place (Gregotti, 1984a). Architectural truth and the strength of the rule is given by its encounter with the site (Gregotti, 1982). The site is a spring of solutions to specific problems (Gregotti, 1987). Environment is the material for the architectural project for new planning principles and method to accommodate the "spirit of the specific terrain". Nature thus is a collection of material things the reasons and relations of which are to be revealed by architecture (Gregotti, 1985b). The genesis of architecture is also genesis from the context. Space external to building, therefore, cannot be considered alien to the planning. It requires symbolic value and expressions of character (O.Zoegeller) (Archit Des, 1985b).

Exceptions that generate architecture appear in developing an "architecture of context", or, in other words, in perceiving the site as a specific environment. Architecture of context leads to meeting the problem of implementing large scale work. It is to base architecture on a "principle of settlement" (Gregotti, 1985b).

Relation that buildings establish with their places has become a measure of their "modernity" and of the ability of being read in comparison with the tradition. Importance has been given to the "permanence" to be a constitutive part of the new. Intervention in "pre-existing environments" can be specific answer to specific



Figure 157. Torre Velasca, Milan, 1958 (BBPR) (RIBAJ, October 1958)



Figure 158. A project for Ohio State University picking up the main gridal axis of Columbus to which the existing campus is found rotated at an angle (R.Meier) (Casabella, January/February 1984)

conditions with a case by case approach. Architect's responsibility is to interpret the existing with creative ends. This has been summed up in "communicability of language rooted in a site" and the "poetics of continuous invention" which is peculiar to modernity. Torre Velasca has been a paradigm for this in the fifties. It has been critical both towards the city and to the International Style. It has reflected the attitudes of the fifties' Italian architecture to the context. This is an "inclusiveness" that tries to "condense the marks and memories of the townscape into the building" (Fig.157) (Calligaris and Vragnaz, 1984).

The architect always does a "reading of the context". Like the painter who wants to exhibit in a collective place (eg., museum) the architect likes to intervene inside the city. He needs pretexts to intervene. He identifies positive and negative elements for enriching the project. Architecture is the transformation of natural conditions of a place. It is monumental by nature (M.Botta in Frampton, 1983).

The "dialectical urban approach" requires a "permanent creative dialogue with the context "as found"". This is instead of universal solutions, random inventions, and checklist methods. The urban plan is rather a matter of interpreting a given condition and a "knitting and fitting" into an "existing urban fabric". It is complementary. It aims at a "conglomeration" (Barbieri, 1983) (Fig.158).

4.5.7. Role of Legislation in the Shaping of the Public Environment

The need to modify zoning laws has been manifested very early on. These laws have been demanded to be in accordance with the character and performance of structures rather than their type (Gruen in Prog Archit, 1959). Zoning has been asked to provide the land with its best use and help control its development. Compatibility of the setting for the building and the building respecting the surrounding have been two interrelated concerns (Thiry, 1956).

New tools and powers over individually owned land have been obtained. For instance "traffic architecture" has necessitated powers to permit public access over the roofs of buildings. Legislation for the shaping of our environment has received the greatest public consent since 1945 (Shankland, 1965).

The relationship of the particular new development to the permanently existing and what is to emerge or to be renewed has been an aspect of urban design. For instance, in the case of tall-building policy instead of exact heights areas can be delineated as suitable or unsuitable (Shankland, 1965).

For the revitalisation of downtowns, tax incentives and zoning regulations have been used as design tools to derive design amenity from the private construction taking place (Robertson, 1973).

In the traditional town any building has been both a volume and a means of the urban spatial organisation of square and streets. The contemporary house, too, has tried to assume a value beyond its basic function (as a wall, a gateway, etc.) (Bokov, 1987). "Design guidelines" have defined parameters of control for the physical form

(Casabella, 1984). Modern methods of "design guidelines" have been derived from the traditional approaches of "zoning", "deed restriction", and "design review". In the late sixties and the early seventies certain devices have been used for large developments in New York as design controls. The "build-to line" (requiring buildings to define spaces or corridors, and preserve continuity along streets), "build-to planes" (a percentage of a plane to be filled out by building structure), "setback lines and planes", "mandatory circulation routes" including arcades and pedestrian bridges, "special use-groups" (like excluding banks and ticket agencies from retail frontages), and requirements for indoor and outdoor public open spaces have been such devices. At Battery Park City A.Cooper and S.Eckstat have added to these "massing and facade controls" for individual buildings (Barnett, 1987) (Fig.159).

"Zoning incentives" or "bonus", on the other hand, have allowed increase of the permitted quantities of a building in return for public space, plazas, porticos, covered arcades, etc. It has been an "illuminated pragmatic" matching or compromising "public needs" with "real interests" (Casabella, 1984).

Design controls for individual buildings in the central downtown have been difficult due to real estate markets. Some cities have tried to write design guidelines. San Francisco has led in applying control systems in the market situation. Development in overbuilt areas have been tried to be shifted. To preserve architecturally significant buildings development rights have been made transferrable to other designated areas. Developments have been required to pay fees per square area for housing improvements, transit, parks, and child-care. Design controls have been written to

reduce top floor areas of towers, to relate building bases to street widths and neighboring buildings, to provide public open space, and to meet sunlight and wind criteria at the bases. In Dallas, in a district of the downtown (Art District) design guidelines have stressed elements of public investment like the new cultural institutions, the design of the street and of public open spaces, and have governed only the most publicly accessible parts of the privately constructed buildings (Barnett, 1987).

In Pittsburgh design guidelines have been issued as a direct response to development proposals. Beyond criteria in the zoning, site-specific requirements are decided only in accordance with these proposals as notified by the developer. There are the stages of "project"- "development"- "plan review". Considerations are done over the three-dimensional building (Barnett, 1987).

4.6. Movement in the Public Environment

Movement in the public spaces of the city exhibits forms of isolation. Whether on foot going from place to place among the crowd, or traveling by car people simply move through.

The specific effects of motor-vehicle as a means of movement in the city have been multifold. One of these is the emergence of new public spaces or types.

Motor-vehicle is a vital means of accessibility to parts of the city. It is tried to be shown that civic design is possible with it. To control the adverse effects of the motor-vehicle, buildings, spaces, and traffic accessways have been proposed to be designed together as part of one process.

Destruction of public spaces and the cores of cities by motor-traffic arteries has been one of the impacts to be prevented. Motor-traffic has been tried to be subordinated to the public environment.

Public transport provides public settings along with accessibility. Transit stations are potential multi-purpose rooms, lobbies, or city-room. Encouragement and increase of this form of transport are proposed along with attempts at humanising it. There

can be ways found also to counter or minimise the isolation of people in movement. Maximum free use of the personal vehicle for accessibility to places in the city is in contrast to the use of collective means of mobility.

Making more use of pedestrian movement wherever possible can delimit the isolation created by vehicular transport. That still can be possible if spaces for movement are not merely functional links between activities. This can be realised by having these routes connecting major public spaces, and having the pedestrian environment laden with activity. Different kinds of movement generated by different intentions can be made to co-exist.

Pedestrian movement is viewed as an organising element in urban centers. A number of city-wide networks are implied like converting urban spaces into pedestrian districts of public forum; linking urban green spaces to pedestrian districts; facilitating pedestrian access to waterfronts; and most important, developing extensive pathway through the city for walking. Vehicular roads and parks are already existing resources to be made fit and utilised for pedestrian spaces. Yet this revitalisation of pedestrian activity is to be conceived as part of a multi-mode transportation system in the city with easy transfer between the modes.

4.6.1. The Traffic Architecture

According to D.Sharp (1972) in the States prior to the fifties, compared with Europe, the automobile and economic factors have brought significant change in urban life. A modern urban vernacular or popular architecture has been growing. New types have been emerging in conjunction with the new roads: motels, drive-in movie-theaters, diners, stores and restaurants for the car-bound population. The professional practice has introduced solutions for the traffic and parking problems and for declining precincts.

"Off-street parking" has been one of the solutions for the traffic introduced by the professional practice. A plan for the city of Portland, Oregon, 1944, has demonstrated the idea of having building built on terraces with parking facilities underneath (Pencil Points, 1944) (Fig.160).

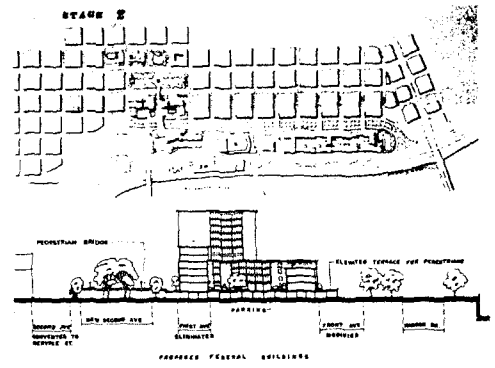


Figure 160a-b. City of Portland, Oregon, plan with parking solution (Pencil Points, December 1944)



Figure 161. Rapid transit line in the center of expressway, Chicago (Prog.Arch., July 1959)

Not more highways, but better transportation system has been needed. There is not one ideal mode or speed in transportation; each has to be improved and made use of. There ought to be change of speed and mode to fit diversity of purposes. Advantage of the motor-car over train has been its ability to change from the main artery to the local artery. Arterial road is to be at the edge of the city with parking garages provided along the edges. It has been emphasised that traffic arteries should not be let loose into the delicate tissue of cities (Mumford, 1958). Freeways should not cut through the downtown but should be moved to the boundaries and define the core area of the city; and transportation to and from the core area is to rely to a large degree on public transportation. For every freeway, the center right-of-way should be given to rapid transit (Gruen in Prog Archit, 1959) (Fig.161). The inner city should be replanned for pedestrian circulation and public forms of transportation are to be extended and rebuilt. (The private form for inner city use has been restricted to tiny cars which in their public appearance at least mitigate the domination of the private sphere which has also been emphasised through the existing arrogant modes of the private form of transportation.) Flexibility of the pedestrian is to be taken advantage of (Mumford, 1958).

Traffic problem has not been one of movement of vehicles and need for car parks, but a design problem, that is, devising the arrangements of buildings, spaces around them, accessways, and circulation routes in such a way that permits the full use of the motor-vehicle while retaining the environment good in appearance and convenience. In a condensed area, because of the need for large circulation and storage areas, there is a limit to the vehicles that

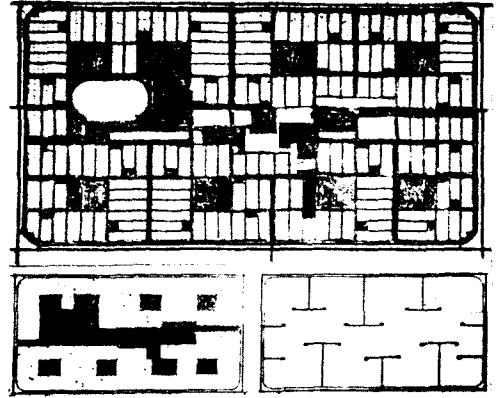


Figure 162. "Human sector" (C.Doxiadis) (C.Doxiadis, 1960)



can approach all buildings. Therefore, there is need for pedestrian movement. The latter must not be too long and exhaustive, and it must be protected from danger, noise, etc. of the motor-traffic. There is a necessity to have a minimum area to design for the pedestrian area in convenience and appearance. It should be large enough for a selection of buildings with space to compose them. It has been demanded that the pedestrians should experience the freedom of the city. They also are to learn to live and mix with the motor-vehicle to a limited extent (C.Buchanan, 1961).

In the reconstruction of shopping and business areas, complete pedestrian separation has been crucial. It has been considered to have a permanent value (C.Buchanan, 1962). Conflict of traffic signs and commercial signs will be solved by the fronts of shops facing pedestrian areas or arcades. Such places exist in Stevenage, Coventry, etc. (Phillips, 1966).

"Human sectors", where man is the controlling factor, have been proposed. They will be served, but not crossed by cars. Ideal shape for the "human sector" has been estimated to be half a mile by maximum one mile inside to have walking distance to communal facilities. It is a unit shell of a growing organisation. It is self-contained with centralised functions, transport system, etc. It may even be covered. It has been expected to replace the blocks of apartments. Creation of the city of the future has been conceived of as a gradual building up of "sectors" (Doxiadis, 1960) (Fig.162).

Two aspects of the urban traffic problem, accessibility and environment, have been asked to be improved and reconciled at the same time. Vehicular movement is one of longer movements distributed to localities (distribution) and shorter and final movements

(circulation) to destinations. What has been proposed is a cellular urban structure with a network of main distributor roads with strictly limited access and enclosing blocks of development (environmental units) which have their internal traffic (circulation). The environmental units are sub-areas of the urban area dedicated to development; they are not "precincts" denoting traffic-free areas, but are, areas with "traffic subordinated to environment". The capacity of the environmental units (their accessibility) depends on how buildings and accessways are arranged. The capacity of the environment and the capacity of the distributory network have to be balanced. Environmental units are the compartmentalisation of habitable areas, but without rigid separation. With two-level planning (pedestrians above) the pedestrian area can flow across the network, or the environment can flow underneath high level roads. Suggested in the early forties, these ideas have been developed into a renewal theory by the beginning of sixties. The New Towns have used this proposition. In Stevenage the main shopping center for eight-thousand people is a well-defined environmental area with shops facing inwards to wholly pedestrianised streets. Vehicular access is from the rear and sides. Cumbernauld and Hook are much clearer demonstrations of environmental units. Long vehicular movements are canalised to a network. The town center has taken the form of an environmental area elevated above the approach roads. All familiar elements have been arranged in new and unfamiliar ways (C.Buchanan, 1962).

The motor-vehicle demands a complete and radical rearrangement of the elements in the existing towns. The full utilisation of motor-vehicles in a town is expensive. Traffic will

have to be cut to fit the locality if a good environment is to be maintained. Fixing of environmental standards automatically defines the traffic capacity. The latter may be increased according to the money available for physical changes and the acceptability of the new appearance (C.Buchanan, 1962). Buchanan's formula has been a simple one of a fixed component, that is, the "standard of environment". Then there have been the two variables of the "level of accessibility" and the "cost of alternative". Either the amount of traffic is fixed or more money is to be spent to preserve the environmental standards. Keeping traffic on the move should not be at the expense of the existing environment with the road-widening and traffic-routing through residential and shopping districts (RIBA resolution in the Coventry Conference, 1962). This is an unresolved conflict that concerns the city as a whole. The only way is a comprehensive town-planning approach (Bor, 1963).

Comprehensive redevelopment has given the opportunity to provide network and high capacity environmental areas together. The larger the scale the greater has been the possibility of improving the environment and the accessibility. Useful results have been found to be obtained with no less than twenty acres. Regrouping of new land-uses is possible. It can reduce travel requirements. This is where "traffic architecture" come in. The term has been used to emphasise the need to design buildings, spaces, and traffic accessways together as part of one process. It has implied possibilities of design for circulation and environment on a scale that can be afforded by reconstruction of large areas. Buildings may be raised above the traffic like the central areas at Cumbernauld, Hook, Barbican, and the Hammersmith Broadway projects (C.Buchanan, 1962).

Superstructures of road and building complexes have been asked to be intimately related and studied (Sert, 1963). "Traffic architecture" (coined by Buchanan) has become a new phenomenon. The new integrated architectural solutions over large areas have been a breakthrough in urban design thinking. The motorway is to be designed as part of the plan and as part of the present highway system. It is to be related to and, where possible, integrated with buildings and building groups being built at different times (A new kind of urban landscape in Liverpool with highway, building, and car park has been designed together where from partly elevated highway close to the city center one enters into large car parks and then walk. There is independence from the city streets to avoid interfering with the existing inner fabric. This has been a careful urban surgery to integrate motorway and the existing urban texture) (Shankland, 1965).

Movement in the city must allow the maximum free use of the personal vehicle. Average speeds must be as high as possible while average trip times must be as low as possible. In the "pluralist society" the spatial points for access have been much varied and unpredictable. Access to all points must be equally possible. The vehicles must reach close to any building. A new pattern has been proposed in which all streets are parallel with no intersections; no cross streets exist. These streets have been connected by freeways with clockwise loops for smooth transition to the freeways. The pedestrians are to be safe wherever they go. Where pedestrians and vehicles meet, the vehicles should be at walking pace. With the area between streets being "continuous public-accessible pedestrian area", it is possible to take long walks and walk to neighbors. This has

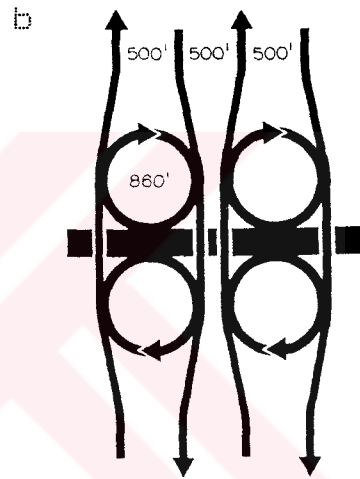
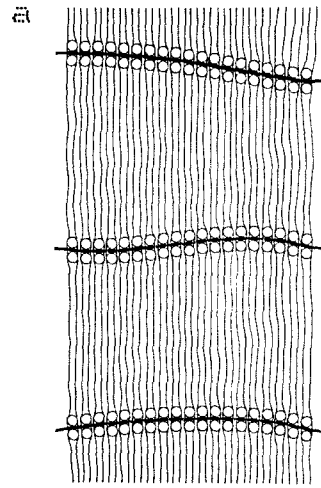


Figure 163a-b. A new pattern of streets and freeways for a metropolis (C.Alexander) (AIPJ, September 1966)

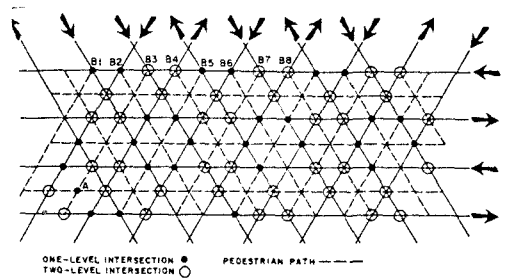


Figure 164. "Trihex" (R.Le Ricolais) (R.Le Ricolais, February 1968)

been a basic scheme that can be realised by closing cross streets one after another over a time (Fig.163) (C.Alexander) (AIP J, 1967).

A new urban pattern has been proposed for the most efficient arrangement of the vehicular and pedestrian circulation and the complete separation of the pedestrian from the motor-car. It has been arrived at after a topological analysis of existing urban areas. The most fruitful theoretical pattern has been found to be a semi-regular tessellation of regular hexagon and triangles (a trihex). It has considerably reduced the number of intersections to be had by a grid-iron pattern of equal area. The trihex allows movement along straight lines. Public and central institutions have been placed inside the hexagonal spaces. The hexagonal spaces have been insulated from traffic and connected by footbridges. The trigrids are for pedestrian circulation. There are no extravagant multiple levels of circulation. This is a solution for the overcrowded cities (Le Ricolais, 1968) (Fig.164).

Response in Europe to the traffic problem has taken two main forms. One of them has been to adjust the street pattern (widening existing streets, laying out parallel streets, enlarging plazas, roundabouts, urban expressways, ring roads); and the other has been to expand mass transit facilities (new and extended subway systems handling the traffic situation and maintaining the urban center's accessibility) (Grebler, 1962). There is a distinction between the "purposeful" and the "optimal" traffic; the latter is being adjusted to the public mass transport since it is impossible to provide everyone with the freedom of moving around in cars. Not providing or limiting parking space and "price mechanism" have seemed

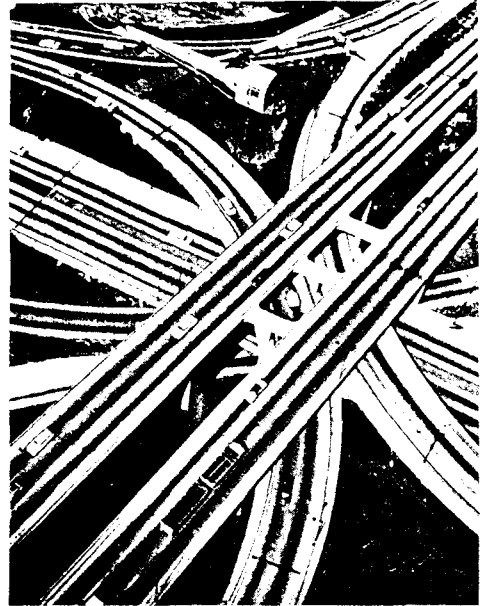


Figure 165. Freeway interchange, L.A., Calif.
(Prog.Arch., July 1959)



to be effective in keeping the "optimal" car traffic in check (C.Buchanan, 1962).

There is the idea that civic design is only to do with pedestrians, not with vehicles. Yet the new urban motorways can add a new dimension to civic design by expressing new forms and "insights into the nature of our cities" (Fig.165) (Haskell, 1966). A freeway can be beautiful (Jones, 1961). Driving or riding around a city can be made worthwhile. Aesthetics for the eye views of the pedestrian and the driver or passenger is different. Pedestrians view the cars while the latter glimpse the static environment of the pedestrians (C.Buchanan, 1961) (See:4.2.6.). Cars in motion can accent the surrounding buildings, yet this dynamism should be balanced by the larger stable world (Kepes, 1961). Cars need "receptacles" such that they are at hand, but out of sight (Youngman, 1965).

The streets in the center of the city have been proposed to be completely remade; they have been suggested to become buildings with a room dedicated for piping only. A system of viaducts is to have the ground floor of shops and useable area. Garage is to be the extension of the street; it has been viewed as part of the design of the street (Kahn, 1964).

4.6.2. Space for Pedestrian Movement

Pedestrian has to be the center of all transport plans. Pleasant walks to one's destination in a precinct ought to be made possible by insulation from traffic. Attractiveness of the walk has not been related only to trees, pavement, etc., but to creation of mixed uses or zones which are architecturally more interesting (Mumford, 1957) (See:4.7.5.).

The pedestrian movement has still been the most important movement in the organisation of the different forms of movement in the city. The main pedestrian network is to be shown; at high densities it has to be independent of the main vehicular pattern (Shankland, 1966).

Time means movement in architecture. The axis of the movement is important. In a proposed synthesis time is expressed in motion. As its result it must compel man to walk through (Doxiadis, 1960). Anticipation, surprise, and curiosity draw us through space. The art of achieving a "sense of place" in the "spaces between" requires manipulation of tangible and intangible elements of the urban environment for the pedestrian. Any meaningful dimension of urban space assumes the pedestrian's point of view (Specter, 1969).

Every downtown plan has been recognising the role of the pedestrian. Special amenities like malls, underpasses, plazas, and arcades have been called for in most places (Morris and Zisman, 1962).

Movement to downtown destinations from the terminals should be facilitated ("terminal trips"). There is a need to predict movement between land-use functions ("use trips"). For walks taken for exercise and enjoying fresh air and visual events along the way ("health and pleasure walks") long pedestrian boulevard with attraction at both ends and along the way as well as small parks and squares at regular intervals can be provided. Routes are to be created for the occasional formal parade (Morris and Zisman, 1962).

Public squares are to be located at intervals along heavy pedestrian routes including long distance walking trips and also near

employment centers. Important pedestrian routes are to be made to coincide with the retail streets. A choice of routes should be given. There could be "built-in vistas" along the way for the pedestrian as well as for the driver. The view of the downtown skyline in approaching the center or while driving on its perimeter is important (See:4.2.3.,5; 4.6.1.) (Morris and Zisman, 1962).

There has to exist a high degree of activity for the purpose of the pedestrian way. This will affect the size, treatment, and the use of the "sidewalk". Shading by trees, sidewalk arcades, wider sidewalks for kiosks, displays, and free-standing shops, creating interest in paving and furniture, and visual interruption to long straight streets have been some of the design considerations (Morris and Zisman, 1962).

Parking terminals are an element of the street system. One kind of it is the larger one related to the major traffic arteries, and the other is the smaller facility within the inner core. Within the core there is need for an internal vehicular system. Street crossings are another aspect of the street system (Morris and Zisman, 1962).

Provision of an attractive, convenient, and safe pedestrian use in spite of the intensity in the central areas, diversity of land-uses, and the great volume of traffic have been the challenge faced in cities. Various forms of pedestrian areas have been underway being worked on by planners. Separation of the pedestrian and the motor-vehicle has been done most simply with the sidewalk and the street curb. "Tunnel delivery" (below surface) and moving of pedestrians at second story levels have been proposed. The



166. Arcade through middle of blocks (London's Royal Exchange) and B. Benepe's notion of superimposing a grid upon existing city blocks (Arch.Forum, January/February 1968)

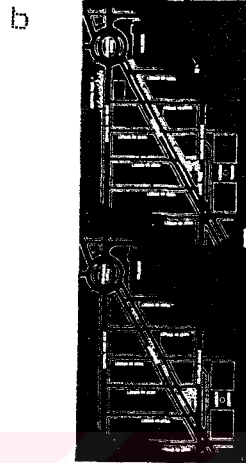
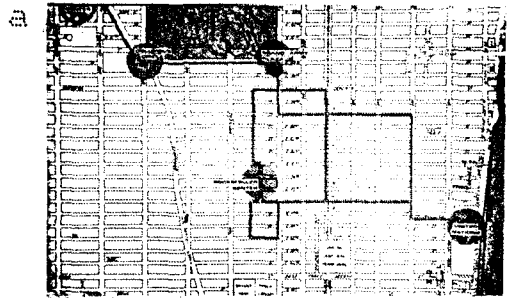
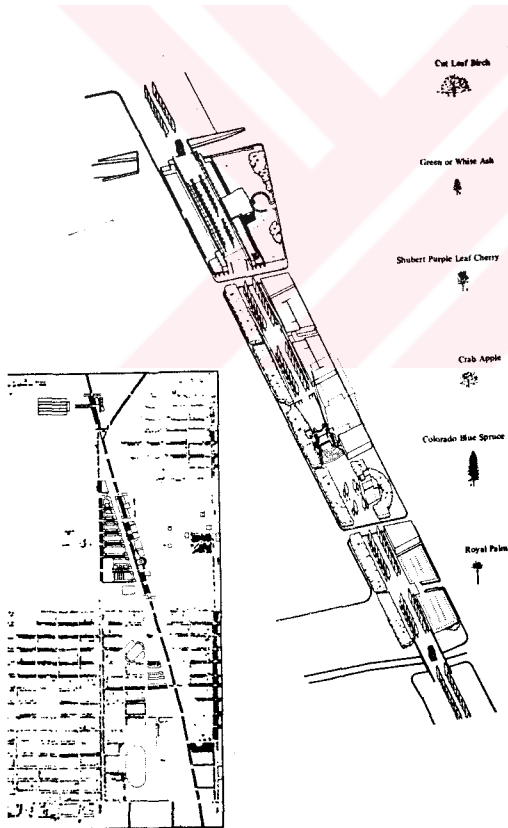


Figure 168a-b. Urban stroll-way system linking focal points of midtown Manhattan (Arch.Forum, January/February 1968)



a-b. "Regina Traces", urban development, 1975. The "Regina Traces" (G.Baird, D.McKay, B.Sampson); connecting the project to the greenbelt (Design Q., 1978)

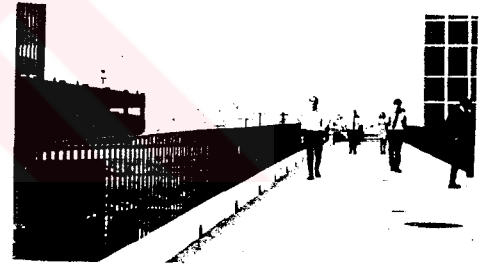


Figure 169. Overhead pedestrian bridges that link the buildings in Arlington, Virginia (J.Fraser, December 1970)

"pedestrian footbridge" has not found acceptance. The pedestrian subway with continuities of the street surface may be used. The most widely considered has been the "pedestrian precinct", whether for the entire downtown, or for the shopping mall (Morris and Zisman, 1962).

Existence of more than one primary function, short blocks, buildings of varying age, and density of people have been requisites for a richly diverse street. Some measures have been arcades within blocks linking two streets to shorten long blocks (Fig.166), sidewalk activities to compensate for blank fronts, elimination of street parking, building fronts to fill gaps (eg., parking lots, and vacant lots) (Morris and Zisman, 1962).

Spaces for movement are as yet functional links between activities. They will be integrated further with various activities instead of serving merely as links. Space for pedestrian movement can become an organising element in urban centers (Nagashima, 1970). Other than the "pedestrianised street" sense there have been principles being incorporated into "pedestrianisation". These have been: incorporation into the pedestrian district of urban spaces that can be used as a "public forum"; linkage of urban green spaces to the pedestrian district; reclaiming of urban waterfronts for pedestrian access and recreation; development of extensive "linear pathway" through the city in order to emphasise walking as a mode of transport (Fig.167,168); restoration and "recycling" of small scale historic buildings for pedestrian attractive functions (Wiedenhoeft, 1975).

In many American cities "streets" that span streets separating pedestrians from vehicles, uniting buildings or whole parts of cities above the street level have been increasing (Fig.169). "Overhead sidewalks" have been much more unifying than the

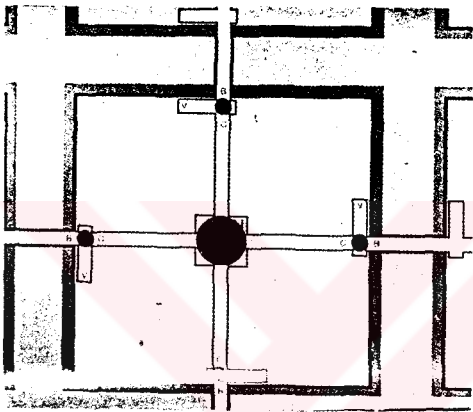
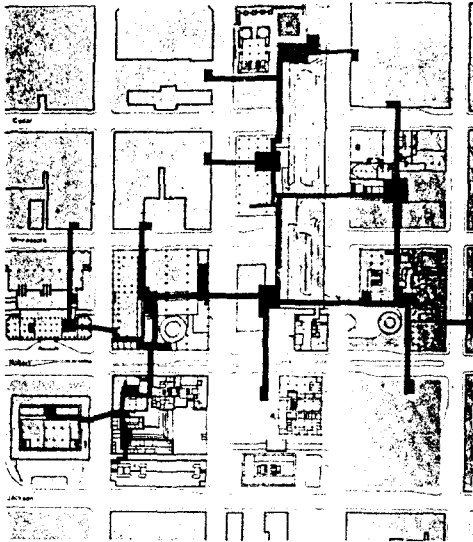


Figure 170a-b. a. Skyway system with concourses and nodes; Pedestrian bridge (ref: Fig.77g) (Arch.Forum, January/February 1968)

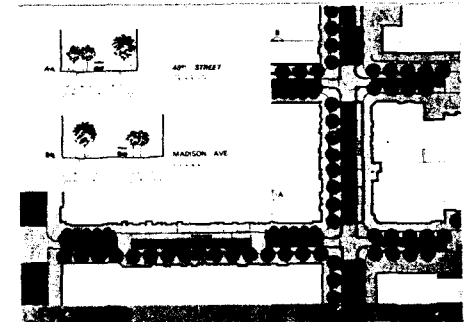
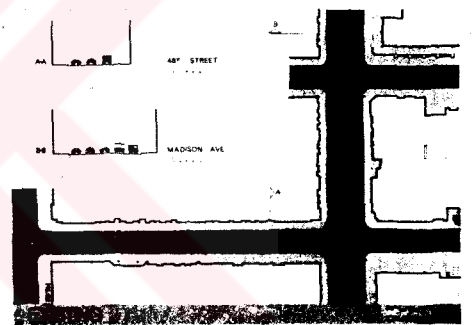
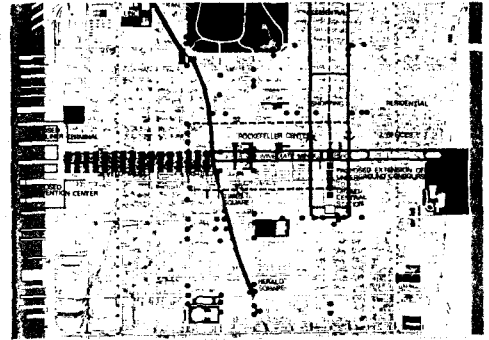
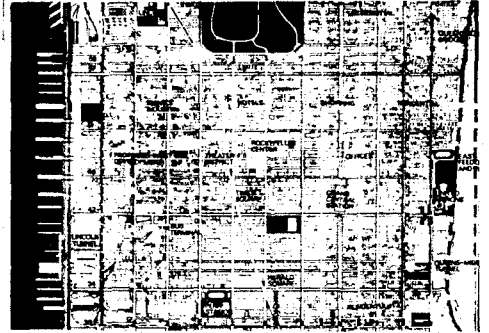
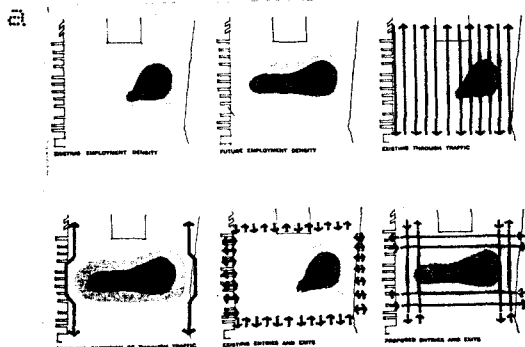


Figure 171a-f. Van Ginkels' "Midtown Manhattan" study (Arch. Forum, October 1971)

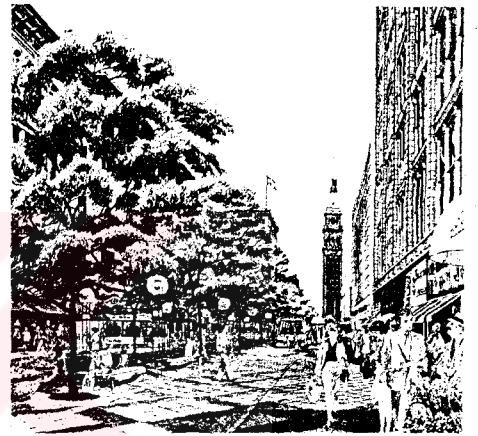
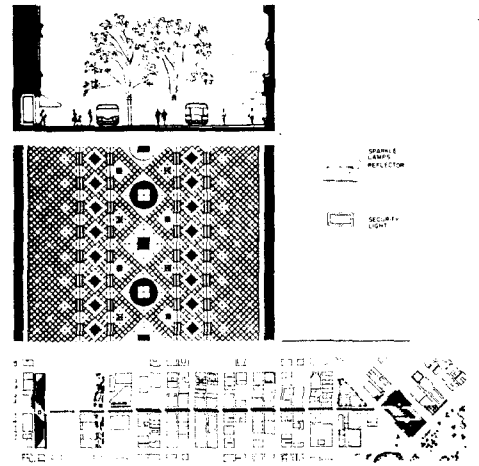


Figure 172a-b. (I.M.Pei)

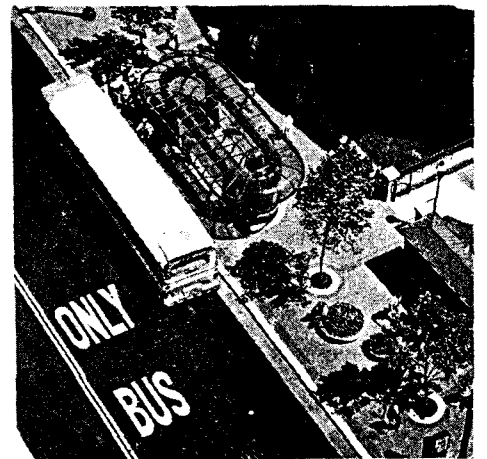
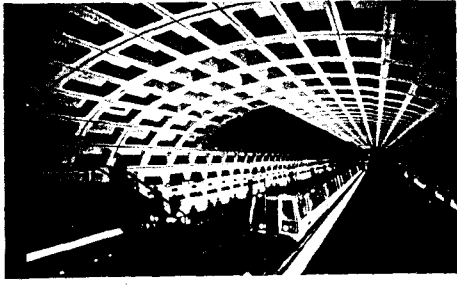


Figure 173. One of the first examples of buses on reserved rights-of-way (Nicollet Mall) (J.Passoneau, 1973)

"pedestrian bridges". The former is a quick and easy way for overlapping the new with the old (See:4.5.2.). Most extensive plans incorporating elevated sidewalks have been for Cincinnati, St.Paul, and Minneapolis (Fig.170). The city is responsible to look after them as the usual sidewalks; they are public rights-of-way. For connection there is a need for them to go through buildings; so, the owners are to be convinced of its advantages in order that they concede. These sidewalks are more than for movement; they link to plazas on tops of buildings. In order to support urban life, circulation, public services, and buildings need to be integrated (Frasen, 1970).

Current city planning thought has gravitated towards a revitalisation of pedestrian activity. The American thought within these terms has been opting for the "multi-modes" of transportation as has been called by J.Passoneau (Stephens, 1973a). Pedestrianisation is only part of looking into the entire city infrastructure (the circulation system of goods, vehicles, people and back services of water, gas, electricity, telephone). A single street type cannot perform all functions at once. A street classification needs to be done with new notions about new kinds of streets. Design concerns and criteria to suit each are to be worked out. Van Ginkels have attempted this (11) (1970) (Robertson, 1973) (Fig.171). Pedestrian malls in the center cities have not been suitable for the American cities in contrast to the old medieval town centers of Europe. Center cities in the former demand more vehicular access and are not as "fragile" as the latter. The "mixing of modes" has been desirable. Most successful "mixed mode" or "modal zoning" has been pedestrians, buses, and slow autos. Buses have been on "reserved rights-of-way" (Fig.173). One of the first successful examples is



Metro, Washington, D.C. (Arch.Rec., December 1979)

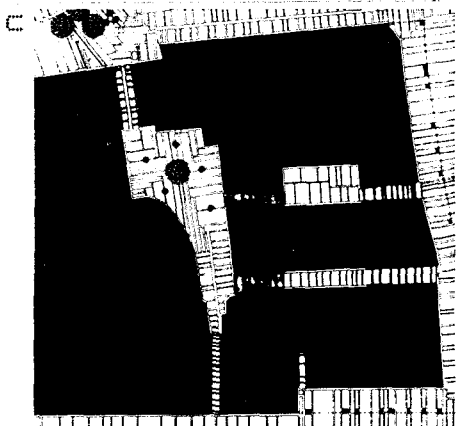
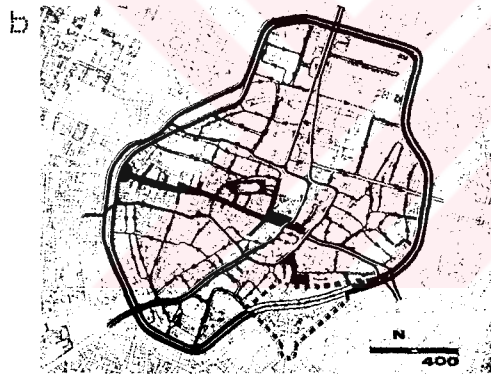


Figure 175a-e. Munich, pedestrianised core, 1972. a. Plan of pedestrianised routes; b. General circulation plan to accommodate pedestrianisation; c. Passages between buildings; d. and e. Before and after (Arch.Aujd'hui, March 1974)

the Nicollet Mall in Minneapolis (L.Halprin) which is a pedestrian environment (Fig.78). This shows that an overlay is possible. Increase of "modal zoning" has been expected. On the other hand, transit stations have been reevaluated as potential multi-purpose rooms as can be seen in the Moscow (Fig.20) and Washington (Fig.174) Subway systems and in the Disneyland (Passoneau, 1973).

Current city planning has been friendly to pedestrians. There have been some effective devices being used that help to create "humane and urbane" environments. Munich has had the largest pedestrian zone in the world (Fig.175). Subway and inner ring road have been the prerequisites of this zone. Because of a great underpass with shops, etc. the inner ring road itself does not form a barrier in the zone. There is transfer between different modes of transportation. In Cologne, the station has been linked with the pedestrian district. Europe differs from America in its treatment of pedestrianisation as a measure to improve the "urban transportation infrastructure". Developing the busy central shopping district into a mall has been a remedial act in competing with the suburban shopping centers. Pedestrian schemes are not simply to create "destinations" to which one arrives, but they are to create "significant routes" for pedestrians. These paths are to overcome "barriers" and "link" major urban goals with the main "generators of pedestrian traffic" (Wiedenhoeft, 1975).

The land used in centers for vehicular movement (thoroughways) and storage (multi-story car parks) can be reduced by the exclusion of the motor-vehicle from these vital parts of the city and can be replaced by residential use. Thus pedestrians will be able to move freely and safely through small squares and parks and to

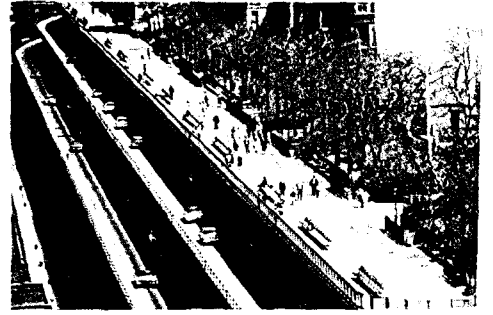


Figure 176. "Brooklyn Heights" Expressway. Stacked design with esplanade deck screening the view of the traffic and noise (A highway "listed" on the National Historic Register) (Arch.Forum, November 1973)



appreciate the urban forms once again. The traditional street pattern and use thus could be reconsidered (Quantrill, 1975)

4.6.3. Alternative Pattern for Movement and Transportation

The motor-vehicle and its user can be absorbed into the "fabric of our civilisation" as well as the pedestrian (Wines, 1973).

The environmental quality depends on the design of the street. The latter can be to the most exacting standards. Neighborhoods are to be provided with appropriate transport links. Centers of cities are to have good access to surrounding regions, while fitted with "environmentally benign internal transport system". "Grade separated limited access freeways" have been the only sensible way of handling vehicles going long distance in urban areas. They can be placed in the dense environments without making the mistakes that have made them condemned (Fig.176). In the street systems, the problem has been due to conflicts between "through-traffic" and "access traffic" and between modes of traffic. Increased capacity, speed, less pollution, and environmental qualities can be achieved by "sorting out of conflicting functions, traffic categories, and modes, and streets not being allowed for parking (Passoneau, 1973).

"Urban Design Plan" (San Francisco) has been done for limiting through-traffic on residential streets and creating "protected residential areas". To achieve this, besides improving the public transit, and increasing the capacity of main arteries, there have been the measures of "selective widening" of streets, parking controls, blocking of through-traffic by rough pavement, "necking down" entrances to streets, bending alignments landscaping, lighting,

and sidewalk treatment to slow down traffic and to provide more street recreational space (Appleyard and Lintell, 1972). In Paris public transport has been improved and given importance to check the use of the motor-car and encourage its use for trips better suited for it. Lights and cross-roads have been improved to ease the flow. The main thoroughfares have been prevented from being used as alternatives. Paid parking has been made extensive. For the residents parking above and below ground have been provided (Cantacuzino, 1979).

4.7. The Urban Order

Pre-war city planning ideals and paradigms or those which have followed the pre-war trends have mainly represented the private sphere. Post-war urban renewal schemes which have aimed at replacing and humanising the unsatisfactory environments in the central city through large three-dimensional schemes have mainly worked within the terms of the private sphere.

Transformation and improvement of the existing city with importance given to community character, total environment, and its communal facilities have been the aim of the new-towns-in-town. The latter has had a more conscious attitude to the public sphere and to its integration with the private. Individual spots have been energised with visible boosters to spark-off urban life.

In the fifties and sixties, besides the new-towns-in-town and urban renewal proposals by Gruen, there have been proposals for creating form out of the content of the existing societal conditions. There has been a concern for the representation of the public sphere or the collective.

There has been an interest in integrating urban plan and the architectural project. Architectural composition is used for planning at urban scale. This aspired unity of plan and project indicates the concern for responsibility of the individual building or project to the public sphere. Observations that peculiarity of a city depends on the particular buildings and spaces accentuating and giving permanence to places have played part in this concern.

Reconstruction of cities have been planned to be achieved through projects for its public spaces. Barcelona of Bohigas is almost a paradigm for this tendency.

A reversal to the seemingly endless reproduction of the private sphere as manifested by sprawl has also been attempted by

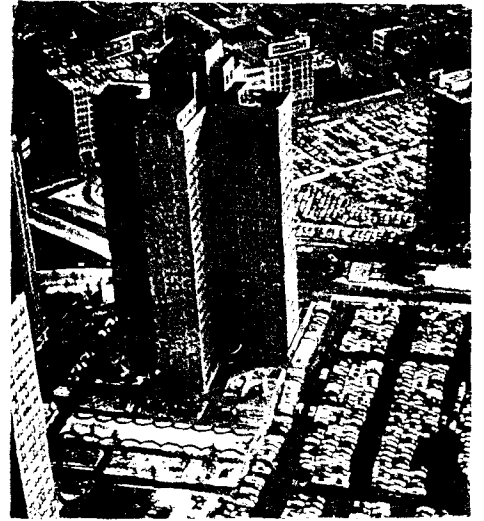


Figure 177. Urban renewal, Point Park, Pittsburgh, Pa.
(Arch.Forum, February 1957)



injection of urban centers, buildings in layers, and intense multiple use of land. The distinction between the private and the public, and between the city and the countryside is to be clarified.

4.7.1. Upgrading of the Central City

D.Sharp (1972) has distinguished the concepts of "renewal" and "reconstruction" as related with urbanism. According to the distinction he has made, renewal refers to the "grading up of the central city building activity", and the operations dealing with the "modification of the city structure" have been "reconstruction" (renewal and reconstruction of the city of Greater London by the MARS Group, 1938-42).

Urban renewal projects in the States have started in 1949 in Pittsburgh (Fig.177). They have been practiced during the fifties in the central areas of cities. During this time cities in the States have experienced a surge of "urban renewal" operations. The latter basically have meant a clearing of existing dilapidated areas. They also have meant the removal of the residing low-income population and a rebuilding which has included high-rise tenement blocks and central city freeways (redevelopment, renewal, replacement, redesign, reorganisation of congested traffic routes have all been terms used more or less synonymously referring to operations for upgrading the central city.)

Since the war British architects have come closer to understanding urban planning problems and the recent technique of "comprehensive redevelopment" through the redevelopment operations in urban areas destroyed by the war. Successful redevelopment plans of this period which have been characterised as a "collective work of art" have included:

1) an overall three-dimensional scheme as a dynamic and flexible guide in time and space, and

2) continuous supervision during implementation (Johnson-Marshall, 1959).

There have also been the shopping center redevelopment projects and schemes to revitalise urban centers (Gruen in Prog Archit, 1959). By 1960 there has been considerable architectural activity in the cities in the form of major projects (Doxiadis, 1960). There have been the major large scale city rebuilding schemes. With new and extraordinary tools building of planned and controlled environments at large scale has become reality. Urban renewal has been a move in the direction of re-integrating; it has expressed the desire to humanise the centers of cities and moving out the car in favor of pedestrians, freeways and works of art (Fry, 1959).

"Urban renewal" plans have given the possibility of clearing away the unsatisfactory environment (Bacon, 1961). Renewal effort should be gradual replacement of non-economic structures and the introduction of new images here and there. Many areas left alone will rehabilitate themselves. Renewal is an economic process; physical problems depend on economic and social remedies (Churchill, 1962).

The main incentives for urban renewal have been invasion by the motor-vehicle which has created traffic problems, the need for expanded or new downtowns for the central area functions, and the growing concern for the conservation and rehabilitation of city areas of historic and cultural value. "Redevelopment of the built-up urban

areas" of the war-destroyed cities in Europe is a "special case of renewal". However, both the States and the European experiences have been similar due to the universality of the reasons for renewal and the physical aspects under similar social and economic conditions (Grebler, 1962).

Existing centers have been expanded directly by enlargement and taking in the surrounding "grey areas". Or new centers have been built away from downtown. Nedre Norrmalm in Stockholm (1953-64) is the largest. Among others are Calthorpe Edgbaton Estate near Birmingham, Region de la Defense in Paris, and the EUR Area in Rome. In the historic sites renewal has been limited to "interior modernisation" (Grebler, 1962). Preservation and continuity have been believed to be achieved in spite of economic pressures, if people lived in the center and if their densities and motor-cars could be kept at a limit (See:4.5.3.). In the post-war redesign of Hanover's central areas, the center has been kept within the inner square of the urban motor-way. Maximum height has retained and medium density prestige housing has been built in relation with civic buildings. High density developments (eg., large stores) have been kept at the periphery bordering the motorway (Harper, 1961).

In renewal areas "built-up block front" has been abandoned for "open planning" orienting buildings to prevailing winds, sun and air. There has been a reaction to this in some European countries, especially France; for sense of enclosure and social cohesion, the renewal projects have been carried out upon the same plan (eg., Region de la Defense). Rotterdam's success has also related to the combined existence of "corridor streets" and "open-planning" (Grebler, 1963) (Fig.27).

In Europe "reconstruction" has been combined with traffic improvements. In the States where renewal, city planning, and transportation have been separate, this has not been so (Grebler, 1963). To solve problems of movement two forms of dispersal have been used. "Strategic dispersal" moves people and their work to favorable places as has been done in the case of the New Towns in England after the Second World War, and "factual dispersal" reduces the demand for movement by placing activities that generate movement to favorable locations (C.Buchanan, 1962).

The "new-towns-intown" (12) concept has been introduced to transform the physical surroundings of the existing city. The "urban renewal" practice which has been prior to it has been creating higher income housing rather than improving of the environment. The "new-towns-intown" concept has embraced both the human and physical problems. The community as well as the individual has been important. Communities have been developed with their own character and attraction. It can be applied to the older parts of the city. It has been concerned both with "strategic rebuilding" and "rehabilitation" (Perloff, 1966). Some characteristic places can achieve standards with little replanning and reconstruction (eg., Greenwich, Georgetown, D.C.). Existence of a community effort for social integration also helps greatly. It is the total environment that counts besides the life of each family. What has been aimed is not cheap housing alone, but the total environment and the totality of services and facilities for the community (Perloff, 1966).

The "new-towns-intown" has been the result of a wish to get away from piecemeal renewal, rehabilitation, and public housing schemes, and the negative attitude of "removing the slums". It has

been a community-wide approach with a stage by stage effort toward a desirable environment. Improvements have been aimed to serve as boosters to the community. With the upgrading of facilities and transportation network the density can also increase easily (Perloff, 1966).

Besides places of distinctive character which would lend themselves easily for this kind of development, form and structure can be given to the amorphous "grey areas" by introducing some focal points of interest and improvement. If there is the will, these areas, too, can be "energised". "Re-using" of space in places and buildings which may have been rundown, but are at the very center of things, by giving them to small businesses and small group activities can also bring "diversity and color" to urban life (See:4.5.3.). Also providing the most modern facilities where incomes are low and density is high is important for a new town feeling in such particular areas. Educational, cultural, and recreational facilities have been aimed to be "built into the fabric" of the "intowns". Tower apartments, too, provide visual lift for the old parts of cities as well as a new type of life (Chicago's "Marina City" by B.Goldberg has been a self-contained city-within-a city in a rundown section) (Perloff, 1966) (See: 4.5.1.).

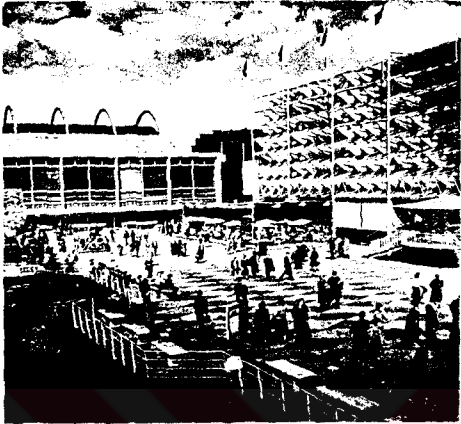
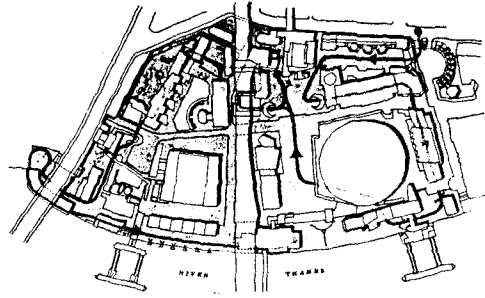
Purely physical redevelopment and provision of cheap housing have been things of the past. Concrete, visible, community wide concerns have been the focal point. The people have been asked to work together as a "community" on the things that they share, eg., quality of the environment, services, and facilities. These would be communities with the public service facilities at the center of the design (Perloff, 1966).

The "Sunken Lighted Center" by B.Goldberg has reclaimed a block - a sunken plaza. The next block reclaimed will be connected by tunnels. The network of the lighted center will expand block by block. "New-towns-intown" has been remaking a community without displacing its physical values and homes; it builds on them, "correcting faults, emphasising virtues, and creating focal points". A freeway below street level with air-rights to be developed above for uses, much traffic removed from streets, streets closure, better traffic flow, main pedestrian shopping street, courts for various public uses behind the facade of shops, night illumination, reclamation of waste and underused land have been typical practices (P.Spreiregen in Perloff, 1966).

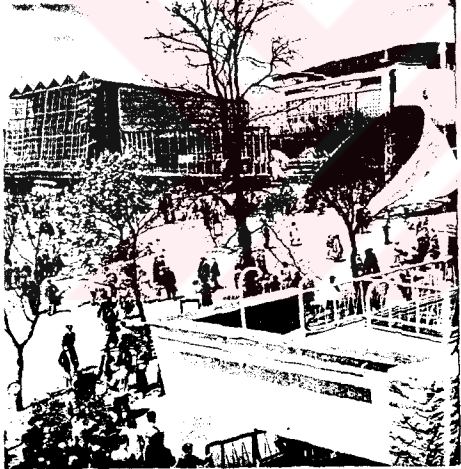
4.7.2. Proposals for Urban Settlement

C.Bauer has mentioned the existence of two major trends in the search of the setting for the life of the community, or shortly, in urbanism: 1) regular, and 2) picturesque. The regular trend has been based upon formal mathematical conception, and the picturesque has been open to natural and historical influences. Three paradigmatic or "iconic" proposals for the "ideal city" which have been current in the first decades after the war have contained these trends to different extents: Wright's "Broadacre City" and Fuller's "nomadic non-city" are "anti-city" proposals; Le Corbusier's "Ville Radieuse", skyscrapers in a park ("super-city"), is a "technocratic city"; the post-war British New Towns, which have employed the idea of satellite formations around an existing metropolitan center bounded by a green-belt, have adopted both the "Garden City" of E.Howard and Le Corbusier's "City in a Park". The picturesque trend has been exemplified most strongly by the New Towns (C.Bauer, 1956).

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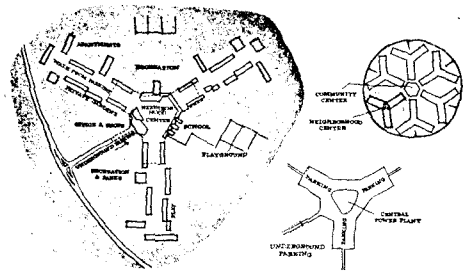
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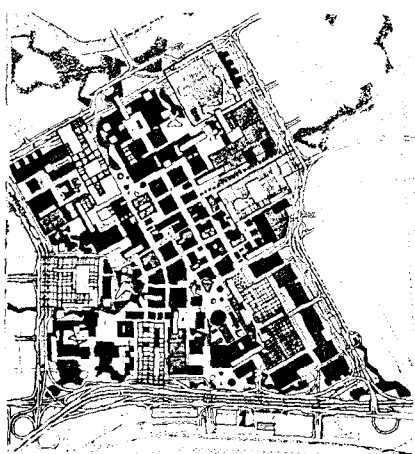
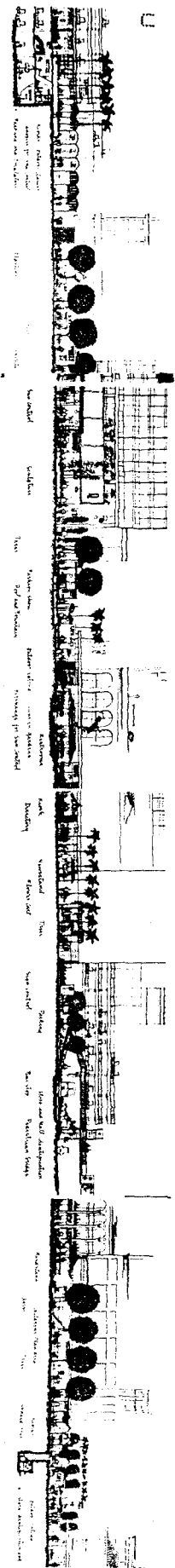
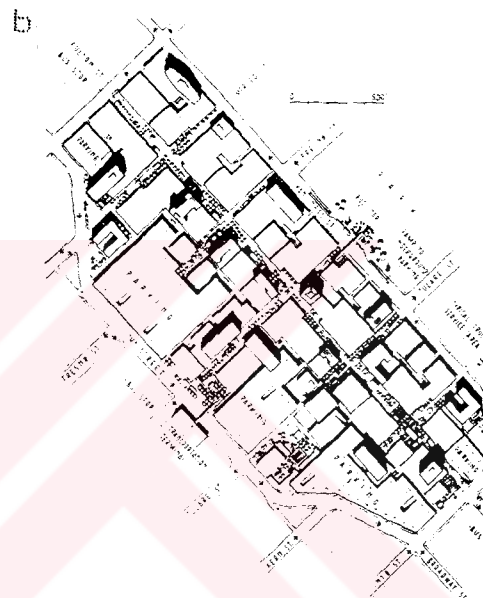
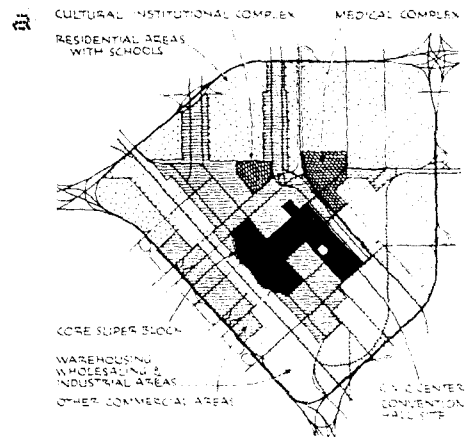
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Figure 178a-e. Festival of Britain, 1951 (Arch.Rev., August 1951).



179a-d. Cells, clusters of cells, constellations of galaxy of a metropolitan area / independence of ment pattern from the pattern of transportation en) (Prog.Arch., July 1959)



181a-b. Fort Worth business district, Texas. a. ; b. Plan (V.Gruen) (Prog.Arch., July 1959)

Figure 181a-c. Urban renewal, Fresno, Calif. (V.Gruen) (ref: Fig.38) (Prog.Arch., July 1959)

Another intense testing ground of the picturesque, besides its use of "three-dimensional planning", has been the "Festival of Britain" (1951) (Fig.178) (Archit Rev, 1951b).

Views toward handling the entire fabric of urban organisation, that is, beside the structures and their relationships all areas of common concern and all means of communication, have been exemplified by V.Gruen's proposal which has reached beyond the city to channels of movement and has embraced all elements of the city. The idea has been to harmonise the pattern of building with the pattern of roads. The "pattern of roads" serving the structures are to be separated from the "patterns guiding the structures". This has been expected to give a new life for architecture; individual elements of architecture and their relationships to each other are going to be enjoyed by human beings who walk (See:4.2.3.; 4.6.2.) (Gruen, 1956).

According to Gruen's proposal false patterns of roads performing the two incompatible functions of being "traffic carriers" and "guides for buildings" at the same time should be removed from the urban scene. Instead, human activity nuclei or clusters are to be created as based on the scale of acceptable walking distance, and there are to be the traffic carriers between the clusters. This "galaxy model" has been a notion beyond that of individual buildings (Fig.179-181) (Gruen, 1957). Size of the cluster has been directed by "limits of walkability" which depends on the variables of time, distance and desirability (desirability related to the pleasure obtained from the walking concerned) (Gruen in Prog Archit, 1959). A similar argument has been made by Doxiadis with his proposal of the "unit" served but not crossed by car (Fig.162). It is to replace the

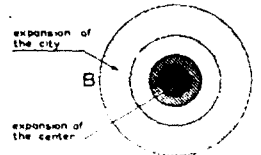
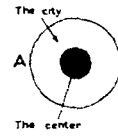
blocks of apartments and will be as self-contained as possible. It will be one to one and a half mile inside to enable reaching the communal facilities conveniently by walking. One day it may even be covered (Doxiadis, 1960).

Town-planning has provided a tool that touches life at every level; it has been the extension of architecture which, by itself, is not sufficient (Fry, 1959). Architectural work cannot be limited to single buildings or monuments that influence their surroundings; A "total architecture" should be aimed at (Doxiadis, 1960). The pattern of planning building separately and putting them together in a compound is to be replaced by that of bringing them close together and making them expand as one building complex. In the latter, buildings are grouped around open spaces which have a positive character and are part of the synthesis. This pattern has been lost because of the interest taken by architects in the external appearance of their buildings. Not only buildings but our squares and roads, the whole space surrounding us must be architecturally moulded (Fig.86)) (Doxiadis, 1960). Architect is concerned with the whole environment of man; he can be the "ecologist of man's surroundings" (R.E.Alexander, 1959). The environment is to be kept in harmony with scientific and technological advances. All means of communication are integrated elements of planning (Johnson-Marshall, 1959).

A planning, which has been directed at three-dimensional results that create better environments indoors and out-of-doors, above and below ground, in natural and designed spaces and for all people under all circumstances, has been conceived (Feiss, 1957).

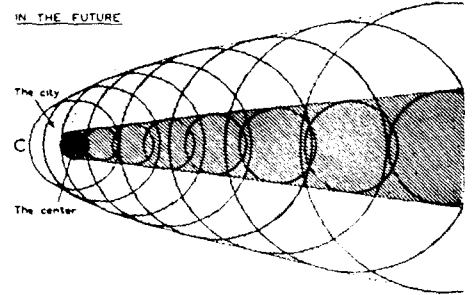
THE EXPANSION OF THE CITIES

IN THE PAST



the concentric expansion strangles the center which struggles with other functions

IN THE FUTURE



the expansion in one direction allows the center to expand without difficulty

Figure 182. "Dynapolis" (C.Doxiadis) (C.Doxiadis, 1960)



Separation between town-planning and architecture should not be allowed. All urban planning should be three-dimensional and advancing in scale as projects develop. Government should control the use of land and set up a center of urban design where the art and science of the profession are combined. Van Eesteren has done this for Amsterdam (Johnson-Marshall, 1959). Cities are collective architecture; there are cities in history which prove that such a collective architecture can exist (Feiss, 1957). Organic nature rather than the inorganic displays patterns that approximate the conditions of the constantly evolving city; big plans can have life if they are constituted of small plans that are the result of continual study of the intricate and personal uses of space (Shear, 1957).

A new conception of the city has been the "dynapolis" - a city which can expand both in central function and peripheral functions by growing mainly in one direction with gradual transfer of the center of gravity along one axis (Fig.182) (Doxiadis, 1960). Cities are built over a long period; considering this time dimension a flexible and dynamic technique is necessary (Johnson-Marshall, 1959).

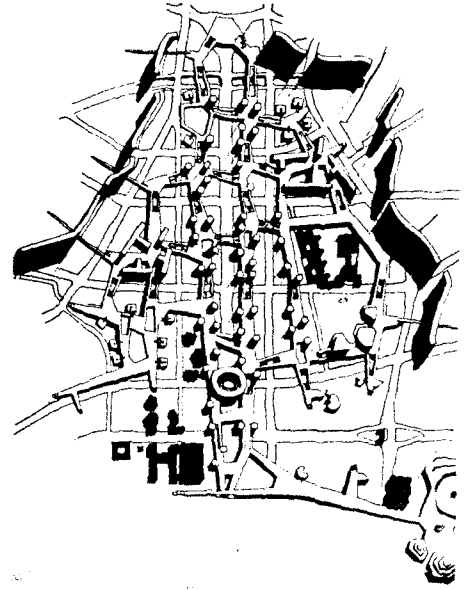
Organic architecture in its widest sense has been the basic teaching of all past and present theorists who have been concerned with the synthesis of the part in the whole and the reciprocal relation of part and whole. In our century we have been occupied with the concepts of interrelation of form, structure, and purpose, and the capacity for growth and change. The architect has been expected to work out a unity out of the apparent chaos. The masters (W.Gropius, Le Corbusier) have not drawn a line between the

architectural and the planning concepts (13). Modern planning has followed organic thinking. We have reached a point where "patterns of planning" have been defined as "association, identity, patterns of growth, cluster, mobility" (Doorn Manifesto, 1954 by Team X). In these terms city planning has been the most significant art form of the mid-twentieth century. The Smithsons have believed that the realisation of the city is in the hands of the builders of its parts who evaluate what has been done before and upon understanding the general intentions, redirect or affect changes on the whole by their activities (Herbert, 1961).

An "all-inclusive architecturally planned city building" followed by "permanent dynamic administration" is essential to obtain a modern city. Instead of negative regulations, there must be positive action (Stein, 1961). The modern city has inspired a dynamic concept of space and a process-oriented approach to its designing (Crane, 1962).

The cities are to be broken down into comprehensible parts each with its character. Their bulk should be open-ended for constant change. Dominant buildings for all the people ought to be complete within themselves. P.Johnson opts for "chaos and small plans" when he says that there is no lack of spaces in cities for making shapes and creating "little islands" (Arts and Archit, 1962). H.S.Churchill in his *The City is the People* has demanded "lots and lots of little plans" and has declared that he believes in "planned chaos" (1962).

There have been a great number of "urban development principles" that have been tried and adopted. Among these are the dramatic scale and repetitiveness for the quick impact required at high speeds (See:4.2.1.); separation of the motor-vehicle and the



183. Multi-level project for Berlin (A. and P. Smithson)
(Arch.Forum, January/February 1968)



Figure 184. Civic Axis of the Tokyo Plan (K. Tange)
(Prog. Arch., October 1964)

pedestrian (See:4.6.1.); high-risers' relation with the cleared ground level (See:4.2.1.); protection of buildings and ensembles of historic and aesthetic value (See:4.5.3.); improving existing areas to reestablish their attraction (See:4.7.1.); and the prevention of sprawl by condoning high densities (See:4.7.3.). The mass-human scale of transportation routes needs to be visually and functionally reconciliated. There have also been trends toward the greater differentiation of life-cycles with progressive decreasing of the short cycles of the short lived items and the increasing of the longer cycles of the larger items (Prog Archit, 1964).

The recent proposals have displayed concern for creating form out of the content of our societies and a new approach to contemporary problems of urban configuration (Smithsons' "Hauptstadtwerke", Fig.183, Aalto's Helsinki Central Area, Tange's Tokyo Bay, Quaroni's "Venezia Mestre", projects by the Metabolism Group) (Giurgola, 1962).

The plan for Tokyo Bay by Tange (1960) (Fig.184) has a "civic axis" instead of a "civic center"; it is a linear system, not a radial one. It is an "open urban structure" that unifies urban transportation and urban architecture. The super-human scale of the highway is integrated. Urban growth is provided for the major structure, too. The Metabolist vision (with Tange partaking) has been, beyond the single building, that of an environment corresponding to the vital processes of life, that is, the "growth and decay cycle of the metabolic process". "Destruction and creation" are found in the city; "master metabolic system" has replaced the master plan (N.Kawazoe). K.Kikutake has abolished man's connection with the land in the Marine City project (1960). K.Kurokawa's Helix

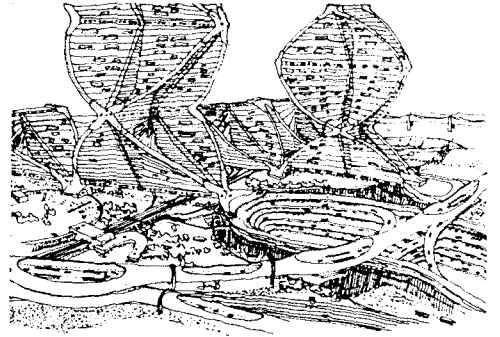


Figure 185. "Helix City", Tokyo (K.Kurokawa) (Prog.Arch., October 1964)

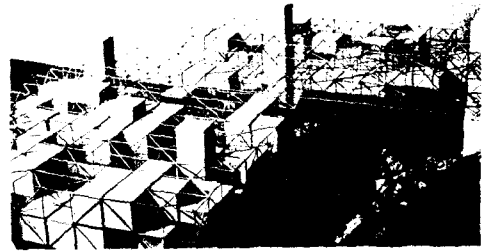
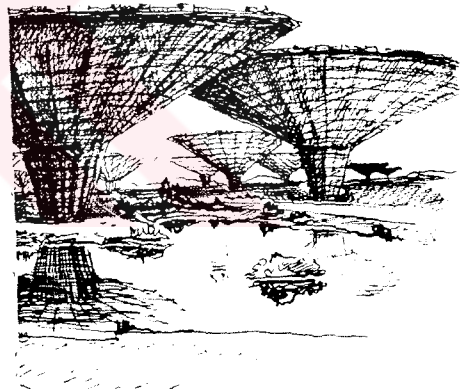
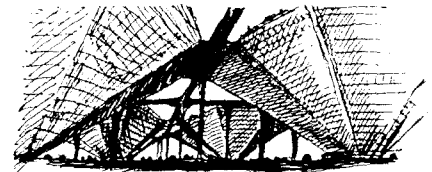


Figure 186. University of Bochum (E.Schulze-Fielitz) (Prog.Arch., October 1964)



b



2 Ample space at ground level for traffic.

3 Each unit has its own terraced garden.

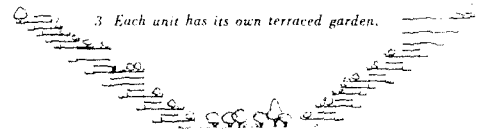


Figure 187a-b. "Inter settlement" (W.Jonas) (Prog.Arch., October 1964)

City has incorporated the metabolic concepts of change, mobility, artificial ground, and has brought about minimal demolition of the existing fabric of the city (See:4.5.2.) (Fig.185). There has been again the reconciliation of the human scale with the super-human scale of transportation structures (Prog Archit, 1964).

The "Spatial Town" is a many-layered space frame by Y.Friedman displaying "mobile architecture" with its adaptability to the changing needs of a changing society. Using air-rights, the city can be located over any other in this fixed infrastructure which displays the consistency of the public or open space. There are long-cycle and short-cycle elements. Infrastructure stays while planning and character changes. There is free space everywhere - "build-demolish-rebuild". The "Spatial City" by Schulze-Fielitz is again a systematised structural space. A conglomeration of diverse spatial structures adapt themselves to the needs of the city. Unforeseen developments are expected. Another project, the Bochum University (Fig.186), has demonstrated the form of a city. It is a coordinated network with changing occupancy patterns. There are internal streets, steps, plazas, galleries, and traffic. Land should not be owned, because it is scarce. Also there is need for social and legislative changes (Prog Archit, 1964).

With the "Intersettlement" project, W.Jonas has aimed to correct present ills - to control and to use the land economically and to meet hygienic needs (Fig.187). He has intended to restore the community spirit which has been destroyed by the motor-car and "ribbon development". Size of group is to be limited by three hundred families. It is the reversal of the centrifugal conception by isolation from the outside world. Inside the funnel structures is a



Figure 188a-b. "Urbatecture" of J. Lubicz-nycz. a. Diamond-shaped redevelopment for San Francisco; b. An award-winning project, 1962 (Prog.Arch., October 1964)

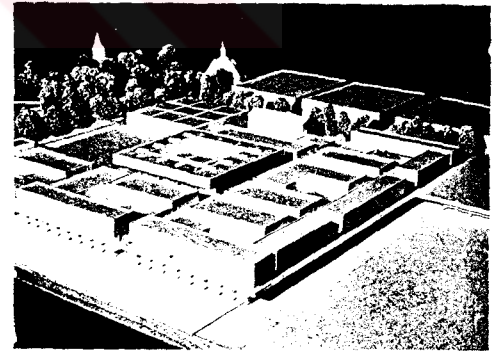
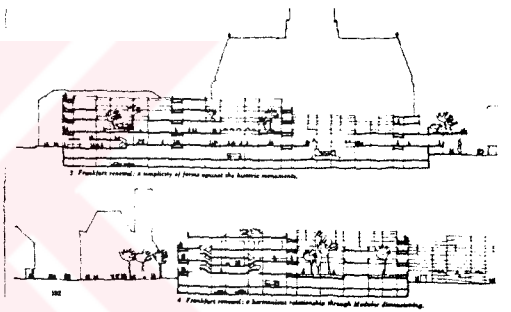
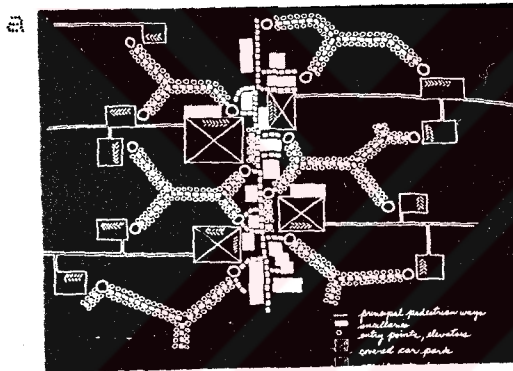
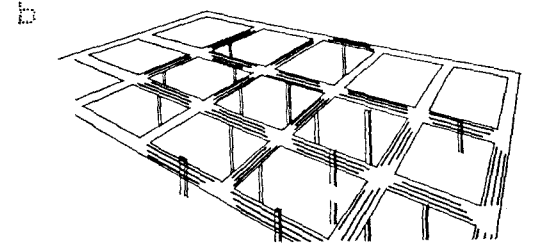
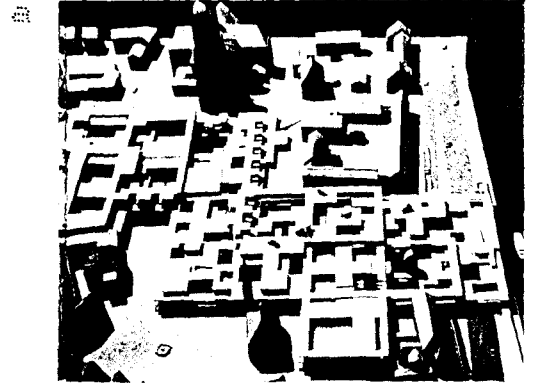


Figure 190a-d. Frankfurt renewal project (Candilis, Josic, Woods) (ref: Fig.85) (Prog.Arch., October 1964)



Figure 189a-b. a. The stem principle; b. A new sector for Northern Spain, using the stem principle (Candilis, Josic, Woods) (Prog.Arch., October 1964)

garden city with sloping lifts, escalators, circular travelators for internal transportation and the terrace rings. In the center other public facilities have been placed under the common garden. There are bridges along the top linking to other intersettlements. Individual units are composed on the terrace rings with a freedom of choice (Prog Archit, 1964).

"Urbatecture" of J.Lubicz-nycz, defined as the skill to develop structures to house the city, has transcended the scope of architecture and urban design. There are no more isolated buildings with separate fronts, but an organic structure like a shell with its form based on the "fundamental and permanent aspects of life" (universal, unchanging, ageless) (Fig.188). Multiplicity and occupancy patterns and changes have been coped with by the shell (Golden Gateway Diamond Heights, San Francisco; Tel-Aviv), Overall public form is again superseding and attaining a recognisable form. Cities are to be groupings of large containers instead of small buildings (Prog Archit, 1964).

The idea of "stem" as a linear organisation has been a "structuring device" by Candilis, Josic, and Woods. It is open-ended and changes direction. "Cells" attach themselves to it. It does not merely link, but generates "cells". It remains a pedestrian way, a street. The pedestrian and the motor-vehicle meet only at points along the "stem". "Toulouse-Le-Mirail" (Fig.87b) and "Bilbao" (1962) with "stem" on the hills and motor-cars in the valleys are exemplar (Fig.189). The proposal for the reconstruction of the center of Frankfurt (1963) (Fig.190) has been an expression of the city as a living and changing organism. There is an attempt to establish the

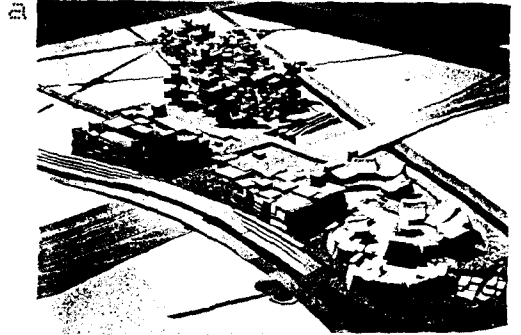


Figure 191a-b. "Group Form" (F.Maki). a. Proposal for Shinjuku District, Tokyo with M.Ohtaka; b. Walls (Prog.Arch., October 1964)

scale of the older city adjacent while providing for the unforeseen developments of the future city (Prog Archit, 1964).

With his "Group Form" idea for the form of the city, F.Maki has attempted to create a total image while maintaining the identity of individual elements. "Compositional form" to be seen in Brasilia, Chandigarh, and many urban renewal schemes has been a two-dimensional layout with a master plan. On the other hand, "Megastructure" has been a frame that accommodates all functions. The technology can have an impact on the frame, too. So the real freedom of choice and flexibility lies with the short-cycle rather than the megastructure. The "group form" has introduced the concept of "master form" that has the ability to find new states of equilibrium and maintain an order, visual consistency, and continuity in the long run. It is based on a dynamic equilibrium of generative elements. It is to create a total image to express the vitality of our society (redevelopment of Shinjuku, Tokyo, with M.Ohtaka) (Fig.191) (Prog Archit, 1964).

In the future the "total urban environment" will be a "dynamic additive collective system" of a variety of free-floating capsules. These will have information capability and optimum compactness. They will be temporarily owned. Diversified and unspecified human encounter is symbolic of the urban situation. Linkage spaces have more than a linkage function. Pedestrian movement channels will be "three-dimensional network of open spaces". Slow and medium speed movements will provide possibilities of mutual spectatorship for informal learning. Space for pedestrian movement can become an organising space element in urban centers. Concept of "land-use" will be transferred to three-dimensional use concept. Urban activities will be organised on a "four-dimensional dynamic

matrix concept". Time will be important due to rapid change (Nagashima, 1970).

"Open-Line City" is a linear organisation along a spine (C.Pelli). The central linear core is the basis of movement. Transient spaces are attached to it. Downtown where the action is is an open-ended line. Public transportation is underground or elevated. City grows perpendicular to it along secondary public transport lines. The spine is a "concourse". It is a multi-level air-conditioned mainstreet. It has the highest intensity city-wide functions. Public spaces are reached from this spine directly. It grows with the city. There are centers along the line. The main "concourse" is a pedestrian environment where there is a lineal succession of spaces. Within enclosures there are the plaza, parks, shopping arcades, sidewalk cafes, and exhibit areas. There is a multiple stop low-speed people-mover besides a fast mile-stop system. The concourse is the campus; education is part of the city's life (See:4.4.1.). Public transport is the basic system. Public activities are concentrated; it is a community meeting place. The emphasis is on the design of spaces, not volumes. Public spaces are the primary elements in the "Open-Line City". The public environment is designed, but is not static. Concourse is built as a public utility. The land is in public ownership. Public spaces and uses can be added to the core for higher intensity. Lineality intensifies human communication. The people participate in the designs (Pelli, 1970).

There is the need to regard the city or anything that replaces it as an "infinitely intermeshed series of happenings". The mechanisms for this is not necessarily buildings (Cook, 1970). New cities should be radically different. Urban decisions would be better

without "historical remembrances of towns past". Progress in electronics, communication, and mobility has been abolishing the need for cities as places of work. Archigram's "communication" or "specialised work" center is not a city in the old sense (Stirling, 1970).

4.7.3. The Primacy of Architectural Composition over Planning

There has been a return to the "Urban Design" and "Architecture of the City" in the course of twenty years (1940 G.Samona; 1960 A.Rossi). It is not limited to a single building. Design is "unitary and unifying". There is a need to deal with "pieces of the city of 'like size'" (Casabella, 1983). In the sixties L.Quaroni has brought forth the liberating "territorial dimensions of architecture". It has promised the reinterpretation of the place and its boundaries with large scale designs (Semerani, 1985). A continuity between planning and the architectural project has been reconstituted by the end of the fifties with a necessity to focus attention on the architectural project of the town and territory. G.Samona and L.Quaroni have been the forerunners of the rebirth of the urban and territorial discipline (Casabella, 1983). Every operation on the territory is an analysis and proposal unified in "design". In the seventies there has been a transformation of the urban studies based on the relationship between urban analysis and projects at the quartier scale (A.Rossi, C.Aymonino, IUA of Venice) (Cohen, 1983). Milan Triennale (Spring 1985) exhibition of "The Reconstruction of the City" from Berlin, which has been dedicated to the ideas, proposals, and results of IBA, has defined (with the present European City and condition of projects) a different attitude

to the city and urban phenomena than the traditional reconstruction of the city (Secchi, 1985).

The plan and projects need to go hand in hand and to "dialectically reciprocate". Architecture is the only and final means to guarantee the quality of the plan and its effectiveness for better and meaningful living conditions. The material project, the concrete single elements, and their distribution over a specific territory dictate the specific quality of that territory. It is only through architecture that words of town-planning are realised and that planning can be turned into a discipline that is capable of "forcing qualitative transformation onto the territory" (Gregotti, 1983).

Good results can be obtained from the architectural project when the terms of the problem and its "field of intervention" are defined rather than left "open". Politicians and planners are to define the limits to which a town can expand and to fix the overall terms of development. Then the plan, before any quantitative techniques, is to be defined concretely by the architect or town-planners realistically reading the territory for what needs to be designed and built (Casabella, 1983).

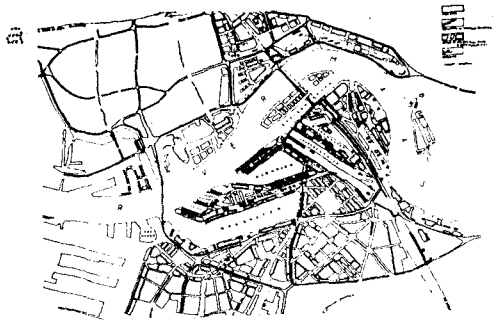
A new "architecture for planning" is not to end the process of planning, but provide better connections and a new condition in the relationship between planning and architecture. Complexity of goals does not mean abandoning their identification. The necessity of looking at the specific situation does not mean an empiricism without principles and ambitions (Gregotti, 1986).

In the face of dispersion planner seeks to order phenomena by grouping factors with the power of the architectural sign and with

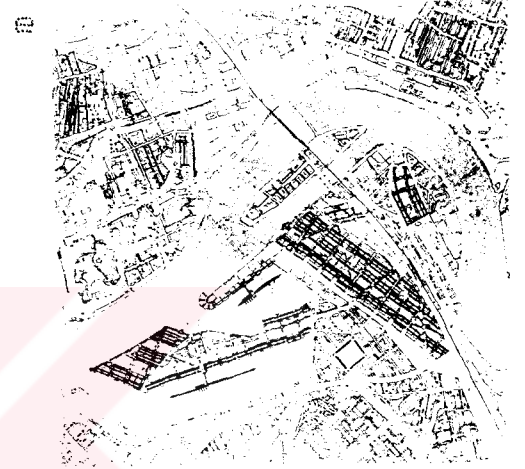
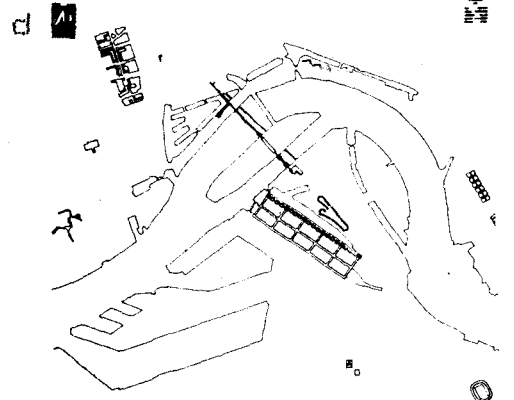
compositional rules. The small town center has become the "miniaturisation of the city plan" and the countryside with its urbanisation a reduced version of metropolitan development (Secchi, 1984a).

G. De Carlo and Urbino represent the "unity of plan and project" through the unity of the architect's personality. De Carlo has seen Urbino as a building which can develop by solving three-dimensional morphological issues after resolving its problems. With its relations to the context and in its internal complexity it is a cluster of buildings in the form of a city. Intervention within the historical center is not re-use of buildings, but an "urban re-use". It is a morphological approach rather than typological. With the entire city at his disposal, De Carlo has interpreted the urban plan as a "concatenation of small things". Pieces of the city have been dismantled and joined together or changed for a continued use of the city as an organism in continual transformation, not as a museum. A development based on "fixed points" has been encouraged (Zardini, 1983). Other examples of "integration of urban plan and architectural project" are to be found in the Boston waterfront reconstruction, the new cities of Florida designed in every detail, and in the Federal programme for similar "model cities" (Ceccerelli, 1983).

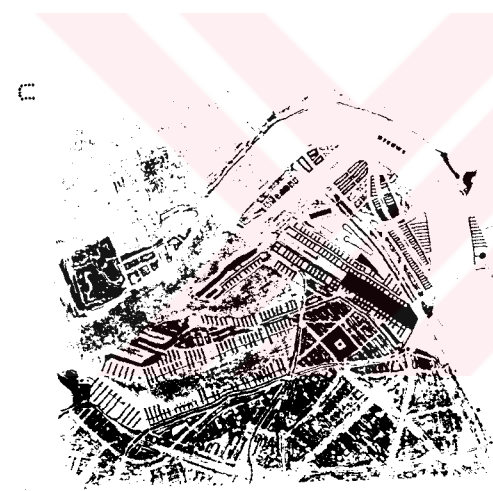
A few urban projects by V. Gregotti, C. Aymonino, O.M. Ungers, J.P. Kleihues, R. Moneo, and R. Abraham have shown faith in the twentieth century city, neither copying nor denying the city of the past. They have been after "a city for the mortals to live poetically" (Lampugnani, 1983). Entries for Rotterdam's "Kop Van Zuid" by Koolhaas (a), Rossi (b), Ungers (c), and Walker (d)



a



b



c

Figure 192a-e. Urban project for Rotterdam, Kop Van Zuid, competition entries, 1980-1982. Awareness of planning on an urban scale through architectural composition. a. Area as given; b. J.P.Kleihues et.al.; c. A.Rossi, et.al.; d. O.M.Ungers; e. D.Walker (Casabella, January/February, 1983)

(Fig.192) have in common the assertion of an architecture for planning on an urban scale by means of architectural composition. In Unger's proposal architecture coincides completely with planning. It is a planning for "a city of objects"; first a system of objects describes an entire urban area, then the plan is condensed in one "strategically placed" large building. Rossi, Bragieri, and Reihart, instead of any real building, mark the waterfronts. A repeated elemental cell describes the "architecture of the city". It is "immutable and poetical", a version of "analogous city". D.Walker attempts at large scale infill of the existing fabric with a system of relations. Unlike Rossi's and Ungers' proposals material presence of the built element is lost. Kleihues is concerned with the built image of a single "strategic site". There is a metaphysical use of images and analogies for structuring the urban reality. Place and objects become meaningful through vision. They are to exist as visions in our mind. There is the thesis that the peculiar quality of a city depends on the particular buildings and places that accentuate and give permanence to the place. This urban theory would be a departure from the master plan approach attempting to determine things comprehensively. It becomes necessary to think what could provide a development for "a city of places", if this master plan approval is abandoned (Barbieri, 1983). In Venice, too, there has been the fight for the primacy of composition over planning (Semerani, 1985).

Even with the pressure for recapitalisation of inner areas mounting in the mid-seventies, the more successful programs have been those based on large scale plans that integrate architectural, urban, and financial aspects. In the sixties there have been large scale

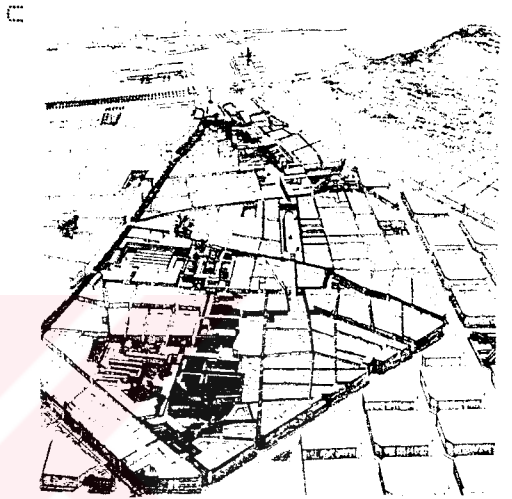
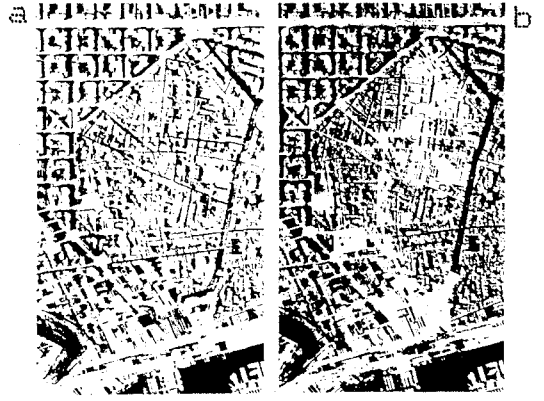


Figure 193a-c. Barrio Xino area, Barcelona. The web of open spaces and renovated buildings providing the needed facilities and an identity. a. Before; b. After; c. Aerial axon view of the area with proposals (Arch.Rev., June 1984)

interventions with the necessary link between individual projects and overall plan as in the Forth Worth by V.Gruen (Fig.180). The latter has been considered an ambitious project for the rehabilitation and enlargement of an urban center. It has had a powerful impact on similar schemes. In the sixties and seventies large scale projects of new cities and urban renewal projects have been designed (Ceccerelli, 1983).

Urban context and contemporary artistic culture are occupying some architects. The real city, "city as concrete" or "city as such", has caught the imagination. In the sixties with new techniques city was being designed as a "large homogenous house" for the "cities of future". Twenty years later each house is being treated as a town in fact (Bokov, 1987).

With O.Bohigas as the director of planning in 1981, Barcelona has undergone a transformation. His strategy has been "projects not plans". Instead of abstract planning there have been one hundred sixty projects of concrete "urban intervention" which have stimulated rebuilding and rehabilitation by private owners and restored a "sense of civic dignity" (Fig.193). New squares and parks are "woven through its fabric" while old buildings are built and rehabilitated. In the heterogeneity of the city (old parts with narrow streets and "Gothic" character; nineteenth century expansion of the old core in a grid with architectural styles; and the twentieth century city sprawl of free-standing structures lacking urban sense or dignity and purpose, though their amenity is high) modern planning has been playing down the differences between its different parts and bringing them into an organic whole also with the help of motorways cutting through the city fabric. The 1976 plan,

too, even though it has shifted to urban design, has brought principles of urban morphology instead of quantitative zoning, has made a lot of land available for public use and amenities, and has preferred concrete solutions and definite guidelines. It has neither been general, nor concrete enough. Engineers' motorways, too, have continued to be insensitive. Instead of it Bohigas has introduced six alternative strategies:

1) A city is more a "patchwork aggregation of differing and incoherent fragments" rather than a coherent system. It can be made into a whole by communication routes and manipulations of public spaces and architecture only by an understanding based on piecemeal analysis of its different areas. Thus a series of projects can emerge from detailed studies of these areas.

2) The efforts must be spent on the reconstruction with the existing city rather than expanding. The population expansion of sixties and seventies cannot continue anymore. Derelict land and old buildings within the existing city provide great opportunity. This also calls for sensitivity to past forms.

3) The inner city is symbolic of city and city center. The outlying areas of the city can be urbanised and linked to the city not by cultural centers in these areas, but by a "network of urban places and monuments" establishing "memorable centers". Rehabilitation and creation of more open spaces are needed for the urbanity of the inner city.

4) Renewing and creating new public spaces and amenities not only would give coherence and quality to an area, but also would stimulate restoration and rebuilding around. Reconstruction of the city starts with public spaces. Coherence is to be given to the whole city by these public interventions which are "interlinked" and

exploit the "leftover interstitial spaces" in the new areas.

5) The reconstruction of inner areas requires creative and imaginative interventions rather than restrictions or the regulations of planning that were useful in controlling urban expansion due to speculations. Concrete design intervention is needed for reconstructing cities through the public spaces. Easy understanding of concrete projects by the public creates a medium of participation. Cities can be saved by reinforcing their parts and their identities through form and image; through meaning and symbolism and higher quality urban design projects. There has been a divorce between planning and public works. Architects have dreamt of utopias while engineers have built ad hoc structures within an incomprehensive way. Solution is integrated projects that deal both with urban form and engineering services.

6) Professionals both in private practice or planning departments should be used with emphasis on the "outside". Competitions which are open to public opinion are important (P.Buchanan, 1984b).

In Barcelona a lot has been achieved in a short time. New open spaces and rebuilding and rehabilitation consolidate each other in creating a "network of new public projects". A "web of hard public spaces" and some parks ("soft landscaping") have been created. A web of both interwoven creates a "rich choice of routes and mix of many kind of activities". Since monuments are communal, statues from museum storerooms are brought out into these spaces (See:4.2.6.) (P.Buchanan, 1984b).

4.7.4. Alternative Patterns to Reverse the Process of Sprawl

A need for contracting rather than expanding has been felt. P.Soleri has been reacting against the prevailing expansionism (his "miniaturisation" concept), the "flat gigantism", and to visionaries like Doxiadis (de Wolfe, 1971).

The trend of unplanned decentralisation can be reversal by "injecting new centers" in strategical locations in the development area. This means producing "fresh nodes" or focal points within the urban sprawl which act as "magnets to draw the loose ends together". "Injection of a series of new centers" is not to weaken existing centers, but to take away the pressure on them giving them time to "regenerate" and to take measures to conserve the historic centers. They would also encourage movement between the outer areas (something that is lacking in the uni-centered radial organisation). There will thus be public transport for the poorer sections in the outer areas as well. The new urban centers are to be magnets of various sizes, densities, and character. They will enable a clear distinction between town and country, with urban area being active and powerful, and the country in leisure and peace. For sharp contrast there is to be high density at the periphery. Public transport will gain in importance and can be supported with the increase in densities. The higher the density and larger the area, the more civilised facilities that make a center can be provided (bus service for sixty ppa.; rapid transport for two hundred ppa.). With densities at two or three hundred ppa, high level pedestrian decks, bridges, escalators, etc. can be provided for separating pedestrians from motor-vehicles. Communal facilities at walking distance can be possible. Thus use of

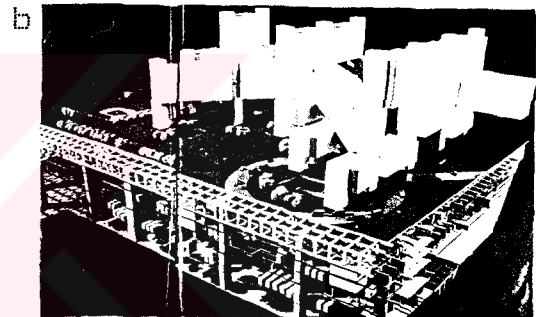
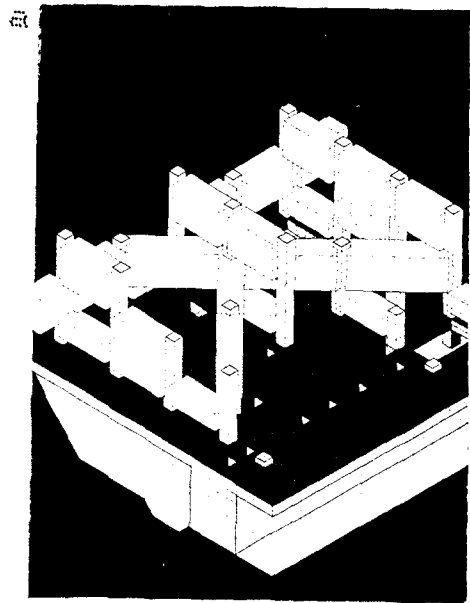


Figure 194a-b. a. "Subterranean System" (G.Birkerts) (Arch.Forum, November 1971); b. Urban concentration over utility-transportation-industry conduit (Prog.Arch., March 1973)

cars will diminish. The urban mass will be broken by open spaces, squares, and parks. The aim is to avoid loss of large areas of countryside and destruction of the viability and beauty of the existing centers. "Civilia" (Nuneaton) is such a new center proposed to be "injected" between Birmingham-Coventry-Leicester (de Wolfe, 1971).

There is need for alternative patterns for reversing the process through reorganisation of the urban environment. Proposals like Doxiadis' based on the inevitability of sprawl and projection of the present trends, and Soleri's which require radical changes in community organisation have been found simplistic. The existing concentric pattern with a strong center has still been found valid so long as the "elements of Industrial Revolution" are separated from the "environment of social activity". This is seen possible by a radical reform without radical changes in the whole community organisation. Two distinct layers of space have been considered as above ground and below ground. The lay-out pattern combines the concentric, radial, and linear characteristics; fingers extend from a center reach out to form linear connections with similar fingers from other centers. Areas between the fingers are for living. Intensity of activity increases toward the center. Major movement lines which generate stations, services, waste removal, storage, parking, and industry are in "subterranean conduits". There are green zones in the urban structure. Whole buildings are rolled into place to avoid heavy construction activity (Fig.194) (Birkerts, 1971). This response to the occupation of valuable space by uses of low level human occupancy at the cores of cities is expected to create an alternative urban landscape with large scale mechanical functions placed in underground "conduits" to free the surface areas. This can

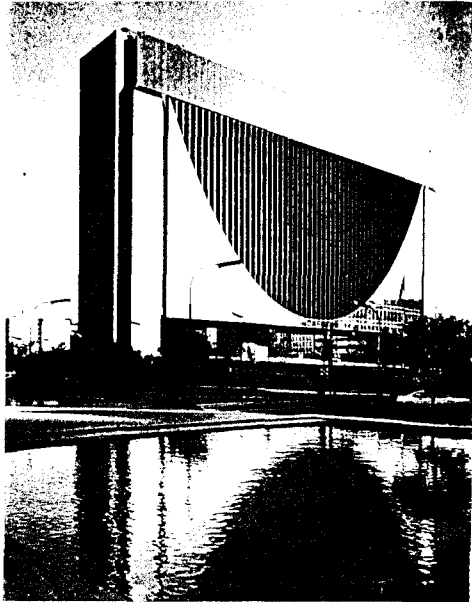


Figure 195. Office building using the air-rights and bridging the highway (G.Birkerts) (Arch.Forum, November 1973)

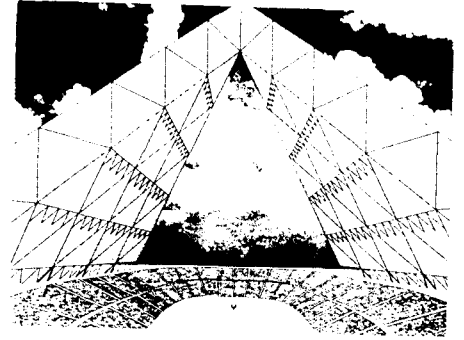


Figure 198. Hotel (triangular prisms) and football complex (S.Tigerman) (Prog.Arch., March 1973)



Figure 196. An extension using air-rights over existing building, Centennial Hall at the University of Winnipeg (Prog.Arch., March 1973)

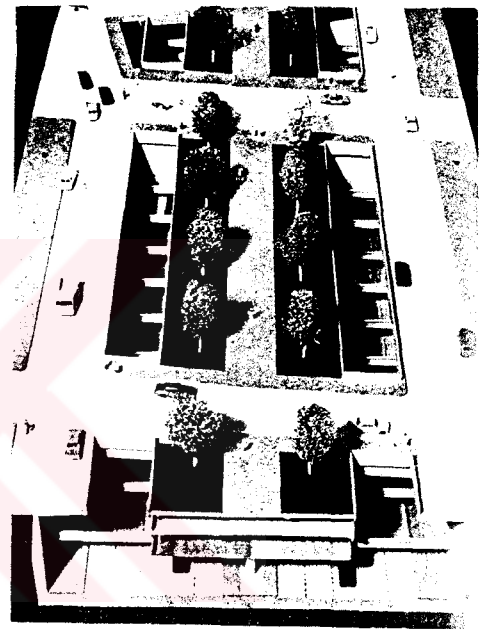


Figure 199. Dual use expressway, N.Y. Grade level park and offices under above the freeway (Arch.Forum, January/February 1968)



Figure 197. Space under bridge used for commercial functions, (Prog.Arch., March 1973)

be applied for new cities, or "grafted" onto the existing ones. For the latter, it can start from the periphery and develop in stages until the core of the city becomes an interchange and symbolic center. Developments above ground are to follow along the conduits below ground. Sixty meters deep and thirty meters wide conduit is public property. It is open to alterations. This arrangement provides equal accessibility to utilities and transportation, and freedom from surface traffic and air pollution. "Building in layers" and "intense multiple use of land" have been considered to be the only ways for renewing the existing cities (Fig.195-199). The barriers dividing the land into favored and less favored zones are to be eliminated and all the urban landscape is to be made fit for urban life (G.Birkerts in Dixon, 1973).

"Architectural bridges" over existing cities have been tried. Y.Friedman and E.Schulze-Fielitz have even created cities over cities by using the air-rights. At a modest scale air-rights bridges have been used; pedestrian bridges have been used in crowded areas. More and more of them have been used to connect buildings at different heights. Bridges over settlements (freeways) leave old buildings intact; they are less suppressive than being on land. They provide view from ground and the bridge, create less noise and pollution, and allow open development of the space below (W.Zuk in Dixon, 1973).

4.7.5. Mixed Zoning

There have been tendencies towards architectural conceptions which give the maximum considerations to individual needs within a pattern of traffic and zonal control (public and the

individual in public), for more free play to the individuality, and for more functions to come and mix together (Glazer, 1958). Uniformities of zoning practices which make vast areas into single district zones and make them spread out and monotonous for the pedestrian movement have been criticised (Mumford, 1957).

In the face of specialisation of activities, and especially the narrowed-down definition of recreation, it has been suggested that each specialised activity be thought in connection with others. For the latter the greatest opportunity for practice has been found to be in the "community center" which has to cater for a variety of recreational interests (Burchard, 1954).

Along with the practice of turning central city downtown streets over to the pedestrians, it has been understood that residential areas of urban texture and density need to be added to these centers (Glazer, 1958).

The city has been asked to be developed for diversity in the face of the middle class notions of "order and morality" (Churchill, 1962). A number of demands have been made for changes in zoning practices: Zoning should be reviewed; Central living and the creation of pedestrian piazzas, market places, and those places with mixtures of development should be encouraged; Leisure areas and open space are to be identified and rendered effective; Outworn concepts of open space utilisation need to be reviewed; Access to central areas are to be related to the new motorways; the latter are to reach a terminal point near central areas with parking and control of further penetration.

In the cases of urban renewal in Europe, there has been a return to "multiple land use" as a counter-reaction to land-use segregation which has been the result of reaction to "abnoxious mixture". There are land-uses which are not incompatible. Mixed land-use economises on transportation and prevents monotony while adding interest and excitement to the city. Rotterdam has been a case in point. Most of the rebuilt area is alive all day and evening with low-rise pedestrian shopping plaza and high-rise apartments. In Coventry which has been rebuilt after the war as commercial center residential land-uses have been injected (Grebler, 1963).

In the "new-towns-intown" practice in the States mixture of work and home has been emphasised to minimise commuting (Perloff, 1966). With the new "total community" concept it has been doubtful for an area to be wholly residential (Jones, 1961). "Mixed zoning" and its flexibility reduces the congestion of the commuter traffic greatly (Jones, 1961).

Concentration of public offices have been avoided because of the sterility of the monotonous and unviable civic centers as well as the necessity of huge parking areas. Concentrations of cultural centers, too, have been offering very little advantage compared to the great diseconomy that results (Grebler, 1963).

Shops with flats and maisonnettes above have been commonplace. Cinema halls can be coupled with hotels and offices. Also blocks of flats can be sufficient communities in themselves (Harper, 1961).

4.8. Urban Man and the Public Environment

Public spaces are the setting for the life of the community. They have been conceived of as extensions of the private household. The latter is comprised of variety of individuals with variety of interests, purposes, and activities which it cannot cater for and is therefore restrictive. Unite d'Habitation has been the solution by Le Corbusier to this problem. This shows the need to provide a public environment with many aspects and for a heterogenous population.

There has been a shift in the seventies from the object to environments with human presence. There has also been an interest in the patterns of behavior that forms generate. Environment is expected to structure and support human behavior patterns and settings, and be adjustable and adaptable. C.Alexander has been one of the well-known to relate urbanism and urban design to human behavior and social experience.

Environment is conceived beyond architecture as involving a way of life. Ideas of design participation, community architecture, and local civic action lead to the idea of the liberated city as an anarchic system.

For mutual development of common purpose there is need for communication among people. In fact the increase of communication can also bring about a proliferation of purposes. On the other hand, there can be abundance of communication, but no community at all.

4.8.1. Concern for the Environment of Man

Social function of the architect as a notion has been replacing the pre-war Ruskinian notions. The new generation of architects have seen a nobility not only in the architecture of monuments, but more in their participation in a new community in which they are members (Hebrard, 1947).

Two strong influences have been told to be reigning within the profession. One of them has been the search for technical proficiency. This is not surprising at a time when large numbers are being dealt with and when inventions of science and technology have been flooding into the world of design. The other influence has been told to be the attempt to find the "setting for the life of the

community". Post-war reconstruction and problems of resettling an increasing population have challenged the architect who has been developing concern for the whole environment of man made possible by technological breakthroughs.

With the "Unite d'Habitation" of Le Corbusier, the residential unit has extended into the surroundings which has become the domain of architecture. Public common spaces have gained importance. The various individuals of the household have not been confined to the bounds of a residential unit as in the detached and semi-detached suburban houses. The extension of the unit has taken place on the ground, inside above ground (as precursor of the concept of the street-in-the-air), and on the roof in the form of various public spaces (S.Die and the concept of the "Unite d'Habitation").

The order that can ensure the development of man has been that which provides a many-sided environment for the greatest variety of human interests and purposes. Nature, historic culture, and human psychology have been three sources for this order. History and culture have been shown necessary sources to rehumanise man (Mumford, 1962).

"Mutual purpose" can be promoted by stimulating the "channels of communication" between men. In a society which has not been generating common purposes, improvement of channels of communication has been regarded as a means to establish general intentions. Vision which is the primary sense is critical to communication; the visual image links the outer vision with the inner vision that gives shape to experience (Herbert, 1961). Principles by which a common language can be approached have been asked to be searched for. Order in the wide context has been found dependent on

this (I.Smith, 1967). There is to be a higher order which gives purpose to man's being and offers symbols for him to "perceive the imperceptible" (S.Giedion) (Miller, 1964) (See:4.3.3.).

By 1970 architecture has become committed to the "post-industrial revolution" (J.McHale). Production has been directed to the plurality of goals and preferences of the whole society. Technology does not have much relevance. The concerns of the architect have been "process, advocacy, social crisis, conservation, and pollution". Contradiction between how a building works and looks has become an accepted situation. Human presence and expression of irrational feeling have been given importance. Architect has been expanding his concerns for the parameters of the profession; the search is for limits to violate. Commercial imagery has been absorbed into architecture. There has been concern with change instead of absolute, ethical-aesthetic values. Change and process, quality of life, architecture of intangible quality, enjoyment of direct experience, stimulation from the environment rather than from an abstract sense of order, irrational realities, necessity of total design as a system concept have been characteristics of the new architecture (Wilson, 1970).

Process has been given priority over the end product or the form of a thing. There has been an interest in the processes that have generated form and the behavior that form generates. This has been taking place along with a shift from the object to the environment.

In the seventies research has been done for making architecture reflect a consensus between architects and the users. A

unifying connection has been sought to overcome alienation and create a sense of integration. There has been on the other hand a proliferation of images and the "cult of consumption". Another obsession of the seventies has been the "recovery of history". Historicist attitudes have been seen for the first time as "fractures in the language of Modern Architecture" (Venturi's Complexity and Contradictions in 1966). Still another obsession has been the "return of language" (G.Baird and C.Jencks Meaning in Architecture in 1969). Communication has got far and wide through cybernetics, advertising, and linguistics. Then there has been the socially based advocacy movement from the sixties (Stephens, 1979c).

The proposals of Archigram and H.Hollein in late sixties have indicated a desire to abandon the idea of architecture as something to do with form. This has been different from Venturi's. The stimuli of architecture is to be supported by the new electronic mechanisms and media (Isozaki, 1970). The environment will consist of all the media that stimulate the senses. A network of spaces rather than a static core will dominate the total urban environment. Contemporary environmental art will be utilised more extensively (Nagashima, 1970). Since contemporary architecture is communication media, anything can be architecture and anyone can be an architect (Maki, 1970).

In the post-industrial communication society intangible and abstract things like technology, knowledge, emotions, and art have gained significance. Both things and spaces have meaning. Spaces convey meaning to people acting as words. Space is as communication place (Tange, 1970).

Architects have been selecting their own "sphere of activity". This is an "enlarged sphere" as can be seen with Archigram and C.Alexander. Attempts to uncover new relations between environment, form, spaces, and materials have been seen. Architects with their experiments have been trying to find the nature of this sphere (Maki, 1970).

Architecture as a discipline has been expected to throw light on the "spatial vagueness, multiple meanings, and ambiguity", and to create a new spatial philosophy based on the historical continuity of all people. A "world architectural language" which is commensurate with the economic and ecological realities of world has been needed (K.Kurokawa). An architecture with "multi-layered" elements has been believed to make possible for each with a different educational background and different sensibility to discover different things to enjoy. Though this has been found to be populist on one level, it has been accepted as a means to penetrate into concealed aspects (Mack, 1979).

4.8.2. Design Participation

The influence of the environment on the people's need to achieve "sense of pride and self-esteem" is significant. Involvement of people in the design of their environments has been found necessary to avoid alienation. A person who simply occupies a place without being able to add to it feels rootless. He will feel no responsibility for his environment and will tend to destroy it. It has been suggested that "making an audience part of an evolving work" can be learned from other arts. Though a sense of place is also important, it has more to do with the people than with the design;

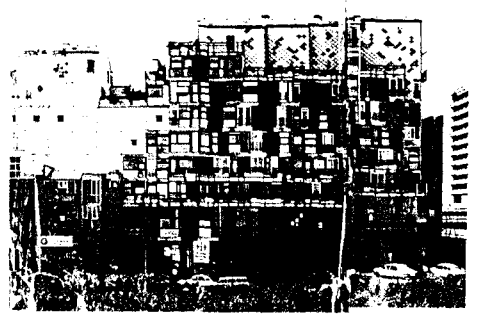


Figure 200. Social zone of the Catholic University of Louvain Medical School, Louvain-La-Neuve (L.Kroll) (Arch.Rec., December 1979)



design can only facilitate it (L.Halprin and Assoc.in Berkeley, 1968).

In its simplest sense architect's contribution to collective design has meant for P.Smithson a regard by the building into the "existing ways and geometries" of an existing milieu or group through its space. The building itself has to be "interpretable", that is, capable of being read in different ways, and "dressable", that is, capable of responding to inhabitants' or the community's decorations and temporary changes without its underlying structure and meanings destroyed (eg., regular painting activity which is different in different generations) (P.Smithson, 1974).

Since mid-sixties efforts in developing more democratic participation in the design of the environment have been carried along with the participation of large numbers of specialist and non-specialist people in the design process itself (Lyndon, 1975).

Large-scale historic preservation in Bologna which has preserved the social structure as well as the urban tissue, and the Byker Hill (R.Erskine) in England have been examples of community architecture. J.Habraken's "support structures" allowing the users to become designers of their own have produced examples with the adaptable housing projects in Holland, Germany, France, England, and Belgium. L.Kroll's Medical Students' Center in Belgium is an example (Fig.200). C.Alexander and collaborators have perfected the "pattern language" in the seventies; it has influenced work in many countries. In US there has been the notable activity of the Community Design Centers which have been continuing since the end of sixties. There

a



b



Figure 201a-b. Designing on TV (C.Moore and C.Floyd). a. In the TV studio; b. Riverfront design in Dayton, Ohio, through interaction with the TV watchers (Arch.Rec., December 1979)



has been a renewed interest in the "public realm". C.Moore has been using new methods to reach people and integrate them into the process of design (Hatch, 1979) (Fig.201).

The practice of advocacy has been oriented to the redevelopment of the inner city for making plans to reflect the needs of the low- income community. Community Development Centers (CDC)(advocacy planning) have started as early as 1964 with ARCH (Architects Renewal Committee in Harlem) which has been the first CDC. By 1971 the number has reached seventy. It has been both a political and social process. It has provides free architectural services. It has not been a social service for the problem of the poor, or for mediating between the rich and the poor. There are examples of work done for public areas like those by the Metro Link (New Orleans), Community Design Association (Pittsburgh), Urban Workshop (Florida) (Design Q, 1971).

There has been an intention to recover design for communal ends. Spaces where active participation of everyone in daily life is encouraged have been sought after. Entire urban environments are to be built as a choice. Proposals for withdrawal into images of paradise, or negative utopia speak about not ideal cities or the future, but for eradication of architecture and city planning and for the present. The "notions of object and the city" have been destroyed. The "aesthetic policy of the product as status symbol" has been opposed. There has been an international rebellion against the object since it has no "suitable" socio-cultural context (Ambasz, 1974).

R.Sennett's alternative in the city has been an anarchic system. Urban functions are to be "decentralised and decontrolled".

Planning beforehand and restrictive zoning are to be eliminated, forms and institutions are de-mythologised", bureaucracies are scaled down to a human level, and social conflict and "creative disorder" are encouraged. He has envisioned the "liberated city" (Barnard, 1973).

In the late seventies in US due to dissatisfaction with the professionals in the shaping of the city and creation of better places to live, an association by the name "Partners for Livable Places" has been formed. It is also the time when forces of historic preservation have been expanding to involve not only individual sites, but entire environments. It is when people have started to see the environment as more than architecture and encompassing a philosophy of life. It has been discovered that no standard exists for a livable place. "Livability and livable places" have been defined as how much local people will to work to make their community a better place. There is no livable place without the provision of dignity through employment. Yet economic growth is to be created while preserving distinctive assets of the city in contrast to communities willing to sacrifice the historical, cultural, recreational, and open space for jobs. The assets have been tried to be turned to advantage instead. Big plans start with "small doable" steps to create an "atmosphere of cooperation and confidence". Opportunities have been looked for instead of problems. There is local civic responsibility. "Partners for Livable Places" perform the role of being an "institutional gossip" which has been important for the flow of information (McNulty, 1987).

4.8.3. Environments for Human Behavior Patterns and Settings

Cities and buildings have been expected to create environments that are capable of "structuring and supporting human behavior patterns and settings". Since behavior patterns change and grow in their complexity, they are to be "adjustable and adaptable" (Spivak, 1973).

Five ways have been suggested for an architecture that would appear to be inhabited. One can use elements that suggest presence of people by being meaningful only as places for people to be and by forms that relate directly to the human body and its actions. The care, imagination, and energy of the designer and the builders can be made to be felt as well as initiating the people to care for the environment. What others have built can be acknowledged and incorporated. Instead of large and undifferentiated spaces places can be made that encourage people to situate themselves somewhere and improvise uses. There can be places for celebration or events that bring people together around some common theme. Not only great festivals but daily things like running water, street musicians, etc. should appear in many places (Lyndon, 1975).

In the sixties design suggestions have been attempted to be based on social aspects and observation of people's behavior. Urban elements as used in real life situations have been contrasted with utopian designs. City has not been accepted to be a work of art. Urban design has been expected to "illuminate, clarify and explain the order of cities" (J.Jacobs). By the end of the sixties a "behaviorally based urban design" was being hinted at. Behavior of

people using the environment, their perception, and expectations in their contexts have been focused on in design studies, and the users have been involved in the design process (ref.4.8.2.) (Jarvis, 1980).

There have also been attempts at integrating human behavior in a systematic way (R.Studer). D.Appleyard and R.Okamoto have presented a systematic approach to urban design in which human behavior with its criteria and values was being used as a design tool. They have attempted to identify the qualities that affect the well-being of people. In the seventies a more comprehensive framework has started to emerge with human behavior research on user requirements and affects of environmental change. These have been proposed to be included in design studies and analysis requiring procedural changes in design (Jarvis, 1980).

Sense of a Region and C.Alexander's A Pattern Language have given way to a "new synthesis of theory and practice". For Alexander, human experience, use and activity have been fundamental. Urban design proposals have been given direction by these. Physical and spatial elements have been based on human behavior and social experience in patterns. These have indicated the possibilities for an urban design starting from "use and activity in places" rather than physical form itself. They represent a change both in attitude and procedure. Need has been replaced by "tendencies". Conflict between the tendencies have either been tried to be prevented or resolved. For this, not the elements themselves, but their "basic geometrical relationships" have been defined (Jarvis, 1980).

"Patterns" is spoken of as a language which has order and structure. It is a language to identify the generic forms and relationships that are shared by most societies and are easily

understood. C.Alexander's projects have been carried out to the end with constant user involvement. In the patterns things have been studied in themselves and in the processes through which they have been created. His work has been asked to be compared with the "self-consciously historicist and vernacular styles". The "Linz Cafe" in Austria (1981), University of Oregon (1975), and the New Eishin University Campus outside Tokyo are among the work carried out (Viladas, 1986). C.Alexander's interest in the traditional vernacular architecture has been focused on the process. Through this process wholeness has been expected to be recaptured. "Pattern Language" has itself become such a process describing "archetypal" building elements, the characteristics, and human activities. C.Alexander's archetypes are not like ideal Platonic forms derived from typological analysis of buildings as done by rationalists like A.Rossi. His forms are representations of human activities and relationships, not analytical abstractions. Pattern language is easily used. The aim has been to establish the process of vernacular architecture, not the form alone. "Incremental construction", "user participation", and "regular post-occupancy evaluation" are parts of the process (Fisher, 1986).

4.9. Use of Resources and the Public Environment

Solutions to environmental problems have been advanced to prevent the private sphere. In doing this it is not always the case that the public sphere has been considered for the consequences of measures taken as preventive action. These, at least, should not have negative impact on public spaces. Urban design has more than ever been considerate about the cosmic elements and forces and the generation of pollution in the city.

4.9.1. Design to Combat Air-Pollution

Comprehensiveness rather than piecemeal approach in the design of the city macroform and arrangement of land-uses can reduce air-pollution. The concept of "air-zoning" (locating activities in time as well in space according to daily decisions) has been another tool. Facilitating steady flow of motor-traffic, streets to direct wind, planted open space have been other measures (Rydell and Schwarz, 1968).

New modes of transportation that limit air pollution and are adaptable to the requirements of the city centers have been worked on. "METRAN" Project at MIT has been developed to combat pollution and congestion. "Personalised capsule", "pick-up on automated highway", and "bus only streets" (BOS) have been the three new modes offered in the project (Rydell and Schwarz, 1968).

4.9.2. Defenses Against the Noise from Motorways

Design implications of noise from the motorways have been studied in the sixties. Distance, screening, and absorption by soft ground surface are the defences. "Insensitive buildings" and earth banks can be used for shielding. Motorways below ground or lined by high buildings of the kind of use that permits or requires air-conditioning, and therefore are double-glazed, have been other measures for areas to be screened from noise.

Continuous buildings increase noise at the facades because of reflection while keeping off noise beyond them. Changes in the source of noise itself (noiseless vehicles and smooth running of the motor-traffic) have been other solutions. Among the New Towns, the first scheme where the traffic noise has been taken seriously is

Woolwich. Here there is a spine road with banks also separated by the soft ground surface of the play-fields. The local distributor dual way is lined by tall housing that faces one way and shields the residential area while the industry is used again to shield the living areas (Creighton, 1966).



NOTES

1. Schmertz says that Friedberg has transformed the lost green spaces of the Jacob Riis Houses into successful recreation spaces as has been illustrated in the Architectural Record, July and December 1966 (Yet an evaluation of the same place years later by A.Freeman, Architecture, December 1985, shows how it has run down due to neglect.).

Upon success of Jacob Riis Houses, Friedberg has been asked to do the same for the Pruitt-Igoe. One of Friedberg's suggestions, and the first one, has been total demolition, since he has seen that as long as proper social strategies do not exist whatever he could do would have little effect (Schmertz, 1966). In fact, the newly built housing blocks have been demolished in a few years' time.

2. Observations and suggestions for the interiors of blocks in the modern central city of Ankara.
3. Belorussian tradition of organic interaction between architecture and nature has been expected to lead to a Belorussian school of urban landscaping which may be following A.Burov's principle.
4. "Hard public space" is that which is characteristically used to express the visual contrast of the urbanity with the countryside. It emphasises the independence of the success of urban open space from natural elements, like trees.
5. Zoning regulations and guidelines can help to graft such a pattern onto central cities, where building stock is undergoing rapid

change through a process of demolishing and building, or in areas newly being built up. Thus an urban public element is created by the incremental building of individual private buildings (eg., the central shopping mall in Kemer, Turkey (B.Gunay); newly built fragments of towns in Jordan).

6. Signs and lit buildings can suggest that a place is inhabited and that life is going on because of the liveliness and gaiety associated with lights and signs. Especially in the contemporary city after dark, illumination existing unrelated with the time of day and use of space (use activity or land-use) becomes deceptive and creates a contradiction between the expected and the found. It is an effect close to a mirage.

7. Post-metabolism is used to refer to a common basis of understanding that has emerged by the end of the sixties among a large number of Japanese architects. It is not a definite ideology like that of the Metabolists who have introduced into Modern Architecture the element of dynamism, constant progress and change and replaceability of parts in cycles due to life span. Biological analogies and concepts from the Japanese religious tradition have been used in reference. Post-metabolism has been a rejection of belief in constant progress of the scientific technology and growth. It has, however, included in design industrially produced elements as fruits of the labor of the architect. Symbiotic co-existence of many different value systems has been incorporated in its philosophical basis. Total urban visions are abandoned. Visions to fit the whole world have passed. There has been an

awareness of forms in their social context (eg., Japanese cultural tradition). Beyond its concrete form, architecture is also metalanguage; interpretation of the cultural context and the meanings that forms bear have been significant (K.Ishii and H.Suzuki, 1977).

8. The Pompidou Center at Plateau Beaubourg, Paris, by R.Rogers and R.Piano (1971) is maybe the first outspoken realisation of this idea.
9. Hiromi has identified his attitude with the non-conformity of F.Borromini whose buildings do not adhere to the prescriptions of the classical synthetic order. In Borromini's work architectural elements shift from the roles they play in the classical order to become elements intensifying spatial effects. They have entirely different meanings. They produce effects that has made the generation of novel architectural meaning possible.
10. The issue of Design Q, 80, 1971, is really a catalogue of the different media that are means to a better understanding of the environment. Looking at its content, it becomes evident how much the full use and experiencing of the city has become dependent on these devices.
11. The study of S. and B. Van Ginkel for Mid-town Manhattan has appeared in Archit Forum, October 1971. J.Robertson refers to the changes they have proposed in street purposes and priorities across Manhattan (Fig.172). A new city system is created by changing the width of sidewalk and roadbed, limiting types of

traffic to corridors, etc. At the very core sidewalks widen, trees are planted, volume of traffic declines with only buses, maxi-cabs, and delivery emergency vehicles on narrow roadbeds.

12. A description of "New Town" can make the concept of the "New-Towns-Intown" more clear. "New Town" is the creation of an urban community as an integrated and harmonious whole. It can provide the most modern facilities, community amenities, and aesthetic qualities that normally are not realised. There is a balance of work place and home, and a distinctive center with important functional and visual purposes. With the expansion of leisure time recreation activities gain in importance (eg. Reston in Virginia) (Perloff, 1966).

13. The results of the concept of modern urbanism as the integration of city-planning and architecture have been S. Die and the concept of the "Unite d'Habitation" by Le Corbusier. With the latter, public common spaces have gained importance.



HIGHLIGHTS

(CPSD) COMMON SPACES

Furnishing urban space: Furnishing is to be subordinated to the character of space. There has to be a coordinated system in street equipment. Conceptual furnishing elements help to define the urban effect to be had.

Illumination in the city: Illumination is seen as an important tool in orientation and creating a new civic art. Functional needs of different parts of the city at different hours are to be related to in illumination. Requirements of illumination affect adjacencies of land-uses.

Public pedestrian areas can be illuminated from the buildings. The pattern of the city after dark is affected by how buildings are illuminated. Also there can be a conscious design study about how a building is to be seen after dark.

The design of streets: By seventies architects start to be given the design of streets. There have been studies on design potentialities of streets (L.Halprin), alternative use for streets which make up thirty percent of the city area (U.Franzen) and the various categories of streets.

Urban amenities and pleasure: Introducing to city life details that give pleasure to pedestrian is seen as a need for the survival of cities (R.Zion). Islands are attempted to be created in the sea of traffic. Outdoor rooms are attempted. Network of small parks (mid-town parks) are foreseen to be at the immediate reach of pedestrians. Small park concept has been seen as an important amenity.

Open space network: Inner-city open spaces are to be connected by paths forming an open space network. Open space, integrated with pattern of urban movement and activity areas, becomes part of the total urban fabric. Pilotis, roof-top gardens, and set-back are principles that can affect the production of such networks.

Pedestrian precincts: Conversion of downtown core areas to pedestrian districts is born in the sixties. Regional shopping streets in US have set an example for the downtown mall schemes. Streets are closed to traffic and covered for climate control. In Europe pedestrian shopping has been created in the city centers during the reconstruction after the war.

Separation of the pedestrian movement in the cores from the motor-traffic is another aspect of pedestrianisation. In seventies and eighties pedestrianisation is seen as the strongest force in the redesign of cities.

Continuity of urban space: A block-by-block approach to the existing city space is seen with F.L.Wright's and I.M.Pei's projects. In the sixties and later urban space is interiorised in large-scale super blocks (city within the city) and with building complexes seen as extension of street systems. "Arcade" and "galleria", "indoor parkland", or "interior mainstreet" are to be seen in this light.

Extra-urban open space: Linked to the city but outside its nexus are

outlying open spaces that require access while there may be those to retain their inaccessibility for adventure purposes. Total accessibility after all may not be a good idea.

Reclaiming left-over space: Potentialities of existing urban forms are searched for open space functions. Alleys, disused areas, waterfronts, low roofs are all such potential elements.

Living urban space: There have been attempts since sixties to reverse the indifference to civic potential of urban open space. Exterior space is seen to require programming as much as interior space. Instead of public park, park setting for urban recreation activities are joined with commercial facilities. Convertible spaces are proposed for parks. Urban spaces where many things happen simultaneously through the day are foreseen. Today's park is to be integrated with the urban fabric for social contact and urbanity.



CPSD

THE URBAN ORDER

URBAN RENEWAL: GRADING UP OF THE CENTRAL CITY BUILDING ACTIVITY
URBAN RENEWAL PROJECTS IN THE STATES STARTS IN 1949 IN PITTSBURGH

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URBAN RENEWAL AIMS FOR REINTEGRATING AND HUMANISING THE CENTERS BY MOVING OUT THE CAR IN FAVOR OF PEDESTRIANS, FREEWAYS, AND WORKS OF ART

NEED TO ADD URBAN RESIDENTIAL AREAS TO DOWNTOWN ALONG WITH THE PEDESTRIANISATION OF ITS STREETS

COMPREHENSIVE REDEVELOPMENT OF THE BUILT-UP URBAN AREAS OF THE WAR-DESTROYED CITIES AS A SPECIAL CASE OF RENEWAL

URBAN RECONSTRUCTION

REDEVELOPMENT PLANS AS A COLLECTIVE WORK OF ART * JOHNSON-MARSHALL; THREE-DIMENSIONAL DYNAMIC AND FLEXIBLE SCHEMES AND CONTINUOUSLY SUPERVISED DURING IMPLEMENTATION

SHOPPING CENTER REDEVELOPMENT PROJECTS AND SCHEMES FOR REVITALISING URBAN CENTERS

TWO MAJOR TRENDS IN URBANISM: REGULAR AND PICTURESQUE

THREE IDEAL CITY PARADIGMS: F.L.WRIGHT'S "BROADACRE CITY" AND B.FULLER'S "NOMADIC NON-CITY AS ANTI-CITIES; LE CORBUSIER'S "CITY IN A PARK"

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IDEAL CITY PARADIGMS

VIEWS TOWARD HANDLING THE ENTIRE FABRIC OF THE URBAN ORGANISATION HARMONISING THE PATTERN OF BUILDING WITH THE PATTERN OF ROADS * V.GRUEN ("GALAXY MODEL"); C.DOXIADIS ("UNIT")

TOTAL ARCHITECTURE WHICH IS LIMITED TO SINGLE BUILDINGS: BUILDINGS BROUGHT CLOSE TOGETHER AND MADE TO EXPAND AS ONE BUILDING COMPLEX AND THE WHOLE SPACE SURROUNDING US AND NOT ONLY BUILDINGS TO BE ARCHITECTURALLY MOULDED * C.DOXIADIS

TOWN-PLANNING IS THE EXTENSION OF ARCHITECTURE: ALL URBAN PLANNING TO BE THREE-DIMENSIONAL

CITIES ARE COLLECTIVE ARCHITECTURE; BIG PLANS CAN HAVE LIFE IF CONSTITUTED OF SMALL PLANS BASED ON CONTINUAL STUDY OF PERSONAL USES OF SPACE

NECESSITY OF A DYNAMIC AND FLEXIBLE TECHNIQUE SINCE CITIES ARE BUILT OVER A LONG PERIOD * C.DOXIADIS ("DYNAPOLIS")

RENEWAL IN HISTORIC SITES; INTERIOR MODERNISATION

USE OF OPEN PLANNING FOR CLIMATIC ORIENTATION IN RECENT RENEWAL AREAS

URBAN RENEWAL

COMBINED USE OF CORRIDOR STREETS AND OPEN PLANNING * ROTTERDAM

THE AMERICAN AND EUROPEAN EXPERIENCES SIMILAR DUE TO THE UNIVERSALITY OF THE REASONS FOR RENEWAL AND SIMILARITY OF CONDITIONS

CONTRARY TO STATES WHERE RENEWAL, PLANNING, AND TRANSPORTATION ARE SEPARATE RECONSTRUCTION IN EUROPE IS COMBINED WITH TRAFFIC IMPROVEMENTS

REVITALISING URBAN CENTERS

EXPANSION OF EXISTING CENTERS BY ENLARGEMENT OR NEW CENTERS AWAY FROM DOWNTOWN * NEDRE NORMALN (STOCKHOLM); CALTHORPE EDGRATON ESTATE (BIRMINGHAM); REGION DE LA DEFENSE (PARIS); EUR AREA (ROME)

NEW-TOWNS-INTOWN CONCEPT FOR TRANSFORMING THE PHYSICAL SURROUNDINGS OF THE EXISTING CITY WITH IMPORTANCE GIVEN TO THE COMMUNITY CHARACTER AND AIMS FOR THE TOTAL ENVIRONMENT AND THE TOTALITY OF SERVICES AND FACILITIES FOR THE COMMUNITY / TOTAL ENVIRONMENT BESIDES THE INDIVIDUAL AND LIFE OF EACH FAMILY

NEW-TOWNS-INTOWN

NEW-TOWNS-INTOWN CONCEPT CONCERNED WITH BOTH STRATEGIC REBUILDING AND REHABILITATION APPLIED TO OLDER PARTS OF THE CITY AND COMMUNITIES DEVELOPED WITH THEIR OWN CHARACTER / COMMUNITY-WIDE APPROACH WITH IMPROVEMENTS AS BOOSTERS TO THE COMMUNITY

TRANSPORTATION UNIFIED WITH ARCHITECTURE

URBAN TRANSPORTATION UNIFIED WITH URBAN ARCHITECTURE AND RECONCILIATED WITH HUMAN SCALE

CITIES AS COLLECTIVE ARCHITECTURE

LITTLE PLANS AND PLANNED CHAOS * P.JOHNSON; H.S.CHURCHILL

ALL-INCLUSIVE ARCHITECTURALLY PLANNED CITY BUILDING FOLLOWED BY PERMANENT DYNAMIC ADMINISTRATION

A DYNAMIC CONCEPT OF SPACE AND A PROCESS-ORIENTED APPROACH TO DESIGN OF THE CITY

CREATING FORM OUT OF THE CONTENT OF OUR SOCIETIES * "HAUPTSTADTWERKE" (SMITHSONS) HELSINKI CENTRAL AREA (AALTO); TOKYO BAY (TANGE); "VENEZIA MASTRE" (OUARON)

MASTER METABOLIC SYSTEM VS. MASTER PLAN (THE METABOLIST VISION) * MARINE CITY (KIKUTAKE); HELIX CITY (KUROKAWA)

THE "SPATIAL CITY" (FREE SPACE EVERYWHERE: BUILD-DEMOLISH-REBUILD) - A FIXED INFRASTRUCTURE DISPLAYING THE CONSISTENCY OF THE PUBLIC OR OPEN SPACES * Y.FRIEDMAN; SCHULZE-FIELTZ

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OPEN ENDED "STEM" (A PEDESTRIAN WAY - STREET) AS A STRUCTURING DEVICE GENERATING CELLS WHICH ATTACH THEMSELVES TO IT WITH MOTOR-VEHICLES INTERSECTING IT AT SPECIFIC POINTS * TOULOUSE LE MIRAIL AND BILBAO (CANDILLAS, JOSIC, WOODS);

GROUP FORM: MAINTAINING BOTH A TOTAL IMAGE AND THE IDENTITY OF INDIVIDUAL ELEMENTS * F.MAKI

SEPARATING THE ELEMENTS OF INDUSTRIAL REVOLUTION FROM THE ENVIRONMENT OF SOCIAL ACTIVITY WHILE KEEPING THE EXISTING CONCENTRIC PATTERN WITH A STRONG CENTER * G.BIRKERTS (BUILDING IN LAYERS AND INTENSE MULTIPLE USE OF LAND)

SPACE FOR PEDESTRIAN MOVEMENT (A THREE-DIMENSIONAL NETWORK OF OPEN SPACES); TO BECOME AN ORGANISING SPACE ELEMENT IN URBAN CENTERS

CONTRACTING TO REVERSE SPRAWL * MINIATURISATION CONCEPT (SOLERI);

INJECTING NEW CENTERS OF FRESH NODES WITHIN THE URBAN SPRAWL FOR CHECKING SPRAWL AND TO TAKE AWAY THE PRESSURE ON EXISTING CENTERS * CIVILIA

REVERSING URBAN SPRAWL

TRANSFORMATION OF THE URBAN STUDIES IN CONNECTION WITH THE RELATIONSHIP OF URBAN ANALYSIS AND PROJECTS AT THE QUARTER SCALE * ROSSI; AYMONINO; IUA OF VENICE (AS SEEN FROM THE EIGHTIES)

PRIMACY OF COMPOSITION OVER PLANNING / PECULIAR QUALITY OF A CITY DEPENDS ON THE PARTICULAR BUILDINGS AND PLACES THAT ACCENTUATE THE CITY AND GIVE PERMANENCE TO THE PLACE

PLANNING ON AN URBAN SCALE BY MEANS OF ARCHITECTURAL COMPOSITION

A DIFFERENCE OF ATTITUDE TO THE CITY AND URBAN PHENOMENA * "THE RECONSTRUCTION OF THE CITY" (IBA, BERLIN) (MILAN TRIENNALE 85)

THE PLAN AND PROJECTS TO GO HAND IN HAND - A NEW ARCHITECTURE FOR PLANNING * DE CARLO (URBINO) UNITY OF PLAN AND PROJECT; BOSTON WATERFRONT RECONSTRUCTION; NEW CITIES OF FLORIDA

AN URBAN RE-USE WITH A MORPHOLOGICAL APPROACH AND BASED ON FIXED POINTS * URBINO (DE CARLO) URBAN PLAN AS A CONCATENATION OF SMALL THINGS

PROJECTS OF CONCRETE URBAN INTERVENTION STIMULATING REBUILDING AND REHABILITATION BY PRIVATE OWNERS AND RESTORING A SENSE OF CIVIC DIGNITY VS. ABSTRACT PLANNING * ONE HUNDRED AND SIXTY PROJECTS FOR THE CITY OF BARCELONA (WITH O.BOHIGAS AS THE DIRECTOR OF PLANNING AND ALTERNATIVE STRATEGIES)

CONCEPT OF LAND-USE TRANSFERRED TO THREE-DIMENSIONAL USE CONCEPT - URBAN ACTIVITIES TO BE ORGANISED ON A FOUR-DIMENSIONAL DYNAMIC MATRIX CONCEPT

DYNAMIC PROCESS ORIENTED APPROACH

"OPEN-LINE CITY" (LINEAR ORGANISATION ALONG A SPINE) / A CONCOURSE BUILT AS A PUBLIC UTILITY (A MULTI-LEVEL AIR-CONDITIONED MAIN STREET) WITH PUBLIC SPACES BEING REACHED FROM IT AND SERVED BY UNDERGROUND AND ELEVATED PUBLIC TRANSPORTATION * C.PELLI

CPSD

THE URBAN ORDER

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URBAN RECONSTRUCTION

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IMPROVEMENTS

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A DIFFERENCE OF ATTITUDE TO THE CITY AND URBAN PHENOMENA * "THE
RECONSTRUCTION OF THE CITY" (IBA, BERLIN) (MILAN TRIENNALE 85)

THE PLAN AND PROJECTS TO GO HAND IN HAND - A NEW ARCHITECTURE FOR
PLANNING * DE CARLO (URBINO) UNITY OF PLAN AND PROJECT; BOSTON
WATERFRONT RECONSTRUCTION; NEW CITIES OF FLORIDA

AN URBAN RE-USE WITH A MORPHOLOGICAL APPROACH AND BASED ON FIXED POINTS
* URBINO (DE CARLO) URBAN PLAN AS A CONCATENATION OF SMALL THINGS

PROJECTS OF CONCRETE URBAN INTERVENTION STIMULATING REBUILDING AND
REHABILITATION BY PRIVATE OWNERS AND RESTORING A SENSE OF CIVIC DIGNITY
VS. ABSTRACT PLANNING * ONE HUNDRED AND SIXTY PROJECTS FOR THE CITY OF
BARCELONA (WITH O.BOHIGAS AS THE DIRECTOR OF PLANNING AND ALTERNATIVE
STRATEGIES)

CONCEPT OF LAND-USE TRANSFERRED TO THREE-DIMENSIONAL USE CONCEPT -
URBAN ACTIVITIES TO BE ORGANISED ON A FOUR-DIMENSIONAL DYNAMIC MATRIX
CONCEPT

DYNAMIC PROCESS ORIENTED APPROACH

"OPEN-LINE CITY" (LINEAR ORGANISATION ALONG A SPINE) / A CONCOURSE BUILT
AS A PUBLIC UTILITY (A MULTI-LEVEL AIR-CONDITIONED MAIN STREET) WITH PUBLIC
SPACES BEING REACHED FROM IT AND SERVED BY UNDERGROUND AND ELEVATED
PUBLIC TRANSPORTATION * C.PELLI

Aesthetics from life as lived: Authentic aesthetic value is seen possible by a return to the aesthetic simplicity of the lived world. Visual arts are asked to be dealing with facts as they really are. Even a bad work of architecture is seen as a workable element. Instead of ideologies and traditional iconology, living response to the phenomena is to be reference. New public spaces are to be designed for the existing conditions. By eighties a commitment to the world of streets and cities is observed whereby an open architecture and free use have been advocated. A constructive deconstruction, destroying the old, the neo-academic, classical humanist, and post-modernist architecture for coming nearer to the sense of daily life or reality as lived, gains strong expression in the eighties.

Environmental art: Starting in the sixties, as different from shaping of art, environment starts to be programmed as a work of art. The left-over space in between and next to built forms, and art conceived as an object-art complete in itself are challenged by the environmental art or site-oriented artist. Large-scale environmental design creating open structures that accommodate variety of social functions is aimed for. Sculpture is to involve a total site conceptually; it is not to be a decorative placement. Art and architecture are to be combined. Street is emphasised as place of action; street art is to affect people by making them aware of the habitual situations. Art is also to be viewed by the rapidly moving urbanite on a motor-vehicle.

Nature in the city: Reference to nature as an artifact of design and relating nature, architecture, and the city have taken new forms in the eighties. Urban projects with abstract practical and symbolic representations of nature, architecture making nature felt in the city, the arcadian vision, an ecological approach in landscape design are to be found.

Images of electronic media: Art and architecture have been influenced by the ephemeral images of the electronic media.

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Building's location on ground and its relations and specific function are considered to be most important for meaning.

Semiology of the streetscape: The surface at the periphery of the street being a concentration of multivalent signification is important for the expression of cultural phenomena. Thus urban phenomena can be deciphered with reference to the street or through a street semiology.

Theatricisation of the environment: The facade is liberated from the interior function with the aim of being conceptual. There is thus the new decorative movement with the separation of the communication and the operative functions. With the super-graphics of this stage-set environment a layer of literary meaning is added. This trend opens the way to narrative architecture and a theatricisation of the environment.

Ornament for eloquence in design: Starting in the seventies there has been a growing interest in bringing picturesque images of the past into the public sphere. Historic association is avoided by a co-existence of parts with no single rule pertaining to particular styles. The interest in ornament and history brings monumentality back into design thinking. It is argued that forms formulated in the past contain ideas and that they can be used as a repertoire for analogies, comparisons, and quotations in expressing an idea.

Metaphorical usage of figures: Unusual juxtapositions of familiar objects generates unusual meanings and richness. Elements are transposed from one context to another for the production of meaning. This method has primarily been used in Pop-Art.

GENERATION OF AUTHENTIC AESTHETIC VALUE DEPENDENT ON A RETURN TO THE AUTHENTIC SIMPLICITY OF THE "LEBENSWELT"

THE ARCHITECTURE OF OUR TIME TO BE A DYNAMIC FOR-DIMENSIONAL COMPLEX BASED ON ALL SPACE SURPASSING THE SPATIAL DISCUSSIONS OF THE EARLIER TWENTIETH CENTURY (TOTAL ARCHITECTURE) * RELATIONSHIP BETWEEN INTERIOR AND EXTERIOR SPACE; INTERPENETRATION OF SPACE; SPACE AS A CONTINUUM

ARCHITECTURE AS 4-D COMPLEX

MODERN CONCEPTION OF THE CONTINUITY OF INSIDE AND OUTSIDE ACTUALISED IN THE FORM OF THE BUILDING VS. THE ORDER OF OPENING DOORS IN THE WALL (LIKE IN EARLY STYLES)

PROGRAMMING OF THE ENVIRONMENT AS A WORK OF ART VS. SHAPING OF ART ENVIRONMENTAL ART

AN AESTHETICS OF DESTRUCTION, DEARCHITECTURISATION, ANTI-FORMAL, ANTI-INSTITUTIONAL IDEAS (SITE)

NEW PUBLIC SPACES TO BE DESIGNED FOR THE CONDITIONS IN OUR TIME (THE FUTURE OF THE PEDESTRIAN IS DOUBTFUL) (SITE)

VISUAL ARTS ARE TO DEAL WITH FACTS AS THEY REALLY ARE

AESTHETICS OF LIFE AS LIVED

A BAD WORK OF ARCHITECTURE CAN BE A WORKABLE DATA (SITE)

REFLEXIVE AND SUBCONSCIOUS RESPONSE OF THE PUBLIC TO THE CHANGING PHENOMENA VS. FIXED IDEOLOGIES AND TRADITIONAL PURPOSE OF ICONOGRAPHY

SITE-ORIENTED ARTIST : LEFT-OVER SPACE NEXT TO ARCHITECTURE AND COMPLETE OBJECT-ART INDEPENDENT OF CONTEXT CHALLENGED (SITE)

EMPHASIS OF THE STREET AS SCENE OF ACTION FOR THE ARTIST / STREET ART FOR AFFECTING THE VIEWER BY CREATING AWARENESS OF THE HABITUAL SITUATION

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COMBINATION OF ART AND ARCHITECTURE TO TRANSFORM THE DULL URBAN SETTING (SITE)

ART AND URBAN STRUCTURES FOR THE MOTORIST : ART TO BE VIEWED BY THE RAPID TRANSIT DWELLERS OF THE CITY

EPHEMERAL IMAGES OF THE ELECTRONIC MEDIA HAVE BECOME THE RESOURCE FOR ART AND ARCHITECTURE

IMAGES OF ELECTRONIC MEDIA

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IN THE CITY THE IMPORTANCE OF THE EXPERIENCES OF NATURE TO BE AFFORDED BY ARCHITECTURE

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(CPSD) COMMUNICATION OF PUBLIC INFORMATION

Visible information: Outdoor information centers with visual media are provided for pedestrians to make better use of the city. Multitude of media are proposed to be used for making the city observable by the people. New means are to be made use of for this purpose.

Increased exposure to the city: Transportation system is to be worked out with idea of increasing exposure to the city and the purpose of education. Varieties of paths winding through the city are to be planned for special interests.

Urban education: There are implementations of using the city as a classroom. Educational network and corridor concepts are tried out in the seventies as in Montreal's new subway.

Knowledge of open spaces: Programs are organised for making the variety of open spaces in a region known to its residents.

(CPSD) THE NEW AND THE EXISTING

Rereading and rewriting the context: In total design preservation of the existing is accompanied by production and destruction. In the fifties the idea is to preserve the historic building for continuity while altering the urban pattern to accommodate the changes, especially the new transportation means. In the sixties, too, the past is preserved for making the modern cityscape more interesting with lively groupings of the old and the new. In the seventies the interest in restoring and remodeling of buildings, preservation and rehabilitation of entire regions are done in order to revitalise the city; to preserve the value of the city and also because it is an economical means to produce spaces needed for new and changing functions. Thus the co-existence of the old and the new (therefore rereading and rewriting the context) has become an important aspect of urban design.

In European cities by the eighties building in between what is already built has become more relevant than new building. Old monuments are seen as fixed points in the cities (primary structure) merging new monuments and public elements (A.Rossi).

Typology research: Ideal city or the concept of a pre-existing city imposed on the old depending on historical and morphological research (Krier brothers). Traditional typologies of streets and squares are seen as the primary structure of the city. Typologies intended to include elements of the whole built fabric of the city.

Design context: Relationship of any new development to the rest of urban design. Either the site and being a good neighbor is most important, or new environmental relations are overlooked. A role is assigned to each building to play a part in creating a comprehensible whole.

Genius loci of place needs to be discovered and understood in order to make architecture.

Attempts are made to protect the scale of the existing, primarily through infill. In the sixties architectural harmony is aimed for without sacrificing contemporary principles.

Two ways of designing in context are defined as maximum harmony with the existing, and a deliberate clash with it. In the seventies urban typologies have been opposed to the tabula rasa attitude. Any aspect of reality that is capable of affecting architectural form is considered as material aspect of architecture and the physical environment. A dialectical urban approach demanding a permanent creative dialogue with the context as found is conceived as against randomness in solutions. The city and the territory are considered as the main material for architectural design.

Legislation matching public and private: Since the fifties zoning laws have been tried to be adjusted to secure the compatibility of the setting for the buildings and the buildings respecting the rest. In the sixties new tools and powers have been provided over private property. Incentives and regulations have made possible amenities that can be obtained from private construction for the revitalisation of towns. Design guidelines and zoning incentives have been means of control for physical form and matching public needs with real interests.

Re-animation: The idea of providing the city with worthwhile spaces has always been a concern since the fifties. Experimental thinking in architecture has bent on enlivening and enriching the existing situations. Provisional structures have been proposed for the purpose of reanimating the low quality of urban landscape. In the eighties the aims of design have been chosen to be those features of the town that are attractive for the people, but are eroding for some reason (eg., spatial continuity, variety of scale, multiple layering, etc.).

Urban consolidation: In sixties and seventies there has been a tendency for density and concentration of public life. Potentials of the layered arrangement have been used from sixties on. Urban growth is aimed to be accommodated with an even distribution of densities as against uni-centered high-density with sprawl in the periphery. Infilling is used as an intensification method. The process of expansion to be inverted by reconstruction of the city inside the city.

Mixed-use to revivify public space: Growth of a single function is prevented in places with existing valuable mix. An increased density and variety of compatible uses are seen as means to revivify public city. A street sense with variety and adjacency of activities is required. Mixed-use complexes which work for twenty-four hours are preferred.

Fragmentary to modify the context: Instead of a totally new whole, fragmentary interventions in the urban fabric are more realistic to deal with. Places that are the downtown life can thus be created as in converting block second floor levels, climate controlled court as a city square, a single building generating a sense of place.

Building is conceived both as a project and fragment of the urban fabric. Plans are emerging with planners knitting and fitting into an existing urban fabric. Each architectural operation is conceived as an act of partial transformation. Process of design is understood as modification. It is the modification of the pre-existing which is collective patrimony.



CPSD

COMMUNICATION OF PUBLIC INFORMATION

OUTDOOR INFORMATION CENTERS WITH AUDIO-VISUAL MEDIA FOR PEDESTRIANS TO MAKE BETTER USE OF PARTS OF THE CITY * BOSTON (1968) (AS SEEN FROM SEVENTIES)

MAKING THE VARIETY OF OPEN SPACES IN A REGION KNOWN TO RESIDENTS * "SUMMER IN THE PARK" PROGRAM (1968) IN WASHINGTON, D.C. (AS SEEN FROM THE SEVENTIES)

KNOWLEDGE OF OPEN SPACES

USING NEW MEANS TO MAKE URBAN INFORMATION VISIBLE TO THE INHABITANTS INFORMATION CENTERS FOR ORIENTATION

VISIBLE INFORMATION

LARGE OUTDOOR MODELS

MAKING THE CITY OBSERVABLE BY MAKING PUBLIC INFORMATION PUBLIC THROUGH A MULTITUDE OF MEDIA

MAKING THE TRANSPORTATION SYSTEM MORE TO INCREASE EXPOSURE TO THE CITY

PATHS PLANNED TO WIND THROUGH THE CITY FOR SPECIAL INTERESTS

INCREASED EXPOSURE TO THE CITY

TRANSPORTATION NETWORKS FOR EDUCATION

USING THE CITY AS A CLASSROOM * PHILADELPHIA'S NEW PARKWAY HIGH SCHOOL

URBAN EDUCATION

DISCOVERY NETWORK AND EDUCATIONAL CORRIDOR CONCEPTS * METRO EDUCATION USING MONTREAL'S NEW SUBWAY AS THE CENTRAL CORRIDOR INTENDING TO INTEGRATE EDUCATION AND URBAN LIFE / HIGH-SPEED ACCESSIBILITY AND AVAILABILITY FROM ALL OVER THE CITY

CPSD

THE NEW AND THE EXISTING

TOTAL DESIGN INVOLVES PRODUCTION, PRESERVATION, AND DESTRUCTION WHILE CHANGING THE PATTERN, PRESERVATION OF HISTORIC BUILDING FOR CONTINUITY

PRESERVING THE PAST FOR RAISING THE INTEREST OF THE MODERN CITYSCAPE / LIVELY GROUPINGS OF THE OLD AND THE NEW * CITIES OF STOCKHOLM AND COPENHAGEN

REREADING AND REWRITING THE CONTEXT

AN UNPRECEDENTED INTEREST IN RESTORING AND REMODELING OF OLD BUILDINGS AND PRESERVATION AND REHABILITATION OF ENTIRE REGIONS FOR REVITALISING THE CITY

INTENSIFICATION OF RENEWAL, CONSERVATION, AND REHABILITATION OF THE HISTORIC TOWN CENTER AND THE ARCHITECTURAL ENSEMBLES WITH CULTURAL VALUE IN THE EUROPEAN CITY

REMODELING AS A DESIGN THEORY ABOUT THE CONTEXT OF COEXISTENCE BETWEEN OLD AND NEW FORMS IS AN IMPORTANT ASPECT OF URBAN DESIGN WHICH HAS TO REREAD AND REWRITE THE CONTEXT IN THE LIGHT OF THE MEANINGS OF BOTH: THE NEW AND THE OLD * F. MAKI ("DAIKANYAMA" COMPLEX); J. STIRLING (DERBY CIVIC CENTER)

CONSTRUCTION OF NEW BUILDINGS COMBINED WITH THE ADAPTIVE USE OF EXISTING STRUCTURES * (EG., GHIRARDELLI SQUARE, SAN FRANCISCO)

RECYCLING, RE-USE, AND RENOVATION AS NEW CONCEPTS USED PRIMARILY DUE TO ECONOMIC REASONS

ADAPTIVE USE OF EXISTING BUILDINGS (EVEN OF THE BACKGROUND BUILDINGS) VS. CONSTRUCTING NEW BUILDINGS

REHABILITATION FOR IMPROVING THE COMFORT, SPACE, AND SERVICE WITHOUT UPSETTING THE POPULATION OF A NEIGHBORHOOD

THE RELATIONSHIP OF THE PARTICULAR NEW DEVELOPMENT TO THE REST IS AN ASPECT OF URBAN DESIGN

THREE APPROACHES TODAY: SITE AND BEING A GOOD NEIGHBOR MORE IMPORTANT THAN THE TYPE OF BUILDING / ENVIRONMENTAL RELATIONS IGNORED / ASSIGNING A ROLE TO EACH BUILDING FOR A COMPREHENSIBLE WHOLE WITH ITS NEIGHBORS (EG., FOCAL BUILDING, GATEWAY BUILDING, ETC.)

THE QUALITY OF A PLACE (GENIUS LOCI) TO BE DISCOVERED AND GRASPED TO MAKE ARCHITECTURE

INFILL FOR PROTECTING THE SCALE OF THE EXISTING * BETHNAL GREEN CLUSTER IN LONDON (D. LASDUN)

ARCHITECTURAL HARMONY WITHOUT COMPROMISING CONTEMPORARY PRINCIPLES

TWO FORMS OF INSERTING CONTEMPORARY ARCHITECTURE INTO THE OLD URBAN TISSUE AN ARCHITECTURE ACCOMPANYING BUT LACKING RELATIONSHIP WITH THE SURROUNDING TYPOLOGIES AND PREEXISTING MORPHOLOGY / USING THE STIMULATION OF A DIVERSITY FOUND IN THE OLD TISSUE

DESIGNING IN CONTEXT

TWO WAYS OF DESIGNING IN CONTEXT: MAXIMUM HARMONY WITH THE EXISTING ENVIRONMENT / A DELIBERATE AND WELL-CALCULATED CLASH

URBAN TYPOLOGIES VS. TABULA RASA ATTITUDE

THE URBAN CONCEPTIONS OF TYPOLOGY (BUILDING TYPES) AND MORPHOLOGY (URBAN STRUCTURE) BEING DEVELOPED BY A. ROSSI AND O. MUNGERS IN USE FOR THE DEVELOPMENT OF THE REQUIRED GENERIC FORM * (EG., G. BAIRD'S STUDIES FOR TORONTO)

FUNDAMENTAL CHANGE OF THE CONDITIONS FOR ARCHITECTURE IN EUROPE RATHER THAN THE NEW BUILDING IN BETWEEN WHAT IS ALREADY BUILT IS TO BE EXPECTED

RECONSTRUCTION AND PRESERVATION OF THE HISTORIC FABRIC AND THE CREATION OF MAXIMUM PEDESTRIAN CONVENIENCE AND PLEASURE * (USSR)

OLD MONUMENTS AS FIXED POINTS IN THE NEW CITIES MERGING WITH NEW MONUMENTS AND THE COLLECTIVE ASPECTS * A. ROSSI

IDEAL CITY SUPERIMPOSED ON THE OLD AS BASED ON HISTORICAL AND MORPHOLOGICAL RESEARCH * R. KRIER

CONCEPT OF A PRE-EXISTING CITY APPEARING OUTSIDE THE LIMITS OF TIME * L. KRIER

TYPOLOGICAL RESEARCH

TRADITIONAL TYPOLOGIES OF STREETS AND SQUARES AS THE PRIMARY STRUCTURE OF THE CITY * KRIER'S EXTENSION OF A. ROSSI'S WORK

THE DEFINITION OF TYPOLOGY TRANSFORMED TO INCLUDE ELEMENTS OF THE WHOLE BUILT FABRIC OF THE CITY BESIDES THE BUILDINGS FOR STUDIES IN URBAN PHENOMENA * A. YMONING

RULES OF AGGREGATION OF THE BUILDING TYPES AND THE CONCEPTS OF CONTEXT, PLACE, AND POSITION HAVE A CAPACITY TO GENERATE THE DESIGN OF COMPLEX SYSTEMS

OTHER THAN THE NATURAL FORMS, BUILDING REGULATIONS, LAND SUBDIVISIONS, STYLISTIC MEMORIES, TYPOLOGICAL MODELS OF GEOMETRY, MODES OF PRODUCTION ARE THE MORPHOLOGICAL ELEMENTS / ANY ASPECT OF REALITY CAPABLE OF PRODUCING OR CONSOLIDATING ARCHITECTURAL FORM IS MATERIAL ASPECT OF ARCHITECTURE AND THE PHYSICAL ENVIRONMENT

THE DIALECTICAL URBAN APPROACH REQUIRING A PERMANENT CREATIVE DIALOGUE WITH THE CONTEXT AS FOUND VS. UNIVERSAL SOLUTIONS, RANDOM INVENTIONS

REFERENCES OF OLD CITIES TO BE USED FOR ARCHITECTURE ANALOGOUS CITY USING ITS HISTORY FOR PROJECT / THE OLD MONUMENTS KEPT AND THE CITY BUILT THROUGH A SERIES OF FIXED POINTS (CERTAINTY OF SPECIFIC ELEMENTS / THE MONUMENTS ARE METAHISTORICAL AND RAISED TO THE LEVEL OF METAHISTORICAL CITY - FOUNDATIONS OF THE CITY AND OF ARCHITECTURE * A. ROSSI

CONCEALED RECONSTRUCTION: THE NEW TO ENTER THE OLD AND BECOME PART OF IT BY CONCEALING ITSELF AND WHERE PRESERVATION AND RE-USE IS NOT POSSIBLE * (USSR)

GROWING INTEREST IN CONSIDERING THE CITY AND THE TERRITORY AS THE MATERIALS FOR ARCHITECTURAL DESIGN; THE IDEA OF CONTEXT INCLUDING NOT ONLY THE PERCEPTUAL SURROUNDINGS, BUT THE SOURCES OF THAT WHICH THE SURROUNDINGS IS A PART

SITE : SPRING OF SOLUTIONS TO SPECIFIC PROBLEM

THE CITY AS A MORPHOLOGICAL FACT IS A DEPOSIT OF MODELS AND SOLUTIONS

ZONING LAWS TO BE MODIFIED FOR THE COMPATIBILITY OF THE SETTING FOR THE BUILDING AND THE BUILDING TO RESPECT THE SURROUNDING

LEGISLATION FOR THE SHAPING OF THE ENVIRONMENT PROVIDING NEW TOOLS AND POWERS OVER INDIVIDUALLY OWNED LAND * (EG., PERMITTING PUBLIC ACCESS OVER THE ROOFS OF BUILDINGS)

TAX INCENTIVES AND ZONING REGULATIONS AS DESIGN TOOLS FOR AMENITIES FROM PRIVATE CONSTRUCTION IN REVITALISING TOWNS

LEGISLATION MATCHING PRIVATE AND PUBLIC

DESIGN GUIDELINES AND ZONING INCENTIVES OR "BONUS" AS MEANS OF CONTROL FOR THE PHYSICAL FORM AND MATCHING PUBLIC NEEDS WITH REAL INTERESTS

(CPSD) MOVEMENT IN THE PUBLIC ENVIRONMENT

Civic role for the freeway: Freeways are conceived to define the core area of the city and not cut through it. It is seen possible for these structures to be beautiful and to add a dimension to civic design. Those in the central parts together with car-parks are asked to be replaced by residential use. Centers of cities should have good access to surrounding regions. Limited access freeways which are grade-separated are important for long distance trips in the city.

Reconciling accessibility and environment: Both accessibility and environment need to be improved at the same time. Comprehensive redevelopment for this purpose is mostly possible with large scales. Traffic problem is a design problem reconciling both the full use of the motor-vehicle and the environment.

New public types with new transportation means: After the war many new types have appeared in US, like the drive-in theaters, diners, stores, restaurants, and motels. Metro has in the past and also recently transit stations becoming multi-purpose rooms.

Traffic architecture: Traffic architecture is a phenomenon of the sixties of designing buildings, building groups, and circulation of people and goods together over large areas with division between buildings and roads disappearing. New urban pattern proposals are made for efficient vehicular and pedestrian circulation.

Parking spaces: In the forties, parking facilities under building terraces and off-street parking have been introduced. The principle has been to have the receptacles for cars near at hand but out of sight. Garages are conceived by L.I.Kahn as extension of the street with the center city streets proposed to become as buildings with rooms for piping.

Pedestrianisation: Since the motor-vehicle intrudes the spaces in between, pedestrian is considered to be the center of transport plans and to be provided with attractive mixed-uses and zones. In the reconstruction of shopping and business areas complete pedestrianisation is desired as in Stevenage and Coventry. At high densities pedestrians and vehicles are asked to be independent from one another.

Imp of the pedestrian movement is recognised. In the plans for
dow malls, underpasses, plazas, and arcades are proposed.
Arc e used to link streets and shortening blocks. Kinds of
ped trips in the city are sorted out according to purposes of
tri h degree of activity is aimed for the pedestrian walk.
Imp pedestrian routes are made to coincide with retail streets
and squares. Squares are proposed at intervals along heavy
rou rious forms of pedestrian areas are worked out for the
cen eas: sidewalk, tunnel delivery, pedestrain subway or
foo , pedestrian subway with continuities of surface activities
and rian precinct. Elevated sidewalks arew tried out for
uni ole parts of cities above the street level unlike the
foo . Pedestrianisation is more than the pedestrianised street
sen , incorporating public forums; reclaiming waterfronts;

linking urban green spaces; extensive linear pathways through the city). Revitalisation of pedestrian activity has gained focus. Pedestrianisation schemes are not for creating destinations as places to be arrived at, but are to create meaningful routes for pedestrians.

Axis of movement and vistas: Axis of movement is very important in moving through architecture. Vistas are considered to be built both for the pedestrian and the passenger.

Transportation means and modes as a system: The aim is to have better transportation system rather than more highways. In Europe adjustment of street patterns and planning for pedestrian circulation, and expanding of mass-transit facilities have been the main forms of dealing with traffic in the city. Tiny cars are suggested for inner-city use. Both the pedestrian and the motor-vehicle are seen to be in need of being absorbed into the fabric of the city. Streets are classified with criteria that suit each. In US multi-modes of traffic is preferred, because the city center requires more vehicular access and the urban tissue is not seen to be as fragile as that of the European city.



ENRICHMENT OF THE CITY WITH A SYSTEM OF WORTHWHILE PLACES

RETENTION AND ATTRACTION OF COMMERCIAL ACTIVITIES FOR DECLINING COMMERCIAL AREAS * INTRODUCING DESIGNED STREETS (US)

REANIMATION

INSERTION OF FANTASTIC PROVISIONAL STRUCTURES TO REANIMATE THE LOW QUALITY URBAN LANDSCAPE * PROVISIONAL ARCHITECTURE BY G.ZAMPIFF (HAUS RUCKER CO.)

CONCENTRATION OF EXPERIMENTAL THINKING ON ENLIVENING AND ENRICHING THE EXISTING SITUATIONS * FUN PALACE (C.PRICE); SUMMERLAND COMPLEX IN JAPAN; MONACO PROJECT (ARCHIGRAM)

REVITALISATION AND REDIMENSIONING OF URBAN ZONES * ESCHWEILER (1978); DUSSELDORF (1977); BERLIN (1978)

RECENT TENDENCY IN CITY PLANNING FOR DENSITY AND CONCENTRATION OF PUBLIC LIFE * RECREATING THE NINETEENTH CENTURY ARCADE (CUMBERNAULD NEW TOWN)

POTENTIALS OF THE LAYERED ARRANGEMENT * (FROM SIXTIES); BOSTON'S PRUDENTIAL CENTER (1965); MARINA CITY (1965); J.HANCOCK CENTER / SEVERED PARTS OF A PARK JOINED BY BUILDING OVER A HIGHWAY

COMPACTION OF USE AND MINIATURISATION OF THE CITY / SCHEMES WITH VARIETY OF USES COMBINED LIKE THE GALLERIA CONCEPT USED IN EUROPEAN CITIES

URBAN CONSOLIDATION TO ACCOMMODATE URBAN GROWTH WITH AN EVEN-DISTRIBUTION DENSITIES (DENSIFICATION AND MINIATURISATION) AND RESPECTING THE PARTICULAR CONTEXT THROUGH CONSERVATION AND BUILDING AT DIFFERENT SCALES ON THE EXISTING URBAN FABRIC VS. UNI-CENTERED, HIGH-DENSITY, HIGH-RISE WITH SPRAWLING PERIPHERY

ENCOURAGEMENT OF EVENLY DISTRIBUTED DENSITIES IN THE MIDDLE RANGE / INFILLING AS AN INTENSIFICATION METHOD * TO SUPPORT PUBLIC TRANSPORT SYSTEM AND PROVIDE FOR MIXED-USES OTHER THAN SHOPPING CENTERS

CITY IN THE CITY: OR, HOW TO RECONSTRUCT THE EXISTING ONE WITH THE AIM OF A MORE COMPLEX REALITY

MEASURES FOR MIX-USE AND PREVENTING THE GROWTH OF A SINGLE FUNCTION IN PLACES WITH EXISTING VALUABLE MIX * (EG. TIMES SQUARE)

RETURN TO MIXED-USE COMPLEXES EMPHASISING TWENTY-FOUR HOUR ACTIVITY

MIXED-USE TO REVIFY PUBLIC SPACE

A FOCUS AND RETURN TO STREET SENSE WITH MIX (VARIETY AND ADJACENCY OF ACTIVITIES) AND REINTEGRATION OF USES

INCREASED DENSITY AND DIVERSITY OF COMPATIBLE USES TO REVIFY PUBLIC CITY SPACES

TENDENCY TO DEAL WITH FRAGMENTS OF THE URBAN FABRIC RATHER THAN A TOTALLY NEW WHOLE WHICH WOULD BE UNREALISTIC

CONNECTING OF DOWNTOWN BLOCKS AT SECOND FLOOR LEVELS * NICOLLET MALL IN MINNEAPOLIS (1967)

THE CLIMATE-CONTROLLED COURT AS A KIND OF CITY SQUARE AT THE CROSSROADS OF THE PEDESTRIAN MOVEMENT IN THE CITY VS. THE OPEN PLAZA

FRAGMENTS MODIFY THE CONTEXT

A SINGLE USE BUILDING GENERATING A SENSE OF PLACE CATALYSING THE DOWNTOWN LIFE * J.PORTMAN (HYATT REGENCY HOTEL, SAN FRANCISCO; ATLANTA HYATT REGENCY); CITY ROOM CONCEPT OF MAKI; ELS (KALAMAZOO CENTER)

THE AIMS OF DESIGN TO BE THE FEATURES OF THE TOWN THAT ARE ATTRACTIVE FOR THE CITIZEN BUT ERODING * SPATIAL CONTINUITY, MULTIPLE LAYERING, VARIETY AND MULTIPLICITY OF SCALE, POLYPHONY

DENSIFICATION OF OUTLYING DISTRICTS WITH HIGH-RISE HOUSING WITH HIGH-DENSITY LOW-RISE

IN THE PAST TWENTY YEARS HISTORY OF FORMATION OF THE TOWN IS CONSIDERED AS A MODEL FOR FUTURE AND SOME CONTEXTUAL TECHNIQUES HAVE BEEN DEVELOPED * CONSTRUCTING AND EXPRESSING WHAT ALREADY EXISTS. DENSIFICATION OF THE EXISTING; CONSOLIDATION OF THE CITY THROUGH URBAN SPACES AS INTERIORS; DENSITY OF THE EXISTING THROUGH TYPOLOGICAL CONTINUITIES OR THROUGH EPISTEMOLOGICAL READING OF THE CONTEXT

EMPHASIS ON THE PERIPHERIES FOR IDENTITY OF THE TOWNS AND ITS PARTS

THE PROCESS OF EXPANSION TO BE INVERTED BY RECONSTRUCTION OF THE CITY INSIDE THE CITY / WITH SPECIFICALLY SITED SPECIFIC PROJECTS * A PRESCRIPTIVE CITY-PLANNING BASED ON MORPHOLOGICAL STUDIES ABOUT THE STRUCTURE OF THE CITY AND ITS ORIGINAL CONFIGURATION

TYPOLGY OF THE CITY AS A MODEL TO REPRESENT EVERYTHING IN THE URBAN CONTEXT AS A FUNCTION OF THE ARCHITECTURE IN THE CITY * SAMONA

BUILDING BOTH AS A PROJECT AND A FRAGMENT OF THE URBAN FABRIC / DIFFERENCES AMONG ARCHITECTS IN TERMS OF THE FRAGMENT * J.HEDUK, KRIERS; R.KOOLHAAAS; P.COOK

A NEW GENERATION OF PLANS EMERGING WITH PLANNERS KNITTING, TYING TOGETHER, AND RECUPERATING DIFFERENT PARTS OF THE CITY

THE URBAN PLAN A MATTER OF INTERPRETING A GIVEN CONDITION AND A KNITTING AND FITTING INTO AN EXISTING URBAN FABRIC

PROJECTS INFLUENCING THE CONTEXTUAL STRUCTURE: MODIFICATION OF LANDSCAPE / TRANSFORMATION OF THE INFRASTRUCTURE AND SERVICE NETWORKS MORPHOLOGICAL TRANSFORMATION OF THE URBAN STRUCTURE / RECONSTRUCTION OF LEFT-OVER OR INTERMEDIARY AREAS

EACH ARCHITECTURAL OPERATION EVEN WITH RE-USE IS AN ACT OF PARTIAL TRANSFORMATION

THEORY OF ARCHITECTURE AS MODIFICATION (AWARENESS OF THE PRE-EXISTING) OF THE PRE-EXISTING

PROCESS OF DESIGN AS MODIFICATION HELPS REINFORCE THE VALUE OF WHAT IS EXISTING UNDERSTOOD AS COLLECTIVE PATRIMONY

MOVEMENT IN THE PUBLIC ENVIRONMENT

FREEWAYS TO DEFINE THE CORE AREA OF THE CITY INSTEAD OF CUTTING THROUGH IT

CIVIC ROLE FOR THE FREEWAY

FREEWAY CAN BE BEAUTIFUL: URBAN MOTORWAYS CAN ADD A NEW DIMENSION TO CIVIC DESIGN

ACCESSIBILITY AND ENVIRONMENT TO BE IMPROVED AND RECONCILED AT THE SAME TIME

RECONCILING ACCESSIBILITY AND ENVIRONMENT

THE LARGER THE SCALE/THE GREATER IS THE POSSIBILITY OF IMPROVING THE ENVIRONMENT AND ITS ACCESSIBILITY THROUGH COMPREHENSIVE REDEVELOPMENT

TRAFFIC PROBLEM IS A DESIGN PROBLEM REQUIRING THE FULL USE OF THE MOTOR-VEHICLE WHILE RETAINING THE ENVIRONMENT GOOD IN ITS LOOKS AND USE

RESIDENTIAL USE TO REPLACE THE THOROUGHWAYS AND CARPARKS IN THE VITAL CENTRAL PARTS OF THE CITY

GRADE SEPARATED LIMITED ACCESS FREEWAYS FOR LONG DISTANCE TRIPS IN URBAN AREAS

CENTER OF CITIES TO HAVE GOOD ACCESS TO SURROUNDING REGIONS WHILE HAVING INTERNAL TRANSPORT SYSTEM UNHARMING ENVIRONMENTAL QUALITY

GROWTH OF A MODERN URBAN VERNACULAR OR POPULAR ARCHITECTURE IN THE STATES WITH THE SIGNIFICANT CHANGES BROUGHT ABOUT BY THE AUTOMOBILE AND ECONOMIC FACTORS * NEW TYPES ALONG WITH NEW ROADS: MOTELS, DRIVE-IN MOVIE THEATERS, DINERS, STORES AND RESTAURANTS

NEW PUBLIC TYPES WITH NEW TRANSPORTATION MEANS

A CELLULAR URBAN STRUCTURE WITH A NETWORK OF MAIN DISTRIBUTOR ROADS WITH LIMITED ACCESS ENCLOSING BLOCKS OF DEVELOPMENT PASSING UNDERNEATH, ABOVE OR AROUND IT * ENVIRONMENTAL UNITS (C.BUCHANAN); HUMAN SECTORS (C.DOXIADIS); MOTOPIA (JELICOE); STEVENAGE; CUMBERNAULD; HOOK

TRAFFIC ARCHITECTURE

TRAFFIC ARCHITECTURE (C.BUCHANAN) AS A NEW PHENOMENON OF DESIGNING BUILDINGS, BUILDING GROUPS, AND CIRCULATION OF PEOPLE AND GOODS TOGETHER OVER LARGE AREAS WITH DIVISION BETWEEN BUILDINGS AND ROADS: DISAPPEARING * CUMBERNAULD; HOOK; HAMMERSMITH BROADWAY; BARBICAN; LIVERPOOL

NEW URBAN PATTERN PROPOSALS FOR EFFICIENT VEHICULAR AND PEDESTRIAN CIRCULATION * CALEXANDEE (PARALLEL STREETS WITH NO INTERSECTION); LE RICO LAIS (TRIHEN); JELICOE (MOTOPIA)

TRANSIT STATIONS TO BECOME MULTI-PURPOSE ROOMS * MOSCOW AND WASHINGTON SUBWAY SYSTEMS

BUILDING ON TERRACES WITH PARKING FACILITIES UNDERNEATH OFF-STREET PARKING

PARKING SPACES

RECEPTACLES FOR CARS NEAR AT HAND AND OUT OF SIGHT

CENTER CITY STREETS TO BECOME BUILDINGS WITH ROOM FOR PIPING AND GARAGES AS EXTENSION OF THE STREET (L.KAHN)

PEDESTRIAN TO BE THE CENTER OF TRANSPORT PLANS AND PROVIDED WITH ATTRACTIVE AND ARCHITECTURALLY INTERESTING MIXED-USES OR ZONES

COMPLETE PEDESTRIANISATION IN THE RECONSTRUCTION OF SHOPPING AND BUSINESS AREAS * STEVENAGE AND COVENTRY

AT HIGH DENSITIES INDEPENDENCE OF PEDESTRIAN FROM THE VEHICULAR PATTERN THE PEDESTRIAN MOVEMENT IS STILL THE MOST IMPORTANT MOVEMENT IN THE ORGANISATION OF THE FORMS OF MOVEMENT IN THE CITY

RECOGNITION OF THE ROLE OF THE PEDESTRIAN IN THE PLANS FOR DOWNTOWNS * MALLS, UNDERPASSES, PLAZAS, AND ARCADES ARE CALLED FOR

ARCADES WITHIN BLOCKS LINKING STREETS AND SHORTENING LONG BLOCKS DIFFERENTIATION OF THE KINDS OF PEDESTRIAN TRIPS * TERMINAL TRIPS; USE TRIPS BETWEEN LAND-USE FUNCTIONS; HEALTH AND PLEASURE WALKS; CEREMONIAL OCCASIONAL PARADES

IMPORTANT PEDESTRIAN ROUTES TO COINCIDE WITH RETAIL STREETS PUBLIC SQUARES AT INTERVALS ALONG HEAVY PEDESTRIAN ROUTES HIGH DEGREE OF ACTIVITY AIMED FOR THE PEDESTRIAN WAY * (EG. SIDEWALK)

ATTRACTIVE, CONVENIENT, AND SAFE PEDESTRIAN USE VS. INTENSITY OF THE CENTRAL AREAS * FORMS OF PEDESTRIAN AREAS BEING WORKED OUT (SIDEWALK; TUNNEL DELIVERY OR PEDESTRIAN SUBWAY AND PEDESTRIAN FOOTBRIDGE; PEDESTRIAN SUBWAY WITH CONTINUITIES OF THE STREET SURFACE; PEDESTRIAN PRECINCT

ELEVATED SIDEWALK UNITING BUILDINGS OR WHOLE PARTS OF CITIES ABOVE THE STREET LEVEL (NOT FOOTBRIDGE) * CINCINNATI, ST.PAUL, MINNEAPOLIS

PEDESTRIANISATION

PEDESTRIANISATION AS A MORE EXPANSIVE CONCEPT THAN THE PEDESTRIANISED STREET SENSE * INCORPORATION OF PUBLIC FORUM; RECLAIMING OF URBAN WATERFRONTS; LINKAGE OF URBAN GREEN SPACES; EXTENSIVE LINEAR PATHWAY THROUGH THE CITY; RECYCLING OF BUILDINGS FOR PEDESTRIAN ATTRACTIVE FUNCTIONS

SPACES FOR MOVEMENT TO BE INTEGRATED WITH VARIOUS ACTIVITIES BEYOND BEING MERE LINKS

REVITALISATION OF PEDESTRIAN ACTIVITY GAINED FOCUS IN CURRENT PLANNING

PEDESTRIAN SCHEMES NOT FOR CREATING SIMPLY DESTINATIONS, BUT SIGNIFICANT ROUTES FOR PEDESTRIANS

IMPORTANCE OF THE AXIS OF MOVEMENT FOR MOVING THROUGH ARCHITECTURE

AXIS OF MOVEMENT AND VISTAS

BUILDING IN VISTAS BOTH FOR THE PEDESTRIAN AND THE PASSENGER

BETTER TRANSPORTATION SYSTEM RATHER THAN MORE HIGHWAYS THE TWO MAIN FORMS OF RESPONSE TO THE TRAFFIC PROBLEM IN EUROPE: ADJUSTING THE STREET PATTERN / EXPANDING MASS TRANSIT FACILITIES

TRANSPORTATION AS A SYSTEM

TINY CARS FOR INNER CITY USE INNER CITY REPLANNED FOR PEDESTRIAN CIRCULATION AND PUBLIC TRANSPORTATION REBUILT

PEDESTRIANISATION AS ONLY PART OF LOOKING INTO THE ENTIRE CITY INFRASTRUCTURE

THE MOTOR VEHICLE AND ITS USER AS WELL AS THE PEDESTRIAN TO BE ABSORBED INTO THE FABRIC OF THE CITY

AMERICAN CHOICE FOR MULTI-MODES OF TRANSPORTATION

A STREET CLASSIFICATION TO BE DONE WITH DESIGN CONCERNS AND CRITERIA TO SUIT EACH * VAN GINKELS FOR NEW YORK

MIXING OF MODES MORE DESIRABLE FOR AMERICAN CITY CENTERS WHERE MORE VEHICULAR ACCESS IS DEMANDED AND WHERE THE URBAN TISSUE IS NOT AS FRAGILE AS IN THE EUROPEAN CITIES * PEDESTRIANS, BUSES, AND SLOW AUTOS AS THE MOST SUCCESSFUL MIXED MODE WITH BUSES ON RESERVED RIGHT-OF-WAY (NICOLLET MALL IN MINNEAPOLIS)

(CPSD) THE URBAN ORDER

Urban renewal: Grading up of the central city building activity in US in the postwar years has been called urban renewal. Originally it has meant the clearing of existing dilapidated areas followed by the building of high-rise tenement blocks and freeways. These have been planned and controlled large scale city-rebuilding. It has been an attempt at reintegrating the centers by moving out the car in favor of pedestrians, freeways, and works of art. Renewal in historic sites have been mainly interior modernisation. Open planning has been employed for climatic orientation. There is also combined use of corridor street and open planning as in Rotterdam.

Urban reconstruction: Operations that modify the city structure has been seen in the comprehensive redevelopment of the war-destroyed cities in Europe. The latter have been (in England) three-dimensional dynamic and flexible schemes continually supervised during implementation. Unlike in US urban renewal and reconstruction has been combined with traffic improvements.

New-towns-intown: Transforming the physical surroundings of the existing city is done with aims for the total environment and totality of services and facilities for the community; community character is given importance. This community-wide approach is concerned with strategic rebuilding and rehabilitation of the older parts of the city.

Revitalising urban centers: In the fifties in US shopping center redevelopment projects have been proposed to revitalise urban centers. In Europe existing centers have been expanded either by enlargement or by new centers away from downtown. In seventies contaminating elements with low human presence have been asked to be removed from the central areas while keeping the existing concentric pattern with a strong center.

A network of open spaces for pedestrian movement is to become an organising element in urban centers.

Ideal city paradigms: "Broadacre City" (F.L.Wright), "nomadic non-city" (B.Fuller), and "city in a park" (Le Corbusier) have been paradigmatic forms for cities since the forties. Two major trends are identified in urbanism as the regular and the picturesque. Post-war E New Towns are seen to be representing the latter.

Rever withi press conce a wid foll **ban sprawl:** New centers are proposed to be injected rban sprawl to check the sprawl as well as relieving the existing centers. Contraction and miniaturisation (Soleri) from late sixties have continued in seventies on with consolidation and centripetal growth tendencies nservationist policies.

Trans separ of rc unifi **on unified with architecture:** In the fifties the idea of nd harmonising the pattern of buildings and the pattern been argued for (V.Gruen). Such ideas aiming at the of urban transportation with the urban architecture and

its reconciliation with human scale has been attempted in projects developed in the sixties.

Cities as collective architecture: The idea of total architecture with buildings brought close together and made to expand as one building complex and town-planning seen as the extension of architecture are a particular emphasis of the late fifties and sixties. Understanding of cities as collective architecture is also strictly related to plans being constituted of small plans. In seventies relationship of urban analysis and projects at a quarter scale have transformed urban studies. By eighties dependence of the quality of a city on the particular building and places that accentuate the city is focused on. Composition gains primacy; planning at urban scale is carried out by architectural composition. Unity of plan and project and a new architecture for planning are sought.

Dynamic process-oriented approach: By the late fifties a dynamic and flexible technique has been found to be necessary with the significance that the fourth dimension has gained. Dynamic concept of space and process-oriented approach to design of the city have become the hall-mark of the period. Another important emphasis is the new realism demanding the creation of form out of the content of our societies.

Metabolic system, spatial city, open-ended stem, and group form display this approach in the sixties each in its own way. There is a differentiation of life span of things for change over time with a total image of the public form maintained by means of the more permanent. The concepts of three-dimensional use and four-dimensional dynamic matrix for activities have continued in the seventies to challenge the master plan and land-use concepts.

Mix of specialised uses: The need felt for mixed-use and consideration of specialised activities in their connectivities are seen to be discussed in the fifties.

Principles for urban development: A great number of new urban development principles that continue to be relevant have already been formed in the sixties.

CPSD

THE URBAN ORDER

URBAN RENEWAL: GRADING UP OF THE CENTRAL CITY BUILDING ACTIVITY
URBAN RENEWAL PROJECTS IN THE STATES STARTS IN 1949 IN PITTSBURGH

URBAN RENEWAL OPERATIONS CLEARING OF EXISTING DILAPIDATED AREAS AND
REBUILDING HIGH-RISE TENEMENT BLOCKS AND CENTRAL CITY FREEWAYS

MAJOR LARGE SCALE CITY-REBUILDING TAKING PLACE / BUILDING OF PLANNED AND
CONTROLLED ENVIRONMENTS AT LARGE SCALE

URBAN RENEWAL AIMS FOR REINTEGRATING AND HUMANISING THE CENTERS BY
MOVING OUT THE CAR IN FAVOR OF PEDESTRIANS, FREEWAYS, AND WORKS OF ART

NEED TO ADD URBAN RESIDENTIAL AREAS TO DOWNTOWN ALONG WITH THE
PEDESTRIANISATION OF ITS STREETS

COMPREHENSIVE REDEVELOPMENT OF THE BUILT-UP URBAN AREAS OF THE WAR-
DESTROYED CITIES AS A SPECIAL CASE OF RENEWAL

URBAN RECONSTRUCTION

REDEVELOPMENT PLANS AS A COLLECTIVE WORK OF ART * JOHNSON-MARSHALL;
THREE-DIMENSIONAL DYNAMIC AND FLEXIBLE SCHEMES AND CONTINUOUSLY
SUPERVISED DURING IMPLEMENTATION

SHOPPING CENTER REDEVELOPMENT PROJECTS AND SCHEMES FOR REVITALISING
URBAN CENTERS

TWO MAJOR TRENDS IN URBANISM: REGULAR AND PICTURESQUE

THREE IDEAL CITY PARADIGMS: F.L.WRIGHT'S "BROADACRE CITY" AND B.FULLER'S
"NOMADIC NON-CITY AS ANTI-CITIES; LE CORBUSIER'S "CITY IN A PARK"

PICTURESQUE TREND IN THE POST-WAR BRITISH NEW TOWNS (ADOPTING E.HOWARD'S
"GARDEN CITY AND LE CORBUSIER'S CITY IN A PARK) AND IN THE FESTIVAL OF
BRITAIN (1951) ALONG SIDE ITS USE OF THREE-DIMENSIONAL PLANNING

IDEAL CITY PARADIGMS

VIEWS TOWARD HANDLING THE ENTIRE FABRIC OF THE URBAN ORGANISATION
HARMONISING THE PATTERN OF BUILDING WITH THE PATTERN OF ROADS * V.GRUEN
("GALAXY MODEL"); C.DOXIADIS ("UNIT")

TOTAL ARCHITECTURE WHICH IS LIMITED TO SINGLE BUILDINGS: BUILDINGS
BROUGHT CLOSE TOGETHER AND MADE TO EXPAND AS ONE BUILDING COMPLEX
AND THE WHOLE SPACE SURROUNDING US AND NOT ONLY BUILDINGS TO BE
ARCHITECTURALLY MOULDED * C.DOXIADIS

TOWN-PLANNING IS THE EXTENSION OF ARCHITECTURE: ALL URBAN PLANNING TO
BE THREE-DIMENSIONAL

CITIES ARE COLLECTIVE ARCHITECTURE; BIG PLANS CAN HAVE LIFE IF CONSTITUTED
OF SMALL PLANS BASED ON CONTINUAL STUDY OF PERSONAL USES OF SPACE

NECESSITY OF A DYNAMIC AND FLEXIBLE TECHNIQUE SINCE CITIES ARE BUILT OVER
A LONG PERIOD * C.DOXIADIS ("DYNAPOLIS")

RENEWAL IN HISTORIC SITES; INTERIOR MODERNISATION

USE OF OPEN PLANNING FOR CLIMATIC ORIENTATION IN RECENT RENEWAL AREAS

URBAN RENEWAL

COMBINED USE OF CORRIDOR STREETS AND OPEN PLANNING * ROTTERDAM

THE AMERICAN AND EUROPEAN EXPERIENCES SIMILAR DUE TO THE UNIVERSALITY
OF THE REASONS FOR RENEWAL AND SIMILARITY OF CONDITIONS

CONTRARY TO STATES WHERE RENEWAL, PLANNING, AND TRANSPORTATION ARE
SEPARATE RECONSTRUCTION IN EUROPE IS COMBINED WITH TRAFFIC
IMPROVEMENTS

REVITALISING URBAN CENTERS

EXPANSION OF EXISTING CENTERS BY ENLARGEMENT OR NEW CENTERS AWAY FROM
DOWNTOWN * NEDRE NORMALN (STOCKHOLM); CALTHORPE EDGRATON ESTATE
(BIRMINGHAM); REGION DE LA DEFENSE (PARIS); EUR AREA (ROME)

NEW-TOWNS-INTOWN CONCEPT FOR TRANSFORMING THE PHYSICAL SURROUNDINGS
OF THE EXISTING CITY WITH IMPORTANCE GIVEN TO THE COMMUNITY CHARACTER
AND AIMS FOR THE TOTAL ENVIRONMENT AND THE TOTALITY OF SERVICES AND
FACILITIES FOR THE COMMUNITY / TOTAL ENVIRONMENT BESIDES THE INDIVIDUAL
AND LIFE OF EACH FAMILY

NEW-TOWNS-INTOWN

NEW-TOWNS-INTOWN CONCEPT CONCERNED WITH BOTH STRATEGIC REBUILDING AND
REHABILITATION APPLIED TO OLDER PARTS OF THE CITY AND COMMUNITIES
DEVELOPED WITH THEIR OWN CHARACTER / COMMUNITY-WIDE APPROACH WITH
IMPROVEMENTS AS BOOSTERS TO THE COMMUNITY

TRANSPORTATION UNIFIED WITH ARCHITECTURE

URBAN TRANSPORTATION UNIFIED WITH URBAN ARCHITECTURE AND
RECONCILIATED WITH HUMAN SCALE

CITIES AS COLLECTIVE ARCHITECTURE

LITTLE PLANS AND PLANNED CHAOS * P.JOHNSON; H.S.CHURCHILL

ALL-INCLUSIVE ARCHITECTURALLY PLANNED CITY BUILDING FOLLOWED BY
PERMANENT DYNAMIC ADMINISTRATION

A DYNAMIC CONCEPT OF SPACE AND A PROCESS-ORIENTED APPROACH TO DESIGN
OF THE CITY

CREATING FORM OUT OF THE CONTENT OF OUR SOCIETIES * "HAUPTSTADTWERKE"
(SMITHSONS) HELSINKI CENTRAL AREA (AALTO); TOKYO BAY (TANGE); "VENEZIA
MASTRE" (OUARON)

MASTER METABOLIC SYSTEM VS. MASTER PLAN (THE METABOLIST VISION) * MARINE
CITY (KIKUTAKE); HELIX CITY (KUROKAWA)

THE "SPATIAL CITY" (FREE SPACE EVERYWHERE: BUILD-DEMOLISH-REBUILD) - A
FIXED INFRASTRUCTURE DISPLAYING THE CONSISTENCY OF THE PUBLIC OR OPEN
SPACES * Y.FRIEDMAN; SCHULZE-FIELTZ

OVERALL PUBLIC FORM MADE TO BE A RECOGNISABLE FORM: CITIES AS GROUPINGS
OF LARGE CONTAINERS INSTEAD OF SMALL BUILDINGS * "URBATECTURE"
(L.LUBICZ-NYZ); "INTERSETTLEMENT" (W.JONAS)

OPEN ENDED "STEM" (A PEDESTRIAN WAY - STREET) AS A STRUCTURING DEVICE
GENERATING CELLS WHICH ATTACH THEMSELVES TO IT WITH MOTOR-VEHICLES
INTERSECTING IT AT SPECIFIC POINTS * TOULOUSE LE MIRAIL AND BILBAO (CANDILLAS,
JOSIC, WOODS);

GROUP FORM: MAINTAINING BOTH A TOTAL IMAGE AND THE IDENTITY OF
INDIVIDUAL ELEMENTS * F.MAKI

SEPARATING THE ELEMENTS OF INDUSTRIAL REVOLUTION FROM THE ENVIRONMENT;
OF SOCIAL ACTIVITY WHILE KEEPING THE EXISTING CONCENTRIC PATTERN WITH A
STRONG CENTER * G.BIRKERTS (BUILDING IN LAYERS AND INTENSE MULTIPLE USE
OF LAND)

SPACE FOR PEDESTRIAN MOVEMENT (A THREE-DIMENSIONAL NETWORK OF OPEN
SPACES); TO BECOME AN ORGANISING SPACE ELEMENT IN URBAN CENTERS

CONTRACTING TO REVERSE SPRAWL * MINIATURISATION CONCEPT (SOLERI)

INJECTING NEW CENTERS OF FRESH NODES WITHIN THE URBAN SPRAWL FOR
CHECKING SPRAWL AND TO TAKE AWAY THE PRESSURE ON EXISTING CENTERS
* CIVILIA

REVERSING URBAN SPRAWL

TRANSFORMATION OF THE URBAN STUDIES IN CONNECTION WITH THE RELATIONSHIP
OF URBAN ANALYSIS AND PROJECTS AT THE QUARTER SCALE * ROSSI; AYMONINO;
IUA OF VENICE (AS SEEN FROM THE EIGHTIES)

PRIMACY OF COMPOSITION OVER PLANNING / PECULIAR QUALITY OF A CITY
DEPENDS ON THE PARTICULAR BUILDINGS AND PLACES THAT ACCENTUATE THE CITY
AND GIVE PERMANENCE TO THE PLACE

PLANNING ON AN URBAN SCALE BY MEANS OF ARCHITECTURAL COMPOSITION

A DIFFERENCE OF ATTITUDE TO THE CITY AND URBAN PHENOMENA * "THE
RECONSTRUCTION OF THE CITY" (IBA, BERLIN) (MILAN TRIENNALE 85)

THE PLAN AND PROJECTS TO GO HAND IN HAND - A NEW ARCHITECTURE FOR
PLANNING * DE CARLO (URBINO) UNITY OF PLAN AND PROJECT; BOSTON
WATERFRONT RECONSTRUCTION; NEW CITIES OF FLORIDA

AN URBAN RE-USE WITH A MORPHOLOGICAL APPROACH AND BASED ON FIXED POINTS
* URBINO (DE CARLO) URBAN PLAN AS A CONCATENATION OF SMALL THINGS

PROJECTS OF CONCRETE URBAN INTERVENTION STIMULATING REBUILDING AND
REHABILITATION BY PRIVATE OWNERS AND RESTORING A SENSE OF CIVIC DIGNITY
VS. ABSTRACT PLANNING * ONE HUNDRED AND SIXTY PROJECTS FOR THE CITY OF
BARCELONA (WITH O.BOHIGAS AS THE DIRECTOR OF PLANNING AND ALTERNATIVE
STRATEGIES)

CONCEPT OF LAND-USE TRANSFERRED TO THREE-DIMENSIONAL USE CONCEPT
URBAN ACTIVITIES TO BE ORGANISED ON A FOUR-DIMENSIONAL DYNAMIC MATRIX
CONCEPT

DYNAMIC PROCESS ORIENTED APPROACH

"OPEN-LINE CITY" (LINEAR ORGANISATION ALONG A SPINE) / A CONCOURSE BUILT
AS A PUBLIC UTILITY (A MULTI-LEVEL AIR-CONDITIONED MAIN STREET) WITH PUBLIC
SPACES BEING REACHED FROM IT AND SERVED BY UNDERGROUND AND ELEVATED
PUBLIC TRANSPORTATION * C.PELLI

(CPSD) URBAN MAN AND THE PUBLIC ENVIRONMENT

Community setting: In the postwar reconstruction the idea of taking part in the construction of a new community and finding the setting

for the life of this community have been influential on design concepts.

Involving the "audience": Making people part of the evolving work of architecture has been an eagerly developed and practiced method since the sixties. It has acquired dimensions of community of planning in seventies. Beyond the participation of people in the design process this issue also has been interpreted as finding a unifying connection between architects and users. It has also been a matter of post-occupancy involvement, as in the interpretability of the architecture and its responsiveness to changes by the inhabitants and the community.

Adapting to behavior patterns: Many-sided environment for the great variety of human interests and purposes and, designs based on social aspects and behavior of people have preoccupied the profession in the sixties.

In the seventies comprehensive frameworks involving human behavior research and their use in design are observed. Concepts of adjustable and adaptable environments have been dwelt on for supporting human behavior patterns.

The concept of multi-layered architecture has been brought into currency with the intention of addressing different sensibilities and backgrounds.

Establishing general intentions: Common purposes and intentions in the public sphere are seen as dependent on improving and using the channels of communication.

Spaces for active participation: Confinement of the variety of individuals in residential units as in the detached or semi-detached suburban houses is challenged; provision of public common spaces gain importance (Le Corbusier's Unite d'habitation). There is a renewed interest in the public sphere in the seventies. Spaces for active participation of everyone in daily life are sought in design.

Precedence of urban situations: There has been a growing emphasis on process in the seventies over the end product. Urban situation is described as diversified and unspecified human encounter.

Urban design starts from use and activity in places rather than the form itself.

Anarchic order: Anarchic system is proposed for the city as an alternative. Local people are found squatting on vacant sites for temporary uses. These practices having also an aesthetic dimension suggest new dimensions for the use of the city.

Display of human presence: There is a call for an architecture that appears as being inhabited.

TENDENCIES FOR CONCEPTIONS GIVING MAXIMUM CONSIDERATION TO INDIVIDUAL NEEDS, FOR FREE PLAY, AND FOR MIXED-USE

MIX OF SPECIALISED USES

SPECIALISED ACTIVITIES TO BE THOUGHT IN CONNECTION WITH EACH OTHER. COMMUNITY CENTER OFFERS THE GREATEST OPPORTUNITY IN THIS

GREAT NUMBER OF URBAN DEVELOPMENT PRINCIPLES BEING ADOPTED* VISUAL IMPACT REQUIRED AT HIGH SPEEDS; SEPARATION OF PEDESTRIANS AND MOTOR VEHICLES; HIGH-RISERS RELATION TO GROUND LEVEL; PROTECTION OF ENSEMBLES OF HISTORIC AND AESTHETIC VALUE; REENERGISING EXISTING AREAS; PREVENTING SPRAWL BY ALLOWING HIGHER DENSITIES; RECONCILIATING SCALE OF TRANSPORTATION ROUTES WITH HUMAN SCALE; DIFFERENTIATION OF LIFE-CYCLES

PRINCIPLES OF URBAN DEVELOPMENT

NEED FOR THE CITY AS PLACE OF WORK ABOLISHED

FAITH IN THE TWENTIETH CENTURY CITY * GREGOTTI, AYMONINO, UNGERS, KLEINHUES, MNEO, ABRAHAM

INTEREST IN THE CITY AS FOUND

ARCHITECTS OCCUPIED WITH URBAN CONTEXT (THE REAL CITY - THE CITY AS SUCH) AND THE CONTEMPORARY ARTISTIC CULTURE

CPSD

URBAN MAN AND THE PUBLIC ENVIRONMENT

SOCIAL FUNCTION OF THE ARCHITECT TAKING OVER: NOBILITY IN PARTICIPATION IN A NEW COMMUNITY

COMMUNITY SETTING:

THE STRONG INFLUENCE IN THE PROFESSION OF THE ATTEMPT TO FIND THE SETTING FOR THE LIFE OF THE COMMUNITY * POST-WAR RECONSTRUCTION AND PROBLEMS OF RESETTLING AN INCREASING POPULATION

MAKING THE AUDIENCE PART OF THE EVOLVING WORK FOR SENSE OF PRIDE AND SELF-ESTEEM AND AVOIDING ALIENATION

ECONOMIC GROWTH TO BE CREATED WHILE PRESERVING DISTINCTIVE ASSETS OF THE CITY * PARTNERS FOR LIVABLE PLACES (US)

INCREMENTAL CONSTRUCTION / USER PARTICIPATION / REGULAR POST-OCCUPANCY EVALUATION * C.ALEXANDER

SEEKING OF A UNIFYING CONNECTION BETWEEN ARCHITECTS AND THE USERS * CULT OF CONSUMPTION; RECOVERY OF HISTORY; RETURN OF LANGUAGE; ADVOCACY MOVEMENT

INVOLVING THE "AUDIENCE"

PARTICIPATION OF SPECIALIST AND NON-SPECIALIST PEOPLE IN THE DESIGN PROCESS (COMMUNITY ARCHITECTURE) * BYKER HILL (J.ERSKINE); SUPPORT STRUCTURES (J.HABRAKEN); STUDENTS' CENTER (L.KROLL); PATTERN LANGUAGE (C.ALEXANDER); COMMUNITY DESIGN CENTERS (US); METHODS OF REACHING TO PEOPLE (C.MOORE)

A BUILDING TO BE INTERPRETABLE (CAPABLE OF BEING READ IN DIFFERENT WAY) AND DRESSABLE (CAPABLE OF RESPONDING TO INHABITANTS/COMMUNITY DECORATIONS AND CHANGES)

NATURE, HISTORIC CULTURE, AND HUMAN PSYCHOLOGY AS THE SOURCES FOR THE ORDER THAT CAN PROVIDE A MANY-SIDED ENVIRONMENT FOR THE GREATEST VARIETY OF HUMAN INTERESTS AND PURPOSES

EMERGENCE OF A COMPREHENSIVE FRAMEWORK WITH HUMAN BEHAVIOR RESEARCH AND USER REQUIREMENTS AND AFFECTS OR ENVIRONMENTAL CHANGE FOR USE IN DESIGN

DESIGNS ATTEMPTED TO BE BASED ON SOCIAL ASPECTS AND OBSERVATION OF PEOPLE'S BEHAVIOR

ADJUSTABLE AND ADAPTABLE ENVIRONMENTS THAT ARE CAPABLE OF STRUCTURING AND SUPPORTING HUMAN BEHAVIOR PATTERNS AND SETTINGS

ADAPTING TO BEHAVIOR PATTERNS

A MULTI-LAYERED ARCHITECTURE FOR EACH WITH A DIFFERENT SENSIBILITY AND BACKGROUND TO DISCOVER DIFFERENT THINGS TO ENJOY

IMPROVEMENT OF OUR CHANNELS OF COMMUNICATION (VISION BEING THE PRIMARY) TO ESTABLISH GENERAL INTENTIONS

THE STIMULI OF ARCHITECTURE TO BE SUPPORTED BY THE NEW MEDIA

ESTABLISHING COMMON INTENTIONS

HIGHER ORDER GIVING PURPOSE TO MAN'S BEING AND OFFERING SYMBOLS TO HIM

RENEWED INTEREST IN THE PUBLIC REALM

PUBLIC COMMON SPACES GAIN IN IMPORTANCE AND THE VARIETY OF INDIVIDUALS IN THE HOUSEHOLD ARE NOT CONFINED TO THE BOUNDS OF A RESIDENTIAL UNIT AS IN THE DETACHED AND SEMI-DETACHED SUBURBAN HOUSES * UNITE D'HABITATION (LE CORBUSIER) - ON THE GROUND; INSIDE ABOVE GROUND; ON THE ROOF (EXTENSION OF THE UNIT)

SPACES FOR ACTIVE PARTICIPATION

DESIGN FOR COMMUNAL ENDS: SPACES FOR ACTIVE PARTICIPATION OF EVERYONE IN DAILY LIFE ARE SOUGHT

PREFERENCE FOR PROCESS OVER THE END PRODUCT OR THE FORM OF A THING

ARCHITECTS' ENLARGED SPHERE OF ACTIVITY * NEW RELATIONS BETWEEN ENVIRONMENT, FORM, SPACES, AND MATERIALS

URBAN DESIGN STARTING FROM USE AND ACTIVITY IN PLACES RATHER THAN PHYSICAL FORM ITSELF * C.ALEXANDER (PATTERN LANGUAGE)

INFINITELY INTERMESHEDED SERIES OF HAPPENINGS AND DIVERSIFIED AND UNSPECIFIED HUMAN ENCOUNTER: URBAN SITUATION

PRECEDENCE OF URBAN SITUATION

SHIFT FROM OBJECT TO THE ENVIRONMENT

AESTHETIC SQUATTING OF VACANT SITES BY LOCAL PEOPLE FOR TEMPORARY USES * (EG., COVENT GARDEN EXAMPLE)

ANARCHIC "ORDER"

ANARCHIC SYSTEM IN THE CITY AS AN ALTERNATIVE

AN ARCHITECTURE THAT SHOULD APPEAR TO BE INHABITED

DISPLAY OF HUMAN PRESENCE

CPSD

USE OF RESOURCES AND THE PUBLIC ENVIRONMENT

COMPREHENSIVENESS VS. PIECEMEAL APPROACH IN THE CITY MACROFORM AND LAND-USES TO REDUCE AIR-POLLUTION

STREETS TO DIRECT WIND

FACILITATING STEADY FLOW OF MOTOR-TRAFFIC

EXPANSIVE APPROACH FOR POLLUTION

AIR-ZONING

PLANTS AGAINST POLLUTION

PLANTED OPEN SPACE

TRANSPORTATION MODES AGAINST POLLUTION

NEW MODES OF TRANSPORTATION LIMITING AIR POLLUTION AND CONGESTION
* PERSONALISED CAPSULE; PICK-UP ON AUTOMATED HIGHWAY; BUS ONLY STREETS

DEFENSE AGAINST THE NOISE FROM MOTORWAYS * DISTANCE, SCREENING, ABSORPTION BY SOFT GROUND SURFACE; INSENSITIVE BUILDINGS AND EARTH BANKS USED FOR SHIELDING. WOOLWICH SCHEME

COUNTERACTING NOISE

DEFENSIVE ARCHITECTURE TO DEFEND THE INHABITANTS AGAINST THE URBAN NOISE, POLLUTION, AND UGLINESS * M.MIYAWAKI; M.SUZUKI; T.ASUMA

DEFENSIVE ARCHITECTURE

(CPSD) USE OF RESOURCES AND THE PUBLIC ENVIRONMENT

Comprehensiveness for pollution: Reduction of air pollution depends on a comprehensive approach in the city macro-form and land-uses (eg., streets designed to direct wind; steady flow of motor-traffic; air-zoning).

Defensive architecture: A defensive architecture is attempted to be developed with the intention of protecting the inhabitants against urban maladies.

Transportation modes against pollution: New modes of transport have continually been advanced since the sixties to limit air-pollution and congestion.

Counteracting noise: Defenses against noise from motorways have been developed.



CHAPTER V: PROBLEMS OF PUBLIC SPACE DESIGN (PPSD)

Another major category of statements in architectural texts are those that expose problems faced by or created by design. Both the problems intrinsic to architectural work or occurring due to extraneous conditions, and those of specific architectural theories and practices are introduced without discrimination. Within certain margins again, what has been referred to as a problem at any time can be seen to have been viewed otherwise synchronously or after a period of time.

5.1. Common Spaces

All visual and use experiences outdoors in the city in one's immediate surroundings or as distant view are affected by land policies, builders, and architects of the past and present. Priority of private ends in the maximisation of the site; architect's primary interest in the built structure; and a functionalism that considers mainly the interior organisation have been dominant in the contemporary environments. We are left with the problem of giving sense to the variety of voids created.

An urban strategy is needed for outdoor space as it exists and continue to be formed. It is to incorporate interpretation of the relationship between the urban landscape or nature and the city. It is to aim at a resolution of the conflict between voids and high land values that create a scarcity for public outdoor space. It also needs to propose new relationships between built forms and spaces and the relationship of both to the city. The problem of matching the demands of the private sphere (ie., maximisation of land value) with these new concerns for the public sphere is withstanding.

Modern urbanism with its open planning of blocks placed in voids, and the management and utilisation of streets as channels of movement have ignored street as a social space. It seems that the problem is not one of having streets or not, but of having the spaces in-between or defined outdoor spaces treated with the same importance as the built forms.

The social order, too, influences the distinction of the public and the private. When the public sphere is insignificant, a significant or valid expression of any spatial distinction cannot exist.

5.1.1. The Attitudes to Out-Door Space

Unlike water and air, land is privately owned and is subject to speculation. Every builder thinks that he has to maximise the use of the site disregarding the situations outside it (there has been no consistent land policy). Success of a building is measured by its financial return (P.Blake in Arts and Archit, 1962).

Open space has been seen by architects in America as a setting for their structures to be built. There has been antagonism to open space; unoccupied open space has been felt to be a threat to security (Clay, 1961).

A shortcoming of the functionalist architecture has been its failure to acknowledge the forces in exterior space. It does not express any feeling about the exterior forces that might have helped shaping it (Bloom, 1962). Building designed from the inside out suffers lack of external unity (Watterson, 1966).

The functionalist thinking has been based on interior space. Exterior has been considered as something to be utilised for achieving the interior. Exterior space is not to be expressive. Its result has been the positing of blocks in voids. The exterior has been designed as an "abstract emptiness" which is of lesser rank. It has been used as a "filler", without force, and for playing down the severeness of the blocks. Greenery and street furniture do not solve its "emptiness" or its weakness in relation to the surroundings (See:2.1.3.). The urban designer operates with the moral dictum of "what is green is good" and "what is open is good" (Bloom, 1962).

Due to "frontal fixation" or a simplistic "front-and-back",

"inside of block" and "outside of block" orientation, and as a result of "grid", there is a resource in the form of void which is hidden and waiting to be discovered (G.Clay in Voelker, 1982). The designing of a "void" has to start with a theme. The difficulties with it has lied, besides finding adequate and well-proportioned function or exploring the probable, in identifying a possible sense (St.Katherine's Docks filled in 1980 resulting in large voids; the abandoned industrial area in Milan; Mission Bay waterfront in San Francisco; abandoned areas on the Seine in Paris) (Secchi, 1984b) (Fig.9,70).

There has been a neglect of open space planning. There has been fragmented work in recent years. An urban open space strategy has been lacking. A potential for an integrated approach has been observed in the greenbelt (urban fringe and in the built-up areas). Open space does not stop at the boundary, but integrated approach has stopped (Town Plann Rev, 1981).

Nineteenth century form and definition of park has continued throughout the twentieth century. A new relationship between the landscape and the city, the city and the park has been hoped for in spite of the strong influences of irrational modes and ideologies and the crisis of societal values (Casabella, 1983).

As cities expand and landscape gets more remote, it has become valid to think how designers can notate natural processes for informing us about time and place and how parts of the city can record concerns of "ecologically responsive planning". A way to organise the city has been based on analysis of natural forms. Simply copying nature is a failure in meeting the realities of building landscapes in the city. Landscape architecture has been left with

the choice of "counterparting nature" and "replicating its form". (Van Valkenburgh, 1986).

No degree of innovation in landscaping can bring sufficient atmosphere to the high-rise anonymous blocks with backyards (Freeman, 1985). Urban park network has remained a vision. "Vest-pocket parks" have failed to benefit from the example of the Paley Park. They cannot reach its design quality. Besides lack of design talent, there has also been the lack of donors. Land values are high; tax-base for the city is reduced by the use of urban land for such spaces (Abercrombie, 1985).

5.1.2. Neglect of the Street's Potentialities

There are attitudes that have affected the neglect of the street. Legal codes, ordinances, municipal acts have contributed to its sense of being a right-of-way mainly for movement and access. On the other hand contemporary urbanism has superimposed an order of "streetless developments" over the city. A new scale of open space has been created with the "island-like superblocks". There are "inert voids of open space" around housing projects (See:5.1.1.). Whatever amenities and urban qualities there may be, they are isolated, and not quite related or easily accessible to the community at large. Due to separate city agencies, conflicting requirements, standards, codes, etc., that clash at the city street have caused fragmentation (Thomsen, 1970).

Planners have focused on freeways and super highways (Miller, 1970). Studies on urban streets have been focused on increasing the traffic capacity by street widening, signalisation, and one-way streets, rather than on environmental and social costs



Figure 202a-b. Slab and plaza with set-back vs. the tower with base filling the block, the original pre-war typology of tall building in N.Y. a. UN Secretariat Building, N.Y., 1950; b. Chrysler Building, N.Y., 1930 (C.Pelli, 1982)

(Appleyard and Lintell, 1972).

Design of the street is the design of the city. It is complex and multidimensional. It needs to be studied in depth and from many points of view (Robertson, 1973). Street character is endlessly varied, so the designer has to know what he has to look for (Browne, 1977).

The notion of an outside pedestrian environment has become dubious with the great stream of cars, noise, fumes besides the climate. New York's "planning grid" with the city-block pattern has been undergoing alterations under the European influence of plazas and civic spaces. Setbacks with plazas and podiums have created an interior pattern. Slab blocks for skyscrapers block the silhouette. Raising buildings on columns merely do not create continuity of walking circulation. "Chrysler Building" type has been suggested to be developed with pedestrian circulation through and across the blocks at the lower levels with shopping arcades and "internal self-supporting environments" (Fig.202) (Stirling, 1970)

There has been an increasing devaluation of the street. There has been an obsession for spatial manipulation. The architect has lost his ability to treat the building as a two-dimensional object (Best, 1975). It has been pointed out that if the architects do not treat the spaces between buildings as important as the building themselves, urban life will be without joy (Quantril, 1975). Super-blocks and renewal have killed the existing alleys (Clay, 1977).

5.1.3. Failure of Producing Beautiful Public Places

Society incorporates a distinction of the public and the private. Architecture has been expected to respond to this basic fact by adequate formal expression. The public realm is to be identifiable and the public and the private adequately differentiated (Frampton, 1972).

Architecture has essentially a "designatory symbolic function" in view of the society. The social production of space, hierarchical differentiation and society's use of space have a determining effect on architecture (Frampton, 1972).

The most prominent and beautiful buildings of recent decades have greatly failed to produce public spaces as noteworthy and beautiful (Villego, 1985). There have been disappointing principles leading back to the nineteenth century relationship between street, plaza, block, and neatly separated public and private spaces in order to make street layout and building form coincide with elements like the "linear gallery" (Gregotti, 1987).

Shopping has been suppressed as an architectural subject. The texture of ordinary shopping has been avoided by contemporary architecture. The impact of Le Corbusier's "shopping streets" on civic life in the "Unite" has been suppressed. R.Krier's Urban Space lacks it, except for the nature of the commercial street to be of a width that allows the passer-by to view the goods on both sides in the lower floors of buildings devoted to commerce; he has also called for a mix of pedestrian and traffic. L.Krier supports the idea of devoting the lower floors of buildings to commerce (Davey, 1986).

5.2. Art in the City

The divergence in expression seen towards the end of the fifties has continued without control. An architectural individualism has grown. This has been synchronous with the destruction of the public sphere and growth in dominance of the private sphere which has come to flaunt itself in public. Collective image of cities have been altered by individual forms. Each strives to compete with the other.

Losses in public space have also meant a loss or transformation in man's relation to architecture. To this can be added the fragmented views of individual structures trying to be seen.

Most public spaces have excluded art. The priority has been given to the accommodation of utility. Art is a provisional element which is something to be enjoyed in private even when together with others. It has acquired the status of being a commodity.

5.2.1. Attitudes in Expression

After the war a great monotony has been observed in architectural thinking. Concerning expression there has been no personal spontaneity. A new kind of eclecticism, a "contemporary eclecticism" has emerged in which the works of moderns have been emulated. This new kind of freedom in expression derives from the works of Wright, Le Corbusier.... There has been reigning a fanatical belief in Le Corbusier (Walker, 1947).

Architectural design rigidly controlled by architectural autocracy has ceased to be a spontaneous expression. There has been uncritical acceptance of CIAM and international functionalism. However, CIAM has become academic, generalised and abstract. Its accepted principles of composition have been criticised as inappropriate to the modern problem. There has been a new avant-garde after the war to break the authoritative hold of the older generation in CIAM. Besides the internal rigid control, there has also been the external one of pressing problems and outlook of the commercial world. The materialistic content of contemporary life has

been emphasised by the purely functional material approach to design. Contemplation and sense of humor has weakened.

Good average work has been dominant (Burchard, 1956). The pioneering modern movement has been stylised and watered down. It has become sterile and pretentious (Gruen, 1957). It has also been observed that architects have been trying to outdo one another; sensualism has lent itself to sensationalism (Creighton, 1959).

Flooding in of the results of science and invention has intensified. Significant advance in industrialisation and prefabrication has paralleled the overemphasis of industrialisation and method building in architecture. Too many naturalistic or mechanistic concepts have been introduced from the mechanical world. There has been no corresponding advance in aesthetic understanding. Discussion of visual perception has been rare. There has been no psychological discipline in architectural education or practice. A "thin-shelled monumentalism", as called by A. Bush-Brown, which gives premium not to architectural, but to structural novelty and symbolism, has appeared (1957).

The splitting of sculpture and painting from architecture shows, according to Burchard, the split of the artist from the general public. Architects have failed to interest the common man, even the elite, in the problems and the expressions of great architecture (Burchard, 1956). Architects stand to people in a relationship that is at once practical and prophetic (Fry, 1959).

The trend toward a more scientific approach has been akin to the work of scientists. The spirit of inquiry has led the architects amid new shapes and materials. It has been difficult to

assess the changes (Barney, 1957).

Individualism in architecture has grown without control. Self-approved form giving has increased. A "compulsive expressionism" has appeared (Burchard, 1964). Dominance of subjectivity in modern art has had its consequences as self-expression that has become obvious in the architecture around. Confusion and disorder has been reigning in the architectural scene. Not higher principles but personal taste, trends, and sales-appeal have been ruling design (Muller, 1964). Architecture has become a mirror to a "cultural fragmentation" existing in the society. There have been diverse appearances referred to as brutalism, bowellism, neo-libertism, etc. The discipline of functionalism has been abandoned for facade solutions and form-giving as in the fashion world (the Italian architects) Architectural individualism has got out of control. P.Johnson has found all this as chaotic, but exciting; he has claimed that he enjoys it. He has thought that architecture has been going in many directions to rebel against modern architecture. A series titled "Stocktaking 1960's" in the Architectural Review has revealed a complete divergence. Progressive Architecture Symposium on "The State of Architecture in the 60's" (March 1961 issue) has led to an agreement that "confusion amounting to chaos" has been existing in architecture (Herbert, 1961). Since the Second World War architecture has splintered into new empiricism, regionalism, romanticism, neo-classicism, brutalism, etc. Architects have become interested in shock effects and in being different. Architecture no more represents the "public conscience" of our cities. There has appeared an image of chaos (P.Blake in Arts and Archit, 1962).

Reaction against conformity and anonymity brought into architecture by economic forces, the industrial process, and mass-media has given way to disintegration. The "dialectic between curtain-walling and new brutalism" has been due to this conflict (G.M.Kallman) (Herbert, 1961). One response to the over-mechanised and over-regimented world has been the making of caprice and randomness a guiding principle in modern design (Mumford, 1968).

Among the post-war trends in America an aesthetic involvement with technology has been dominant. Technology has been regarded as a means for novel shapes. Thus, there has increasingly been an "abstract personal aestheticism" producing abstract sculpture. Concern with urban design has been very little. Architecture has scarcely been seen as the art of three-dimensional form-giving to cities. Expression of use and site has almost totally gone. There has been little interest in the way architecture is really experienced by people (C.B.Wurster, 1961).

Mechanical progress which has always existed and has fed on novelty and ceaseless change has become compulsive even at the expense of relegating human purpose to the minimum. The consequent emphasis on the mechanical form and function has brought an indifference to real functions or human purposes. Use of advanced technology to produce sensational forms as a reaction to regimentation has also been an easy way to be creative than fulfilling all functions of architecture (Mumford, 1962).

Architects have widely different and conflicting opinions. There has been a "crisis of lack of understanding". The present state has been considered to be "confusing and puzzling" (C.Norberg-Schulz in Martin, 1967). There is an atmosphere in which there are no canons

of taste and no agreement as to principles, no common theme, no common purpose (Burchard, 1964). There are serious differences among the modern architects. Order and consensus are gone. What prevails is a taste sensation. This has prepared the ground for those who have an allegiance to past forms (Mumford, 1962). Reaction has crept with the slogans of "save the past" and "back to Beaux-Arts" (C.B.Wurster, 1961).

There are those who retreat from mechanisation and those who worship the machine; those two main movements of the "contemporary disintegration" can hardly be distinguished from one another (Mumford, 1968).

Basing architecture on some ordering principle that will relate it to human development has been found essential to avoid disintegration into a great number of groups. Nature, historic culture, and human psyche have been shown as the sources for such a principle (Mumford, 1962).

There has been a rapid shifting of values, discontinuity, and accidental occurrences. Discontinuity has been expected to continue being dominant (Isozaki, 1970). Due to an apparent freedom in conception and will, possibilities in architecture have seemed to be unlimited. Even small movements have possibility to develop without limitation. Yet none have been found similar in content to what has been brought about by the "great masters" (Maki, 1970). There has been no single novel architectural theory to replace functionalism. There have appeared many paths and also an overload of information for evaluating architectural activities (Jpn Archit, 1970c).

Brutalist techniques and the extensive developments of the sixties have given the impression that Modern Architecture is inhuman (MacEwen, 1974). In the seventies there has been an attempt to go beyond Modernism due to "disenchantment" with it. There has been a sense of "incoherence and fragmentation". There have been various "isms" with "pluralism" controlling the "discontinuity". Visual and kinaesthetic aspects have been emphasised. Besides inflation and economy, there has been preoccupation with theory and form; New York, Chicago, Los Angeles, and San Francisco have been the intellectual centers for cultural production (Stephens, 1979c).

In the late seventies in most conservative schools there has been the continuation of the diagonal-trapezoidal geometry; big firms have been using super-graphics; somewhat progressive schools have been dealing with the Post-Modernism of both "White" and "Grey" (1); avant-garde schools have been concerned with A.Rossi and other Europeans (Allen, 1979). In the second half of seventies there has been an all-inclusive standpoint with simultaneous observation of all kinds of phenomena. There has been an eagerness to see all aspects of an issue at the risk of missing the important point. There has been a diversity whereby "anything goes". So selective judgement has become more important. Designers have freed themselves from the doctrines of the Modern Architecture. Diverse and abstract foundations have been used for design. Common criteria have been lost. This has been the Post-Modern period (Baba, 1978).

Post-Modern architecture has started a "fission" in architecture, tearing things apart. It has been hoped to revert to "fusion". A doctrinaire direction has been warned against; historical styles have been used beyond the aim of "allusion". A return of the

Classical and a new "battle of styles" have been feared (Allen, 1979).

In contemporary architecture "atavistic" (eg. Hillington Center) and "futuristic" (Pompidou Center) images have been competing. It has been argued that free-society begetting pluralism begets eclecticism (Maxwell, 1979). Attempts to create meaningful architecture through metaphorical operation easily lead to eclecticism, pastiche, and kitsch. Fragmented results have been achieved. With the "return of the language" "kitsch" has ascended. Architectural signs for provoking familiar associations have led to cheap gestures (Stephens, 1979c).

Architecture has had improving links with the representational arts. Rather than a direct link, there has been the spirit of solving problems through the art of presentation. This has been reflected in the experimental designs and competition entries for solving problems "internal to the profession". The architect feels as belonging to artistic creativity. The artistic has been seen to be part of the inner fabric of the town and of architecture; it is not merely an addition (Bokov, 1987). Architecture has been seen as an artistic activity (F.Gehry in Archit Des, 1965a). Drawing a concept has been seen as valid as building one. This understanding relates with the conceptual and environmental art (Archit Des, 1985a).

A "process of cultural intellactualisation of the project" which has started in mid-sixties has matured both in Europe and US (Cohen, 1984). There have been a number of theoretical umbrellas from Chomskian linguistics to Structuralism to Heideggerian Existentialism to Post-Structuralism. Then there has been

"Deconstruction" as a theoretical model. The name has sounded improbable for architecture in the literal sense ("Violated Perfection" has been the name originally proposed by P.Florian and S.Wierzbowski for the Exhibition at MOMA, New York, June 1988) (Ghirardo, 1988).

It has been said that a state of transition is on; that is why no stylistic movement which requires great formative synthesis can develop. In this state of transition nobody knows where things will lead. All possibilities that offer themselves have been told to be tried. It has been observed that there are fewer programmes, but more rediscoveries (Gadamer, 1986).

5.2.2. Civic Art for the Mobile Age

The man on the street in a crowded area views the buildings a piece at a time, while the architect considers his work as single pieces of sculpture (De Lue, 1957). On the other hand, it has been acknowledged that there is a break in the man-surrounding relationship. Having lost public space man has lost his normal relationship to architecture. Buildings cannot be seen in their proper perspectives. They "float in a lake of cars" (Doxiadis, 1960).

Except the roadside advertising, visual arts have ignored the motorist. Their effect on perceptual habits has been seen as worth studying. There is for instance the danger of distraction beyond limits (Wines, 1973).

The scale of the pedestrian zone has been questioned. There has been a warning that while the pedestrian is protected from the motor-vehicle, the division of space should not create an absolute

hierarchy ending up with new urban ghettos (See:2.1.4.; 5.1.2.). It has been realised that pedestrian space is not a single solution; it is a delicate job which should be part of a master plan, because it concerns public transport, amenities, and attraction of business (P.Colboc in *Archit Aujourd'hui*, 1974).

The ecological and social reformers have denounced the car and have wanted to resurrect the Renaissance spaces. Yet, on the other hand, it has been told that public walking spaces have been asked for without wandering as to whether there would be anyone who would do the walking. Architecture providing the plaza with its typical format of paving, rock gardens, potted trees, etc. has been found to be an anachronism. Its urgency has been questioned as it is juxtaposed with traffic jam and pollution, and creates a distance "from the car to the lobby" (See:5.1.) (Wines, 1973).

Consideration of night-time appearance is generally forgotten until after the building is finished. Odd patches of lighting occur (McGowan).

Unity of concept has often been sacrificed to accommodation of utility in most public places (Wines, 1973).

Public art has been reduced to being a dispensable and insignificant intrusion in the city. The objectification of art and its isolation has paralleled private ownership and commodity oriented value system. The latter has displaced an urban design which has integrated art, architecture, and the walking space (Wines, 1973).

5.3. Meaning and Identity

In architecture what is needed beyond theory is social or

communal purpose; the architect can create by himself neither the purpose nor the symbol. Though lack of great purpose does not mean no good architecture, it may mean lack of semantic depth. This lack has been considered responsible for the semantic crisis of Modern Architecture. However, it is not true that there are no noble purposes behind the Movement itself, nor that it is devoid of meaning. It has not found enough wide basis in the public. Besides, Modern Movement principles have been used in ways that have alienated man and led to a criticism focused on the issue of narrow functionalism.

Sources have been looked for deep and wide involvement of the public in architecture. Yet an adequate communication of architecture to the people has still not been possible. Architectural meaning and what the language of architecture is have become continual topics.

5.3.1. Semantic Needs and Concerns

In the face of the current emptiness of architecture something has been looked for to take the place of old communal beliefs. There has been an interest in symbolism and creation of symbols. Yet a symbol cannot be created; it exists of itself. There has been a confusing of slogans with symbols (Churchill, 1962). There are practically no evocative architectural symbols in our society. The great patron in the modern world has been the private corporation. These corporations have been expressed in architecture. There is a confusion in purpose. What is needed most is purpose, not merely theory. Yet this the architects cannot create by themselves. We lack any essential purpose that can match the great purposes of the past (Burchard, 1964).

In the new "age of the masses" and the great growth of population, nothing has been large enough. What has been lacking is an idea (P. Johnson in Prog Archit, 1965b, 140-145).

The "semantic crisis" of Modern Architecture concerns the "second meanings", that is, symbolic values. Modern typologies have been lacking in connotative capacity. There are no architectural

signs with strong "emblematic character". Need for an overall theory of architectonics has been felt. Studies have been conducted towards application of linguistic categories to architecture (more generally, semiotics) to construct a theory. First transpositions of the semiotic categories of Morris into architecture have been done by Gamberini, Koenig, and Spadolini. There has been the question of whether the nature of architectonics is linguistic (De Fusco, Eco), or not (Brandi) (Scalvini, 1968).

Post-Modernism has been of value in exploring meanings and associations inherent in architecture. Experimenting with formal vocabularies has not been found enough. It has been realised that the users, the clients, and the public can make conceptual contributions besides the architect in "building in meaning" (Groat and Canter, 1979). Post-Modernism has attracted public interest in architecture. Yet still it has been far from communicating to that public adequately (Stephens, 1979c).

It has been argued for architects to take into account that the only architecture which has appeal for the ninety percent of the population is the heritage of traditional architecture (C.Buchanan, 1975). There has been the urge towards an architecture that is familiar. This has lived on despite Modern Architecture's victory over historical styles. It has returned in Post-Modern architecture. There has been a wish to be connected with the past while keeping up with the valued aspects of the present. The style has not been seen as a lie, but as something to be addicted to. Real meaning has been found very difficult (Allen, 1979).

The purpose of place has been considered to be both for the "body and the mind" in order to help people to discover where they

are. Architecture has been expected to be reflective and expressive of the various places that people inhabit. The issue of style has lost importance; buildings are not to have one style. Thus "free-style architecture" has been used to mean an architecture that is free in style so that it can be "fully expressive" (Allen, 1979).

Architectural tradition has deserved respect, but "fake-style decoration" has been found to be a mistake. Building techniques have been distorted; advanced structures have been made to look as if built in stone or brick. Playful forms and spaces that lack both technical and visual justifications have been justified by the current emphasis on "diversity of values". Due to excessive competition, morality has dropped down (Tange, 1978).

There has been a strong argument for eclecticism or inclusiveness of past architectural modes to bring meaning into architecture. Many have argued that there are no rules for the combinations. But there is the counter argument that meaning depends on context, and context has a structure with its rules. That the success of any metaphorical operation is not ensured has been explained thus. More work has been thought to be required on the "obsessions, communicative role, value of history and memory" for the language of architecture to be made into a coherent and living totality. Otherwise, architecture will continue producing "fragments". Taxonomic methods and words have been used to control these fragments, instead of criteria (Stephens, 1979c). "Loquacity of design" has been feared to lead to destruction of architecture. Architectural meaning is seen to be reduced in the attempts to set a dialogue with the urban environment (Aida, 1976).

It has been argued that there is no need for recourse to eclecticism in order to reconcile demands of typology and context (Cantacuzino, 1977). There have been changing typologies in the public dimension of the environment. Part of the typologies have been changes in the pursuit for the deeper cultural continuities (Kudriavtsev and Krivov in Archit Des, 1987).

Elements of a "new public language" have been emerging (See:4.1.1.). Spaces have been outfitted with amenities that allow them to serve as gathering places. There has been a need for these to be perceived as public and to be society's focal points, rather than just retail facilities or corporate symbols. There has been a need for the architecture to serve as a clear sign, since they have been built in return for zoning bonuses and with public aid (2). So they have been expected to be welcoming and civic. IBM Building (E.L.Barnes) shows more a "corporate elegance" than "civic celebration". There are ample entrances and amenities, but it can be opened up to create an open passage blending inside and outside. The entrances are hidden from view and there is lack of structural grandeur. Trump Tower (S.H.Conwell) (Fig.5) nearby represents another "code system", that of the modern retail outlet, rather than the corporate office building, with fashionable stores and boutiques. There are high quality materials. It provides amenities, but it is like a "private preserve for prosperous customers". Inside and outside are distinct. It is an entirely indoor space; it discourages "non-specific use by the general public". The only real activity is high-priced shopping. There is no place to sit except the restaurants.

Like in these two architectural environments, it has been observed that most atria and malls cannot become "true centers of

civic life". The inward forms and homogenous commercialism of the malls built in the city also deny them a true urbanity. They are in the city, but not of it. They have little connection to the traditional downtown streets of small shops and department stores. They are turned inwards, shop fronts face the courts while to the "old real city" they present blank walls dotted with signs. On the other hand, with most communal gathering spaces not expected to be built by the government, there has been a necessity to learn the code-system of "publicness", if indication of openness to the public is not to depend on signs and graphics. The attributes of the design and use of nineteenth century galleria have been suggested as a source for "publicness" to reemerge (Sanders, 1985).

System of symbolic and monumental hierarchies on which the idea of urban space has been based lacks not only common grounds; there is divergence in values that lead to very different symbolic systems. Architects respond to this by attributing to the symbolic an aesthetic value (Gregotti, 1985c).

There has been a need felt for a "smeared-on civic style", a new universal attitude, to give the abstraction of the Modernist Revolution a human face. Classicism's appropriateness for the public realm with its potential to create sense of place has been evaluated as nonsense. Modern gallerias have not been able to improve on the nineteenth century ones, too. A tempering of Modernism with the essence of particular context has been argued for as a method to counterpose kitsch or the "nostalgic emptiness" of Rationalists like Krier and Rossi (Davey, 1987).

5.3.2. The Drawbacks of Typology

Typology has reduced the designer's freedom in transforming the model (typological) into an architectural object dictated by the requirements of the site and use (G.Samona in Zardini, 1983). There has been a very strong impulse for classification. Yet classification has been seen to evade the aesthetic question. No worthwhile work of architecture has been seen to be entirely corresponding to a type. Typology has been associated with the bureaucracy of building regulations (Polesello, 1985). Typological reference co-dates with Neo-Classicism when imagination had become blocked (G.C.Argan in Semerani, 1985).

5.3.3. Representation

The symbolic and representational elements may be contradictory to the form, structure, and program of a building. Modern Architecture has impoverished itself by leaving out "denotative ornament". Instead, expression of structure and function, which has become boring and irresponsible in its distortion of the whole building into a "big ornament", has substituted "articulation" for "decoration" (Venturi and Brown, 1971). Designers have been reluctant to use lettering; good architecture has been expected to convey its identity through its form. Yet there is clear differentiation between graphic communication and architecture (Schulitz, 1970).

In Modern Architecture there has been the tyranny of space. Space has displaced symbolism. Articulation has replaced ornament. In the formalism and expressionism of the recent Modern Architecture, there has been a deification of space. "Heroic

representations of modern masters' unique creations" have been imposed on the landscape. Space has been the source for megastructures and "total design" which have been the opposite of the "incremental city" growing through the decisions of the many (Venturi and Brown, 1971).

There has been an unadmitted symbolism in Modern Architecture. Structure and program have been exaggerated to substitute ornament. In the fifties and sixties mechanical equipment ducts have come to equal decoration. No architecture as a reaction to too much architecture, overdependence on science fiction technology, use of industrial iconography and its industrial vernacular, embracing of the vernacular architecture too far in time and place without the symbolic values have also been observed. Today our environment is not for "heroic communication through pure architecture" (Venturi and Brown, 1971).

"Evolutionary collages of the commercial vernacular" which are "unselfconscious dynamic expressions of urban life" have been transformed by architects into "supergraphics". These, which are pretentious and formalistic, become obsolete like the architecture which cannot respond to change (Schulitz, 1970).

It will be necessary to understand the theory of communication, signification, and the intangibles in daily urban life (Isozaki, 1970). Purely advertising elements and also buildings with delicate details and technological expression cannot affect the majority of the people in an area (Miyawaki, 1970). Conceptual architecture that indicates the significance of abstract forms has been likened to men who talk about social good without doing anything

to help those in need (Kijima, 1977).

5.3.4. The Vicissitudes of the Return to Regionalism

With the loss of faith in the ideals of the Modern Movement, an objective basis for its "arbitrary canons" has been looked for in the "unhistorical buildings of the people in history", but not that of the cultural elite. There has been a loss of idea of progress and linear sense of time (Outram, 1984). There has emerged a new regionalism, varying from R.Stern's American regionalism using the traditions of ethnic minorities to K.Frampton's "Critical Regionalism". Like the regionalist philosophies within modernism in the thirties and the fifties, the new regionalisms have all been based on the idea of an artisanal architecture symbolising a cultural essence subordinated by universal technology (Colquhoun, 1983). There has been research on urban and historical continuity and definitions of architectural forms reflecting or integrating the paradigms of local and regional cultures (Cohen, 1984). The "collapsed Utopian" architecture has been believed to be generated by the "objective forces" of "common usage" based on "modest, self-effacing, existential rationale" rather than on Reason. This has generated vernacularism, or the canonisation of primitive architecture (Outram, 1984).

A.Colquhoun has drawn attention to what might also be called regionalism, but unrelated with vernacular utopia, or critique of industrialism. This regionalism has nothing to do with the old "regions of culture". It is a regionalism based on the reality of the nation state and politics. It is a result of an interaction between modern international capitalism and national traditions in institutions and attitudes. The materials of culture are similar.

Yet each country interprets them in a slightly different way. Approach to technology has been influenced by national obsessions (a certain kind of national consciousness; a certain kind of architecture). Thus two kinds of regionalism have been shown to exist: utopian and pathological (or, intentional and unconscious) (Colquhoun, 1983).

There has been a new kind of utopia; a "hyperrealist utopia" with the "world as it is" as supreme value. There has been a "creeping utopia" (or, ideology?) with belief in the status quo or in the infinite wealth and freedom of a post-modern society. The solution between things "as they were and as they are" have been sought in contrast to things "as they were and as they should be" of Modernism. Architecture has come to be conceived as an image of the world as it is; architectural utopias have become rare and unfashionable (R.Stern in Gregotti, 1984).

Retreat from utopia has begun by the society (not by Post-Modern theory) which has been conservative and no longer interested in goals other than immediate concerns. Architects have not been behind it. What architects want is a greater control of the development process (Schmertz, 1987).

Architecture is a culturally defined concept the "ideality", or a priori necessity of which is not given by any particular empirical condition. Positivism has reversed this; architectural tradition (its ideality) has given architecture its constitution and the empirical world has been regulating it. This realisation has posed the problem of where to look for principles. (Colquhoun, 1983). Architecture before anything has been cultural

action (Ungers, 1984). From 1977 on there has been concern with the "tradition of the new". Thus the unitary image of the Modern Movement has been disrupted. Historical enquiry and theoretical reflection have been defining cultural areas. Tradition has been that of expressed by different places and the tradition of architecture (Calligaris and Vragnaz, 1984). There are materials which crystallise the roots of architecture in a given place and time. The history of architecture is also among other materials; it has attacked the utopian dimension of the modern project legitimising moves against functionalism, and also provoked interest in the culture of the past. The history, the literacy, and theoretical cultures have transformed the architect's perception and caused transformation in the architectural project (Cohen, 1984).

Any return to regionalism, including Frampton's "critical regionalism" has been in contrast with the culture of the city; rootedness has been in contrast with the mobility of industrial society, and collective control has been in contrast with the uncontrollable dynamics of social relations (Semerani, 1985).

There has been no confined architectural ideology, but the everchanging fashion of architecture. Rootlessness in time and space has prevailed. During the eighties there has been the influence of typological studies of architecture and cities. There have been the influences of the typology of Krier and Rossi, deconstruction of the AA School, and the Post-Modern Classicism of P.Johnson and M.Graves (Katagi, 1988).

There is no strategy for dealing with such an amorphous entity, eg., the Japanese city. Something new has been felt to be

expected of the architects to create without being consumed and to fight the urban chaos (Katagi, 1988).

5.4. The New and the Existing

Public sphere has been associated with permanence or at least a longer life cycle of things and their meaning, value systems, etc. that extend far beyond the life of a human being into the life of his predecessors and successors to be equally shared by them as with his contemporaries.

The domination of the elements with life-cycles which are much shorter the life-time of man, or increase of obsolescence creates a new meaning system based on ephemerality and shallow human associations with short-lived periods of freedom and joy. In the public sphere, the dominance of this phenomenon tends to obliterate the sense of permanence deriving from the sense of sharing things once shared by the predecessors and that will be shared by the successors. The character of the urban settings thus shared are affected even by changes in what may be considered as detail, eg., color, replaceable parts, signs and graphics, human scale elements like furniture, etc.

In the fast changing world the problem of the architect has become one of sustaining the coexistence and balance of the permanent and the transient in human life. Instead of the discontinuous and fragmented physical remembrance of the past he faces the more subtle task of working with the more abstract continuities to be found in human experience.

The whole problem of what is found to be the incapacity of the present culture for civic grandeur may be based on and thought about in terms of this discussion. The significance of conservation, yet a more relaxed and conscious attitude towards it for a relativisation can also be reviewed in these terms.

Since urban architecture is a constituent part of the public sphere which concerns everyone, the duty of the architect, even when working for the private sphere, extends to the whole of the existing environment. He has a responsibility to the people. This requires a more conscious emphasis in the study of architecture as a humane discipline.

Any building intervention into the existing agglomeration of buildings requires consideration and, if created, resolution of conflicts in visual forces in the cityscape, physical comfort, and social interaction existing or resulting from the new land-use activities. It requires resolution of the conflicts between the context and typology or how they are to modify one another.

Existing concepts of zoning and ordinances are the only valuable means to sustain and control the public sphere or the issues of collective living. These concepts have been guided by a rigid definition of private property and private development on the one

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hand, and generalised abstract standards for the public sphere on the other. They have not been guided by an anticipation of the kind of public social life to ensue from a collective living such as the city (eg., satisfying the need for linked systems for overall action).

The organisational control of building regulations has merged with what can be called to be an aesthetic control. This situation has presented two problems. One of them is the difficulty of defining the aesthetics of city architecture, and the other is who will be controlling it for the city.

5.4.1. Obsolescence

The trend toward items with short life-cycles and another toward increasingly larger items with increasingly longer life-cycles have been incompatible while both are necessary (K.Tange in Prog Archit, 1964). Architecture in the sixties has been tending toward the extremes of the disposable container and the space capsule. Both have been based on the mechanical requirements determined by system analysis. Detached from the living past and the potential future it has been an architecture devoid of human associations (Mumford, 1968). Obsolescence for the architect has meant abandoning permanence as a criterion of excellence and making a radical change in his identity (R.Banham in Clark, 1968).

5.4.2. Relationship Between New Buildings and the Existing Environment

When the difference in form, scale, and detail among buildings on a street are great, the street cannot resolve the conflicts of so many differing forces. Compared to perimeter blocks with party walls, individual buildings separated by intervals of space has complicated the problem further. Each face of each building thrusts forces that meet and create confusion in the space between (G.Eckbo, 1964). Establishing a harmonious relationship between new

buildings and the existing architectural environment seems impossible only when the architect is inexperienced or uncertain of the way to do it (Collins, 1963).

Urban design faces the difficulty of establishing the "best", because it is handled by "different people with different backgrounds at different times" (Eckbo, 1964).

Architectural activity is to be seen as something "modifying" a totality. The primary duty of architecture is to the total existing environment rather than a particular client (L. Brett in Collins, 1970, review of Architecture in a Crowded World).

A guiding image of tomorrow has been needed in order to know how to change today which is found with its yesterday (Ambasz, 1974). The architect's concern ought not to be with what ought to be, but with what is and with how to help improve it now (Venturi and Brown, 1971).

In practical planning and policy making there has been a need for the use of research in environmental psychology. Impact is not understood only in terms of physical comfort, but also social interaction and identity, isolation, and powerlessness (from an investigation of perceived effects of traffic volumes and speeds on residents of streets) (Appleyard and Lintell, 1972).

Environmental impact analysis which has been stated to be an excellent tool for shaping design themes, helps to justify "reshaping of the project environment". It has been found to be especially useful in integrating a project into an existing milieu. Probable environmental impact of the proposed project is in terms of impact on areas of historic, scientific, archaeological significance;

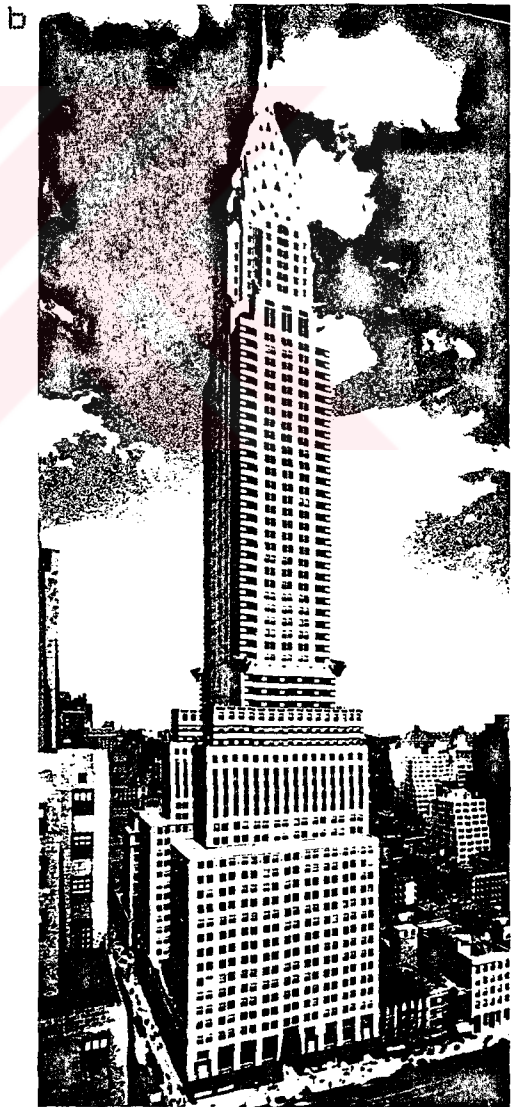
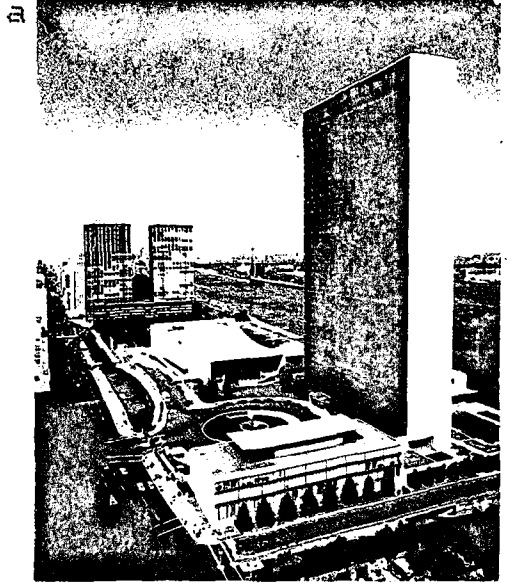


Figure 203a-c. The impact of high-rise growth on a city. SPUR (San Francisco Planning and Urban Renewal Association) study. Scenarios: a. Silhouettes; b. and c. Air views (Arch.Rec., August 1975)

natural, ecological, recreational or scenic resources; vegetation, soils, slopes, wildlife and other features; congestion; aesthetic or visual quality; air and water quality, and noise level; fire, flood, erosion, earthquake, or natural hazard considerations; consistency with community growth; displacement of people, activities, etc.; growth induction (Archit Rec, 1974).

Earlier in seventies SPUR (San Francisco) has done a study of growth using a series of scenarios of possible growth patterns under variety of conditions. The impact of high-rise buildings on the environment over twenty-five years until 1990 has been studied. Possible choices have been examined for determining the future. Four possible alternative development patterns have been observed. Visual implications of growth have been studied (Kaplan and McLaughlin with Lishamm). Five scenarios have been considered. In conjunction with the urban design plan of 1972, the effect of buildings of different heights and bulks on wind conditions (often a major source of discomfort in urban outdoor spaces), on views, and on livability have been studied. The impact of even a single building out of character with the locality is seen to be dealt with, since it alters the amenity and scale of the area (Archit Rec, 1975) (Fig.203)

It has been asked whether the "idea of modification" has gained in importance as a conceptual tool that presides architectural design. Modification is the way architecture can return to its duty representing what is not in the present. It has been a new disciplinary framework based on contextual alternatives and using the differences between different places (Gregotti, 1983). Architecture's universal dimension (W.Morris) need to be reconquered. Concreteness and specificity of architectural work are still compromised. It has

been necessary to define the meaning of modification (Benevolo, 1984).

Modification has described the attitude to the physical context well; but not to the organisational context. Some traditional procedure and their effects need not be modified, but stopped altogether and replaced. Continuity with some things, discontinuity with others are required (E.Rogers in Benevolo, 1984).

The architecture of modification is opposed to a future world of global communication whereby authentic communication is lost. It is an architecture to go beyond those objectives which are to make the world of total communications into the world of the end of authentic communication. On the other hand, architecture of modification is neither a return to an empirical approach constantly changing and representing the end of rules and models of a disciplinary tradition which is autonomous and working by absolutes (Gregotti, 1984).

5.4.3. Destruction and Conservation

Main problem in city-planning has been the "social conservation" of the historical center. The solution lies in the revolutionisation of production relations in the city (Cervellati et.al., 1975)

In the urban design sector there has been a resistance to unjustified destruction of major or minor parts of the European city. Transformation of such ideological positions into architecture has been seen in the work of A.Siza and the Portuguese SAAC (Barey, 1983). The architect's sense of guilt due to destruction of the

historical city by large post-war reconstruction projects and, on the other hand, the impossible conception of the "museification of architecture" have required the "relativisation of conservation" (Brandolini and Croset, 1984).

Relationship between the principles of CIAM's urbanism and damages to the European historical city by reconstruction and expansion after the Second World War have derived from the "undifferentiated conception of technical-economic space" of modernity (Gregotti, 1985c). Early functionalism and post-war massive urban renewal have caused much of the destruction, monotony, and inhuman scale (A.Eige in Archit Des, 1987).

State programs at the national scale and local scale affect urban planning directly. The planning and construction activities in the reconstruction period in all Europe have taken different forms from extreme centralisation (France) to forms based on fragmentation and local character (England) (Cohen, 1983).

Renovation work and re-use of historic buildings have been interpreted as an implication for the inadequacy of the present culture for true civic grandeur (Sanders, 1985). "Blanket preservation" of the entire center when much of the fabric is morally and technically obsolete has been asked to be stood against (Moldavia, national competition for the center of Kishinev) (N.Mgaloblishvili in Archit Des, 1987). Historic preservation movement has lost its speed by mid-eighties. Those working in fields of preservation and adaptive re-use and preservationists have asked whether Post-Modernism has been a heir to the preservation movement (G.Notter) (a seminar with the participation of E.Logue and R.Moneo). Both have shared a spirit of speaking to the past while having to

work in the present. In new work architects have suggested the past; in old buildings they have found and revived it. It has been asked how they might have affected each other (Schmertz, 1987).

5.4.4. Zoning Regulations

Procedures related to zoning regulations have dated from the time when land has been subdivided into lots for buildings of individuals. There has been wastes due to setbacks, visual repetition, and lack of privacy. These regulations have been seen to be need of updating (Jones, 1961). For "linked systems" new concepts of "property lines, ownership patterns, breakdown of the present horizontal and vertical hierarchy of open spaces, zoning restrictions, and the difference between private and public responsibilities" have been needed. The city cannot be renewed as an entity by "aggregations of discrete pieces". There has been need for overall action for the "intra-city" needs (L.Halprin in Berkeley, 1968).

The tools of urban design have been increasingly the tools of government that operate through local bodies (Spreiregen, 1964). Controls used have been prohibitionism, preventing of the "worst and the best", bureaucracy, density and use control, and beyond them the field of aesthetics. Overcontrol has been deadly. There should be a gentleman's agreement on the part of the clients and the architects for "glory to the city" rather than glory to themselves (Weese, 1961).

The architect has become responsible to a new client which is the people. It has in fact been various officials representing the people (Churchill, 1962). Segregation has not been only in

functions, but in the official departments of planning which lack coordination (P.Blake in Arts and Archit, 1962).

Whether police power can be extended to zoning regulations which are primarily "aesthetic" in intention has not yet settled. Intended as "aesthetic control" or not, it comes to being an "aesthetic control", since bulk and floor area regulation often comes to description of what can be built (Barnett, 1987).

There has not been enough planning in the public interest. Process is not affected by public will. Planning has been mostly by and for developers. Architects and developers cannot be trusted for protecting the public interest. Urban architecture is a part of the public realm and is to be protected by sound "guidelines" for preservation and development (E.Logue in Schmertz, 1987).

Effectiveness of a "design review" increases with the clear expression of the "review criteria" in advance. Writing "review criteria" and "design guidelines" are still experimental. Reducing architectural concerns to a rule system when there is not much consensus on "good design" has been questionable. So the more important issues have been suggested to be decided; that is, what the public interest in a building is and what elements of architecture affect it are (Barnett, 1987).

There has been an appeal to form a "body" to control the relationship between urban morphology and building types (the "body" has even been conceived to be an architect like Berlage has been for Amsterdam). Both the building type and urban morphology are in fact seen to be uncontrollable material for the "body". A "decorative sense of urbanity" has been created with the building type split into

private and public; based on this fact the cultural fashion has created unstability in the urban morphology (Gregotti, 1985c).

5.5. Movement in the Public Environment

Transportation means are public structures for vehicles which are partly public. Yet they are not for or do not create public activity except at exchange or terminal nodes and mostly as a by-product of the private interest of getting from one place to another. These public nodes, whether they be bus stops, train stations, airports, or garages require reinterpretation in their relation to human settlement as potential public spaces.

Transportation means and vehicles themselves require an integration, not only in improving transport or resolving the conflict of accessibility and the environment, but also as elements to behold in the public sphere and to be shared in enjoyment. Urbanism itself can inform and orient the technology for the kind of results to appear in public (eg., from the design of a private car to that of a viaduct).

5.5.1. Need for Integrated Planning in Transportation

Well-meant measures like urban renewal projects, redevelopment projects, and the freeway and highway programs have not been integrated due to lack of legal tools. Elimination of auto traffic has not been found to be sufficient for a new downtown; there is need for an integrated planning to improve public transport, perimeter accessibility, etc. (Gruen in Prog Archit, 1959).

Accessibility by the motor-vehicle and environment are conflicting. Environment demands reduction of speed and volume of traffic, while measures taken for the minimum standards of environment work against accessibility. The wish to increase the accessibility in built-up areas has required expensive undertakings for increasing the capacity of the environment. Likewise, if the capacity of the distributive road network cannot support the

resulting traffic, it is unwise to have increase in the load and capacity of the central environmental area (eg., large office blocks with huge parking lots) (C.Buchanan, 1962).

Guidance in relating static space forms with the fast modern vehicles has been lacking (Kepes, 1961). Elevated highway has been both expensive and ugly, yet it has been convenient for through-traffic. Acceptable environmental standards have been difficult to establish in areas affected by it (Reid, 1968).

The fit between neighborhood and the transport links have not been considered well and alternatives have not been thought of. Transportation itself has been successful; there are impressive tools. Yet, there have been environmental faults in application. Related environmental technologies and professions have not developed in pace with it (Passoneau, 1973). Transportation decisions supply the uses assigned to land-use. "Independent transportation" decisions undermine the areas and purposes (Robertson, 1973).

Transport technology has grown faster than the cities. Costs of fitting new streets into old fabric have been disturbing. Private and public spaces have been expropriated without full payment. Use of neighboring gathering space, serenity of a quiet shaded street, etc. are part of society's sum of goods. There has also been the aesthetic costs like those of burying, screening, or moving the transport, linking or making the area as attractive as before (Passoneau, 1973).

5.6. The Urban Order

A very general problem with the cities has been the thinning out of urbanity observed in the spreading out in the form of

suburbs, or peripheral development. Existing pre-war theories of town-planning have been found to be inadequate for the tasks posed by the contemporary city. There have been those with contrasting visions of extrapolating the dynamics of the city to its logical consequences in terms of the impact and use of the means of technology. There have been propositions both for highly structured hierarchical systems and in the direction of dissolving the city. In reaction there has been the neo-rational theories which have looked over the existing city to its pre-industrial presence.

The planning theories have simplified the problem of the contemporary urban society leading to easy solutions helped by the abstraction of social sciences and technology or rational images.

Urban design or city architecture has appeared in mid-fifties concerning itself with parts of the city without being confined to individual buildings. It has required the vision of the city as a whole. Its difference from civic design has been in its involvement in functional aspects and the city system beyond the formal aesthetic aspects.

Still the separation of architecture and urbanism or planning has seemed to have continued. There has been a comeback in the eighties in the form of linked operation of manageable pieces where what is for architecture and what is for the city are not separable. Besides linked systems, in large scale work, too, this separation has been told to disappear.

Yet technology and increased specialisation of knowledge in all fields pertinent to the subject require adjustments in the education of architecture and the organisation of the planning practices.

5.6.1. Planning for the Central City

Planners have confined themselves to the suburbs; they have not planned for the central city. The "garden city" idea together with its new guises has been the strongest force. Redevelopments have largely destroyed the central values (as meeting place, mixing place, and creator of culture) of the city. The big city idea has been rejected (Glazer, 1958). Redevelopments have, according to Gutheim, aggravated the existing problems (traffic, parking, pedestrian space and flow) since they have lacked comprehensive plan (Gutheim, 1957).

Prior to the seventies spatial impacts of policies have not been considered much. The policy of compact and centripetal urban development has been due to the energy and environment consciousness

as adopted by the "Council of Environmental Quality". "Spread city" and its elements, ie., free-standing shopping center "strips", offices, and campuses, have been stood against. Promotion of the growth of the existing city instead of the metropolitan area has also been opposed since this has meant a threat of pollution to the countryside (Franklin, 1974). "Supralocal problems" have been asked to be given wider attention due to their interconnectedness; Solution for one has been thought to make the other worse (C.Buchanan, 1975).

There has been an interest in discovering what really has happened in the historical evolution of the city. Younger architects and students have begun to have an understanding of the relevance of the historical urban form for design work (Baird, 1978) (See:4.5.4.5.;6; 3.5.2.).

"Revitalisation" of the urban centers has been questioned on the ground that it serves a very limited portion of the population. It has seemed more sensible to create urbanity in the suburbs where the majority has been driven to (Muhlestein, 1975) (See:2.7.1).

There have been many arguments favoring the idea of abandoning the city and liberating from it through technical means, because it has been found to be anachronistic (de Wolfe, 1971).

The practices of decentralisation and building to low densities have not been appropriate. Congestion is aimed to be avoided by further decentralisation. There have been misconceptions about the local effects of densities and that low densities are good

and high densities are bad (de Wolfe, 1971). "Garden City" has become a glorifying new name for the suburban sprawl. "Garden City" has been a product of middle-class ideal of the eternal small town (E.Gutkind). E.Howard has missed the significance of the city as the real "magnet of civilisation" (Quantrill, 1975).

"Downtown redevelopment" in many cities have been carried out on big sites under single ownership and larger than the earlier urban renewal areas. Cities, too, continue to assemble urban renewal areas. In these the challenge has been to avoid the loss of the original design due to development of each parcel by separate developers and architects ("parcelitis") (Barnett, 1987).

5.6.2. Planning Theory and Practice

Since the "Garden City" theories of E.Howard and "Ville Radieuse" of Le Corbusier, city planning theory has not progressed much. There has been only variations. What has been done in the first half of the century has not been evaluated (Churchill, 1962). All planning practice has been domineered by the existing fabric of "pre-motor-age towns". "Make do and mend" situations have increased. The planning theories have become difficult to apply. The popular practice of "comprehensive redevelopment" as a consequence of the considerations of financial return has brought the dangers of density (Harper, 1961). Most of the visible changes that have occurred have been to meet the pressures of events that have been too fast for the planning theories behind the planning schemes. Almost all plans have been carried out only partially, if at all, because plan dates quickly, financial means are not available on time, and private

property, slums, and dilapidated public works are a drag (Harper, 1961).

The architects and planners have been asked to look to see what makes a part of a city a good to live, rather than simply adopt current planning theory. The city has been re-designed in a standard form with "ring expressways, double-tiered plazas, pedestrian walkways, a piece of Rotterdam here, a bit of Stockholm there, a slice of Coventry. The esthetic band-aid" (Churchill, 1962). Preoccupation with methods and forms has overshadowed the field of ideas (Haskell, 1966). It has been argued that it is not possible to formulate a comprehensive and systematic theory of architecture, and that, even if it is done, it will not be useful. There have been conventions, but no theory has really ruled (Burchard, 1964). To state the complexities in simple terms by including all the factors for a livable community has become a pressing need for the architects and planners (Jones, 1961).

Megastructure in the sixties has appeared to be the solution for the high urban density and technological advance. Yet it has been criticised with an argument that what is needed most in crowded cities may be space with more flexible and random connections and not necessarily space organised in complex hierarchies (F.Maki, 1970). Beside this more subtle argument pressure of ecological crisis and undesirable consequences of technology alone have made the technological images current in the sixties fade away. Both the megaforms and megastructures (Soleri, Tange, Friedman, Archigram, and others) which have demanded social obedience while offering mobility and freedom (in the sense of "changing the colors"), and the dissolution of architecture into portable services (providing

independence and autonomy in a communications network with minimum communal services and human contact) have been negatively affected by these events (a review of P.Cook's Experimental Architecture, Crosby, 1971).

Architectural theory has been told to be proceeding by a juxtaposed series of doctrines. Doctrines themselves are polemics for a cause. While any cause is a complicated set of meanings, the polemic itself is not so. That is why, it has been said, doctrine and meaning, slogans and what is understood from them are conflicting (Allen, 1979).

The economic and political problems of the society has been asked to be converted to the problem of philosophy and the veil created by the abstractions of the sciences of society be removed. Designers have been told to act in an "historical and unpredictable society" than a dreamt one of harmony and predetermined order (Barnard, 1973). An urban theory which would represent the indeterminate aspects of human nature and provide opportunities for human growth has been needed. Metropolitan planning has been found incompatible with the complex structure of urban society; it has been grounded in theories which subordinate qualitative dimensions, natural context, unique and variable properties to the common, the predictable, and the stable (Barnard, 1973). Planning theories in relation to the urban environment have been deterministic and complete. They have a partial view of human reality (Quantrill, 1975). The professional establishment has mystified the architectural object and encouraged the easy solutions to complex problems (Sorkin, 1972). There has been a refusal to begin with the world as it is and an unrealistic rejection of prevailing evidence. Reality has been

considered as an inconvenient obstruction (Wines, 1973).

Premium has been given to logical processing in analysis and design. That which cannot be analysed and measured has been omitted. Idealists have been for a rational utopia of the future (Smith, 1973). Fantastic and poetic images of I. Calvino's book *Invisible Cities* have been recommended to planners who have lost the capacity to dream (Zevi, 1973). Environmentalists have overrated citizen's daily life experiences and limited dreams and aspirations to the layman's experiences (Tange, 1978).

K. Lynch and G. Cullen have pointed out the simplistic principles on which modern planning has been based. The "New Rationalists" have ignored their warnings. Their directions have been contradictory and ambiguous by their refusal of the contemporary city (Brausch, 1980). Recent visions in urbanism have prolonged the arts and crafts movement along with the pre-industrial urban substance into the present (Culot, Krier). This has been interpreted as a (Werk, 1983).

5.6.3. City Architecture

Modern architecture has left out the concept of city architecture. The role of architecture in the cityscape has been disregarded. There has been little responsibility toward the total environment. Yet the architects' interest has shifted from single monuments to the urban environment. Though there is much freedom afforded by technology, there has been little background and experience in the architecture of cityscape.

Brilliant individual buildings have not been found enough. The "initial, essential and ultimate concern" for the architects has

been expected to be the city (Shear, 1957). We have been told to be dealing with parts of a totality, the urban environment, and not with the design of isolated buildings. People, cars, utilities, open and closed areas have become more interdependent than ever. Urban-designer architect has been observed to be emerging (Sert, 1963). Architecture has come to be spoken as the vision of the city as a whole rather than a single building. Rebuilding huge parts of the city is not easy, however. Looking at the city from behind the veil of theory, as has been with urban renewal has been seen to be at fault (Churchill, 1962).

In the face of the practice of "urban clearance" the design professions have found themselves in a position to prove their capability to design at urban scale. There has been a need for changes in the profession for this. Working in a team, getting skilled for design at large scale, and taking part in the critical decisions at the governmental level have been such changes. The first responsibility of the profession has been formulated as serving the people as a whole (Bacon, 1961). All decisions of consequence as regards urban architecture are made before the architect has a chance. The separation of planning and architecture has been complete (P.Rudolph in Arts and Arch, 1962).

The architect has been portrayed as the master coordinator of a team; yet it has been realised that he must have much greater knowledge and ability (Doxiadis, 1960). Participation of the architect in the programming has been seen as a must. Yet, while his social responsibilities and technological competence have been expanding, his training has been found to be inadequate (Perkins, 1962).

Architecture in the traditional sense has dead. What has been called as "urbitecture" has taken its place. That is, urban design has been demanded to be at the center of architecture: "dynamic, neo-functionalist, urbitectural concept of city building"; "public city design". The profession of architecture has been asked to be redefined with the city and its problems considered as the essence of architecture (Crane, 1962). It has been difficult to talk about architecture without talking about urban problems and the architect's part in civic design (Churchill, 1962).

The city itself has come to be viewed as the one and only client for the urban designer. An effective urban design has been believed to depend on the existence of urban design teams, techniques for systematic visual and topographic analysis, urban design objectives, master plan, and powers of execution and enforcement. The "systematic visual and topographic analysis", which involves value judgments, has been found vital. In relating the new to the old, evaluating the significance of the old has been required to be determined (See:3.5.2.). In the new towns there has been only the site and its land form of which the latter has been paid little attention to (Shankland, 1965).

There has been a need to increase the productivity of design needs to be increased. In the design of new towns "intricate designing" and for individuality of every detail have been considered a waste of time (Youngman, 1965). Architects have come to be building for the masses. Therefore, the way the needs are served have been expected to be acceptable to all. Standards have been asked to correspond to real needs. The imposition of artificial style is out of question (Doxiadis, 1960).

Architects have been increasingly asked to design complex of buildings and open spaces in intricate relation to each other and to the community as a whole (Watterson, 1966). To be given the problem of the shape of the whole environment has challenged to architecture. There has been a need to define a design philosophy for dealing with large scale problems like designing cities (Bloom, 1962). Many solutions proposed by architects have been seen as easier than thinking about what cities really ought to be (J.Haskell, 1966). In this great period of city building, architects have been asked whether they know how to build great cities (C.B.Wurster, 1961).

City planning by the architect as "total environment" (referring to B.Zevi and E.Bacon) has been considered a cliché that lacks reference to reality. The reality of it has been (in America) slum clearance and urban renewal the majority of which has turned out to be speculative blocks. The architectural characteristics of communities have been wiped out. In the process the architect has become an architectural advisor giving up his job of "persuasion, education, and obstinacy" (Moholy-Nagy, 1961).

Architecture has stopped being an issue to be decided only by the architect. It has been worked out in conjunction with many others and in coordination with many different views (Doxiadis, 1960). Economists and politicians have had as much role in shaping the precepts of the "Battery Park City" (New York) as the architects and in "broadening the concepts of the possible" (Jensen, 1969).

Basic problem has been the addition of the time dimension to the architect's three-dimensional medium. Together with the

building of cities it has forced the architects to consider changing their concepts which are related with the building (Doxiadis, 1960).

While aesthetics of architecture deals with buildings perceived internally and externally and groups of buildings, that of urban design deals mainly with the spaces between "huge complexes of buildings" for human and vehicular movement (Whittick, 1970). Urban design is concerned with the appearance and "visual spirit or the symbolic order" of a city. In addition to its traditional focus on the formal-aesthetic and perceptual aspects, it also deals with functional aspects. Urban design is an integral part of city planning; it should be in the creative process from the beginning. Both the concepts of urban design and function have been widening. Complex interrelationships and interdependencies have brought the urban designer close to the "ecological frame of reference" which has been getting important. All conceived variables have been told to be considered as important (Wolff, 1971).

Urban design has been told to be the result of the gap between city-planning and architecture. It has become a terminology used for "city architecture". As a new profession it has been concerned with the design of the whole city system more than with its constituent parts. It has been expected to deal with the "fashioning of public right-of-way" (Robertson, 1973). Many of the concepts by the architectural profession have been found not applicable at the scale of the entire city (Portman, 1977).

Architects have been told to have taken urban design more seriously in the sixties (Stephens, 1973). Architect's field of action has been a zone of "compromise". An individual building put on a plot of land has not been found to make sense as to how a city

exists (Stirling, 1970). Generally architects have been busy with isolated buildings in contrast to their lack of interest in the city as a whole. There has been a disregard for the existing urban fabric. "Recycling", "reuse", and "renovation" have still been new ideas which have been practiced by only a minority, and mostly for countering energy and financing shortages rather than for the sake of the urban fabric (Myers, 1973). Building on open land has been easier and cheaper than to "infill", "rehabilitate", or "reuse" central sites which have obsolete utilities and have been confined by neighboring uses (Franklin, 1974).

Part of the crisis has been because of the separation of architecture and urbanism. It has also been because of buildings and segments of cities being dictated or inspired from above (Best, 1975).

Conflict between project and planning has not existed in the pre-modern era and the Modern Movement where the plan of a whole city has been subordinated to that of a single building (Cohen, 1983). After the years of strengthening the autonomy of architecture and town-planning, a new conversational ground has been created in the eighties (Gregotti, 1983).

In the beginning of the fifties with the interest in the city and the metropolis, professional specialisation at various scales has been necessary. In the fifties planning has been away from architects. The general development plan has "ended in elaborations like rigid standards, development projections in detailed plans, and volumetric plans taken for urban design, instead of dealing in economical/political terms with pure planners and leaving the rest to

architects." In the fifties and sixties architects and politicians have been lost in the "projectional game" using the socio-economic parameters of planning which has become a principle matrix. With the scale of the projects enlarged, planners have declared the superiority of planning over politics. Abstractions and "false utopias" have followed resulting in unrealistic studies. The events of 1968 are told to have humbled the pride of the architectural profession and have led many to give up design or to go into analysis while others have been left to continue formal abstraction (Casabella, 1983). The divorce between architecture and the city has been due to ideological and political reasons. In Western Europe and Soviet Union, a single architecture has been tried to be made out of a group of activities in the form of districts or satellite units. Yet the problem of the new relationship between city and architecture has not been solved. They have been incapable of transforming the traditional urban structure into a new physical space which can express the new relationship between architecture and the city (Samona, 1985).

The separation between plan and project (sixties' Italy) has been an academic and theoretical issue. It has been an abstract invention of the academic circles. As observed in the relationship between planning and urban design in US in the sixties, with strong political, social, and economic impulses, an integrated proposal has been the only answer. With the supremacy of non-physical character of planning and the small-scale pure architecture of the project, the impossibility of keeping planning and project separate has been seen; in their autonomy, they reach only dead ends. Their autonomy in the sixties, with sterile formalism on one hand, and loss of contact with the physical world on the other, and then eventually the need for

their integration have been lived through (Ceccerelli, 1983).

The theory leading from the city to the single dwelling has been found to be lacking. It has been thought that architecture can reconstruct an "urban tangibility" through typologies, expression, and iconic values. To achieve its goals in the sphere of planning the need for the contribution of different fields of knowledge has been acknowledged. On the other hand insensitivity of planning to sensitive to the spatial dimension has been noted (Cohen, 1983).

It has been argued that the integration of planning and projects has existed beyond theoretical quarrels as part of the production of projects and of planning. Debate on separation has been told to come up in small studies of high quality. Those working on a large scale and those planning for reality have been inevitably concerned with the economic and social aspects as well as the importance of architectural quality (Ceccerelli, 1983).

With the specialisation of knowledge a schism has opened between planning and architecture. Prevalence of technology and disappearance of craftsmanship have widened this gap (Casabella, 1983).

The planner has been getting involved in computer science rather than concentrating on urban dispersion and working on the images, conceptual tools and designs appropriate to the new phenomena (Secchi, 1984a).

Architects and planners have been told to be approaching "territory and the people" as if their historical situation does not exist. They have omitted the liveliest and culturally crucial

material. Projects have become abstract exercises outside real history (See:2.5.1.,2.). The instruments of morphology and typology have been asked to be completely renewed in order to define a new relationship between architecture and the city altered by the new meaning of today's history. Architecture has been demanded to be restored to the role it once had in the city. In the face of the "complexity of current typologies" in the overall typology of the city, morphological expressions for stabilising the relationship between architecture and the city have not been adequate. Synthesis of the current forms of the urban context typologically and morphologically has been required. It has been found necessary that the current official town-planning is demystified and the generally piecemeal nature of civic design is questioned (Samona, 1985).

5.7. Urban Man and the Public Environment

Since the war there has been an increased interest of the architect in the social sphere. There has inevitably been a need for the knowledge about how people use and relate to spaces, to communal spaces in particular. It is believed that this concern with the public use and experience of urban environment has not developed as much as the interest in the visual matters in design.

The cultural patterns, or the social context have been told to be overlooked by the designer. There is also an impression that empirical enquiry and methodology has become deadly for the generating idea in design.

Architecture is expected to act for the people in facilitating the communication between them and the environment. Yet they have been told to have handicaps, like having different value systems than most people, the heterogeneity of the public, and not having the necessary knowledge about what people want. What is more significant is how much the architect can grasp and integrate in his design the common ground of human understanding and experience, so that he can address human feeling and reason.

5.7.1. Necessity of Knowledge About Man-Surrounding

Relationships:

There has been an evident interest in the social sphere and

the social function of the architect. "Social competency in contrast to a mere technical distinction" has been mentioned to be of prime necessity. Yet, there has been a lack of social investigation. Nature of man himself has not been well understood either. A need for psychology and sociology has been felt (Walker, 1947).

Architects have found themselves having to create architecture for everybody, not for a certain class and having to build greater number of buildings; some way of serving all needs acceptable to all people has become necessary. There has been a need for standards to correspond to the actual needs and capabilities of the people (Doxiadis, 1960).

Criteria with which architects plan have not been adequate. There has been a need for other determinants than the economic and social. In this respect the views of the ecologist have been found to be enlightening (McHarg, 1962). Modern urban society requires complex design criteria. Purely engineering criteria have been regressive for design quality. Modern urban society requires complex design criteria. Besides measurements, there has been a need for human criteria of what is acceptable and desirable (Langdon, 1966). When science and technology are being included, architects have been told to remember that man has emotional reaction to his surroundings, and that his scale and physical make-up are quite constant (Jones, 1961).

There have been no schools that suggest proper research, especially in social psychology and psychology of perception. There has been no serious research in architecture. Schools have been

demanding to be centers of investigation, criticism, and research (Burchard, 1964).

Architects have felt the need to know more about the people who will use the spaces which they make. There have been wrong ideas about man's responses to space. It has been thought that these responses are intellectual, not existing in lower organisms, and the manner of perceiving space is identical for all men (Hall, 1963).

"User studies" have commonly been done, but the social science applied to the physical environment has not yet an advanced body of knowledge. There has been need for social science in creating and maintaining the environment (Langdon, 1966). The architect needs understanding of space perception. The gap in the scientific knowledge about the transition from the retinal image to the perception of the world has been a source of philosophical and psychological issue (Mace, 1966).

Studies have demonstrated "perceptual defense", that is, "wishful seeing". Architects need to abandon defense mechanisms to see things as they really are, like the scientist, or to see them as they might be, like the artist. On one end is the objective observation of the scientist, and on the other are phantasies of the artist (Mace, 1966).

In discussing the environment the old concepts of images and buildings have been asked to be discarded. The architect's traditional visual approach to design has been told to have become irrelevant. It has been argued that in the organization of the environment whether the city should be "imageable" does not make sense. K.Lynch has wanted the city to be made of images. His elements

have been expected to be in the cities regardless of what they do. Inventing individual relations and complexes of relations which can be criticised and modified has been found more sensible; relations and rules can be criticised and modified, but whole buildings cannot. That is why K.Popper's method of experimenting to show the wrong has not been applicable to architecture. (C.Alexander in AIP J, 1967). Yet it has also been argued that there are qualities which can be tested outside relations; in a large number of environments while the rules that operate are the same, the quality of each is observed to be different (Brawne in AIP J., 1967).

Categories of use patterns related to particular places, to a culture, and to the universal world have constituted a design tool. "People-watching" studies have been needed to find out "people-place" patterns. Sets of use patterns have thus been expected to be developed. J.Gehl from Denmark, D.de Jonge from Holland, and R.Sommer from US have done studies of this nature (Lyle, 1970).

The "behavior setting" viewpoint has looked at how inhabitants on the whole actually use the designed environment. It has looked out for the effective operation of the "standing pattern of behavior" in a setting. Several standing patterns to exist in the same setting or "setting cluster" has been a challenging issue; also their accompaniment has been an improvement of the quality of life (Landsc Archit, 1971). The sociological aspect of the architectural task has been found to be in need of emphasis. Modern investigation has provided a wealth of materials and information about the behavior of human groups. Architects have been expected to act to draw consequences from them (Gutheim, 1972).

Shaping of urban spaces and parks for a suitable

interaction with the people has required a development of a knowledge of how people actually use and relate to communal spaces in various situations (Lyle, 1970). Study of how pedestrians use downtown and streets has given insights for the design of public spaces. In such studies patterns of use, movement, and behavior have been identified. Implications for design solutions and how certain architectural values may be contrary to the patterns observed can be seen in these studies. They have helped to have a knowledge of the motivations of the pedestrians. The social environment motivates man more than the visual one. This view has led to a radically different set of principles in the work of an architect. Study of human behavior in architectural settings has been hoped to be very productive (Deasy, 1970).

Decision-makers have been told to have a tendency to base their decisions on the environment as they see it and not as it is. A demand has been made for more notice to be taken of different ways of perception and the resultant demands. User-surveys have been needed for associations that are built over a long time. Plans have been looked for making sense in terms of our perceptions and associations (Pollard, 1971).

Urbanists have failed to recognise native cultural patterns together with their possibilities in the developing of cultural life in cities (Steinebach, 1973). Contemporary architects have lost relation to the social context (Ando, 1977). Critics have refrained from acknowledging the lower-middle class and working class life style (Kramer, 1974).

Information about the complexities of urban design has been

needed for clearly understood management of places to make them suitable for everyday use. There have been two approaches to urban design. One has given emphasis on visible form, the other has been concerned with the public use and experience of urban environments. The latter which has been open to the findings of man-environment relations (MER) and "public design participation" has been less developed. The former have been using abstract terms. The latter has been expected to be involved with the appearance of a place, but with the congruence of behavioral matters with the surroundings. There has been a predominance of visual matters in contemporary urban design. In the recent design theories both approaches have been getting close. The artistic tradition with the visual emphasis has been seen with C.Sitte, Le Corbusier, "design advice" after the Second World War (Design in Town and Village by T.Sharp, F.Gibberd, and W.Holford in 1953), G.Cullen with his "Townscape", R.Worskett's suggestions and the governmental attitude to urban design. There has been a separation of design as a visual matter and treatment of it without reference to human use, activity, and perception of the area as a matter of taste. T.Sharp has been concerned with the visually enclosed shapes of village streets and greens. F.Gibberd has emphasised the "street picture", pictorial composition of front gardens, space between the pavement and the house designed as "communal front lawn" by removing walls and fences, organisation of space at corners, form and character of facade patterns and building lines ignoring matters like use of space, privacy, trespass, etc. W.Holford has dealt with the spatial arrangements and the visual effects of buildings and spaces in city centers as well as of the moving vehicles. He has argued for pedestrian squares. G.Cullen, whose approach has been similar with a visual emphasis, has used a

conversational style and impressionistic sketches instead of formal prose and precise drawings. Instead of the "sterile aesthetic", "complexity, contrast, and serial vision" has taken over. He has been told to have displayed an elite's concern. It has been a personal expressive response to the environment without the consideration of others' responses to the same environments. The practical everyday matters have been interpreted in terms of visual order. The "plurality of meaning" that places and features might have has been overlooked. R.Worskett who has emphasised spatial organisation and visual analysis by architects has been greatly influenced by G.Cullen (Jarvis, 1980).

There has been a contradiction between the attempt to crystallise architectural objects by means of design and talking about the context or of planning or programme as the primary content of design informed by empirical truth. There has been a contradiction in isolating sociological parameters, either escaping them, or considering them as "new material" for architecture (V.Gregotti, 1982). There have been failures of considering form without context and risks of approaching city design not allowing for a rich diversity of connections between activities and places (Jarvis, 1980).

Since the sixties empirical social enquiry and analytical methods, and faith in process and methods have led to a new routine in architecture and planning and have replaced the "generating idea" (Barbieri, 1983). In recent years theory and research have developed apart from urban design practice. Proposed procedures have been removed from the practice. There has been felt a need to apply them. In the mainstream connections have not been made. "Street scene" has

been an example where there has been little mention of "uses" (Jarvis, 1980).

5.7.2. Architect and the People

Communicating has become difficult; there is no conversation, but only "parallel unheard monologues". Mutual understanding has become a problem (Herbert, 1961). There have been problems of communicability. The architects and their clients seldom share a common culture. The client is generally not an identifiable person, so he is not known. Architects have been led by their preconceptions. They do not discuss the real value and importance of their work. Rather than study the social needs, they have private dreams unrelated to the life of the ordinary people (Langdon, 1966).

Being primarily concerned with image, the real life that the "seemingly dull streets" support and its variety regardless of visual order has been missed. As K.Lynch has shown some cities are more imageable and convey more images. Images associate with architectural things (Churchill, 1962). Planners and designers are middle-class individuals who are not typical of most of the humanity whom they are to serve. Their cultured "otherness" and ideals of getting away to the countryside have been anti-thetical to the "Pop"; people like to be in crowds. Compared to the "value of the hustle of shopping centers", designs of open pedestrian districts have been dubious (Broadbent, 1965). Architects have preferred to change the existing environment instead of enhancing what exists there (Venturi and Brown, 1968).

Lack of vision and interest of the people who commission it is a problem of architecture (P.Johnson in Prog Archit, 1965b, 140-

145). People do not understand the comprehensive remoulding of an area for convenience and delight except those done for the motor-vehicles and at the scale of a house (C.Buchanan, 1962).

Architects have got an impression that all new architecture is impossible in the eye of its contemporaries. Attempts to go beyond the norms make the architect brother of philosopher (W.M.Zucker, 1966).

Architects have been the professional intermediaries between the clients and the users. Representation of the intangible values of the environment has been expected from them (F.P.Hosken in Archit Forum, 1972). Architect has a responsibility as an interpreter for the public. Even though he may not be asked to intervene, he is still expected to act so (Urbahn, 1972). "Client creation" has been assigned as part of his responsibility (Wilson, 1970). He has been seen to have the potential to help the public to design new kinds of clients (Urbahn, 1972). It has been argued that the architect can have a real influence on the design only through participating in the stage before the formalisation of design. Persuasion and compromise have been part of the game (Stephens, 1973a). Architects have been told to advance forms of practice for the utilisation of their skills and commitment. Barriers between the architects and the clients and users have been asked to be removed (MacEwen, 1974). Architects have been meeting for ways of establishing rapport with the society for environmental needs (Hatch, 1979).

It has been suggested that architects should develop a critical attitude about their own value systems (Deasy, 1970). The focus has been shown to be the people, or the "accommodation of man". "Exterior aesthetics" has been mitigated (Andrews, 1970). Architects

have been reminded to draw attention to the people through expression of the accommodation and representation of their presence. This has necessitated going beyond the boundaries of private space. Architects have ignored making an architecture which reminds us of the people who build it, maintain it, and use it (Lyndon, 1975).

In response to slogans of building for the people or what people want, the practical problem of the need for ways to find out what they want has been posed (Johnson, 1973). Social and cultural gap between architects and users has been widened by the way the commissioning and designing of buildings have been structured; the individual architect has become "part of a subsystem of the larger bureaucratic and commercial system" (MacEwen, 1975). For satisfying the needs of the people common ground of understanding and experience has been found necessary. One suggestion has been to address their innate responses by the elements of sensory appeal woven into the design. Also their dynamics and interaction with spaces and environmental conditions have been asked to be understood (Portman, 1977). Since people are similarly constituted, there are similarities that result in "collective subjectivity" even in matters of subjective experience, such as beauty (Whittick, 1970).

Social architecture has been very rare; schools have concentrated on form, and commercial practice on function. A potential has been seen in social architecture to give form to the collective experience of man and create cultural possibilities. The central objective has been the creation of community. Process has gained importance due to this objective. Its principles have been laid down in the sixties; it has continued though partly veiled by the trends of the seventies (Hatch, 1979).

It has been said that architects have ignored the needs of "ordinary" people. They have looked for the appraisal of fellow architects and critics. Architects have been rejected the monopoly of knowing best about taste, style, and planning (Prince Charles). A new harmony has been demanded between imagination and taste and the relation between architects and the people (Architecture, 1984). Study of people's perception of the city has been given more importance than studies of the city itself (Jarvis, 1980). The first task of the professional has been told to be to find out what the people want (Hall, 1988).

The objective of planning has been stated to be to create the kind of environment that people want. The representatives of the people have been desired to be made functional in intervening more to secure this. Local authorities have been asked to be decisive bodies and the central government to be supportive (Hall, 1988).

It has been necessary to find out who makes the decisions for changes today. If the elected representatives have been doing it, then it has been seen necessary to know what kind of information they use for basing their decisions on. They may be non-visual people who cannot read plans. Painters and sculptors have been asked to be employed in the town-planning teams. Dutch firm of Zandvoort has employed painters, sculptors, and philosophers as full-time staff on their planning teams (Montford, 1987).

5.8. Ideological Influence

Political action itself is incapable of transforming the public sphere or the "political space of public appearance" if it does not have intellectual freedom. Artistic ideology itself has also

been seen incapable of it without political action. Maybe that is why they have been seen to cooperate in moments of revolutionary upheaval.

Architecture among other arts is even more guided by the social conceptual order that gives shape to the lived world, to reason, and to sensibility. Architects since the war have participated in artistic ideologies either through poetic or sometimes through a more functional regressive imagination. There have been attempts to revolutionise architecture with implications for renewed sensibilities in the lived world. Yet it has been observed that the change necessary for a change in the practice or relation of architecture with the society necessitates political action. It can contribute by intellectual emancipation through artistic activity.

Thus there has been a return to architects' architecture, to meaning, poetics of place, fantasy, and intellectualisation of form. The excesses in these have the kind of impact or role that art plays in the society for creating new sensibilities.

5.8.1. Architectural Ideologies

Utopianism that has appeared after the First World War has not been seen after the Second World War. There has been no experiment and too much imitation. Secluded in the theories of Modernism, architects have isolated themselves; architects have been designing for architects.

In the practicing of architecture by seventies in Italy there have been the "stylists" who have concerned themselves only with the formalisation of design, the "utopists" who have believed that political revolution is a prerequisite for design, "professionals" who have been at the same time speculators and commissioners, and the "technocrats" who have been using "parascientific methodologies" (Mendini, 1970). There have been three prevalent attitudes in the architectural profession by seventies (Italy). There have been "surrender to the 'system'", "utopianism" (essentially evasiveness), and "negativeness" (giving up design). There has been a "canon" offered by semiology; yet, theoretical

abstract thinking has not been helpful (Capobianco, 1971).

There has been an increasing temptation to leave the field of design itself to focus on the political front. Political action is the dominant force to realise any transformation of man and society. Yet political action has been considered insufficient for such a complex task. Intellectual freedom and action have been required along with "inventiveness and imaginativeness" (Ambasz, 1974).

It has been argued that building cannot affect the "macropolitics" of a given society. It has been seen capable of reflecting changes at most, but not of initiating them. There has been the question of integrating the social concerns with the professional commitments. What is to be built is not decided by the architect. The radical architect has been left between the people's real needs and that which has been allowed by the society. He has been left with the choice of either practicing architecture or not. The radical position has been concerned with the process generating the decision for building and use rather than the form. Only way for change has been seen to be political activity (Sorkin, 1972).

There is considerable difference between experimentalists and those who design and make buildings. Those who have pursued irrational content in the sixties have been seen as condemned to experimental work at least for some time (Tange, 1970). Architecture has "expanded its boundaries". With the "dissolution of architecture", the "zone of the media" that the architect has been expected to express has widened (Isozaki, 1970). "Participation, probability, and invisibility" which appear as anti-architectural elements have been attempted to be connected with space by

C.Alexander, and evaluated as new avenues by Archigram. Seeing architecture in an enlarged sphere such as this, people have disengaged themselves from the established notion of "architecture". The place that will permit this theoretical framework has not been quite visible (Maki, 1970). Many designers have been expanding their concerns for the aesthetics of the object to a concern for the "aesthetics of the uses" to which the object will be subjected (Ambasz, 1974).

Architects have been expected go beyond the traditional preoccupations with materials and what to build and where to build to a broad scale of values leading them to focus on what not to build and where not to build. They have been expected to be guardians of the surface of the earth, the air, and water (Schmertz in AIA J, 1972). The specialised activity of the architect has been asked to be related to the world at large. Urban design has not been viewed as an isolated phenomenon. The evolution of its concepts has related to developments in other disciplines and with culture. Openness to the recognition of other disciplines result with changing world-views that affect the creative work (Wolff, 1971).

Urban design has emerged in mid-fifties. Everyday new environmental disciplines appear. Among these micro-environmentalism has become popular (Andrews, 1970).

There has been a decline of the architectural occupations. It has been told that para-architectural occupations have been made superior by some theories. An anti-architectural stance has been indicated. Besides the inartistic business world architects themselves have not been found serious. There has been a concern about the use of extra-architectural rationalisations, extra-

architectural aims and excuses. The appeal to design sciences, computer science, counter-culture/anti-technological culture, socio-politics, and popular anti-art movements have been told to have kept architects away from the real problems of art. Easy solutions have been produced (Johnson, 1973). There have been fashionable efforts to establish theoretical basis for form-making in areas peripheral to architecture.

Super technology has been introduced to architecture. Thinkers have been devoted to the computer and the "happening-oriented hippy groups" (Isozaki, 1970). Computers have been expected to change the design process like the change of materials have changed the design of buildings. Being an extension of the brain, they extend the human capacity to deal with problems of complexity. For a great impact in the present society of change and dynamic technology the architect has been expected to eliminate the traditional individualism and competition to work for professional survival and growth. Technology creating a changing world has been told to have required response to it from the profession (Winkelman, 1973).

"Consideration of performance" has appeared alongside function. In the sixties together with equipment development, electronic devices have emerged for general equipment control. Architecture has moved from a period of construction as central to an era in which supervision and management have become central. There have been two major architectural problems faced. One of them has been the sophistication of formerly unimaginable artificial environmental technology and the other has been its application on a global scale. Expression suiting performance; mechanism conforming

to use-patterns; studies of the meanings of artificial environments; and the realisation of clear images have been foreseen as areas of study to be demanded by architecture (Kikutake, 1978) (ref.3.3.1.;2; 4.3.1.).

In the face of a mounting escapism and nihilism among architects, and destruction of everything by words for a willfulness in design the revolutionary values of the Modern Movement have proposed to be "relaunched" (Zevi, 1970).

It has been argued that architecture's domain either has been, or it has subtended the "space of public appearance". Space is the medium of man's existence. Besides being originally a social product, it is dependent on mass, surface, and light in their most fundamental states. The latter has been told to be amenable to the minimalist attitude as by Mies and J.Hejduk who have got closest to it. It has been asserted that the differentiation of public and private which has necessitated hierarchical organisations has compromised the tendency of Modern Architecture for structural purity (Frampton, 1972).

Two major ideologies of the present century in art theory have been delineated as the "modernist" and the "socialist". Both have been told to have come under the influence of the nineteenth century functionalist ideas. Since the mid-fifties it has been said architectural theorists have been criticising functionalist dogmas. It has been asserted that due to these criticisms the ideological issue has been evaded. Thus the question of whether architecture has a socio-political role, or it is autonomous has emerged. After the 1968 political upheaval a social role for the architects has been

propagated for a short period with attempts at "architectural counter-culture". In US formal polemics of the "Whites" and the "Greys" with the structuralism and linguistic studies have been told to have set the theoretical theme. The New York's "Whites" have tried to find the archetypal language of architecture irrespective of considerations external to architecture; they have situated themselves in the "conservative historical context of modernism" calling it as the "true modernism" (For them the utopias of sixties have been only a "false avand-garde"). Their excessive formalism has been expected to have political effect. So a political role of architecture through its autonomy has been hinted at (Tschumi, 1977a).

Modernism in all the arts has been told to have been characterised by the "expression of fragmentation" as an aesthetic condition. "Chance" rather than "certainty", "serial composition" rather than "hierarchic" ones, "episodic" rather than "unified" structures have characterised it. Yet it has been said that Modern Architecture has pertained more to a classical humanism rather than this modernism. Architects have returned to this artist's definition of modernism as doubts have come up about the effectiveness of architecture to create a utopia. Modernity has been inclusive of what is "disorganised and alienating, wasteful, violent, superficial, unplanned, unstable, and inauthentic". In spite of our attempts to transcend it, "changing social life and differentiation" have been a feature of "modernity" (Stephens, 1979c).

Modern Architecture has substituted "system for individual", "super plan for advocacy development", "service space for leisure space", "formalism for fantasy" (Wines, 1975). The modern

doctrine has been told to have portrayed our world less rich than it is; doctrine contradicts meaning. Modern architects have been reproached for having dismissed history (Allen, 1979).

Architecture has been defined as a pseudo-academic field standing between applied art and social sciences. Its subject of study and object of practice have not been certain. Interests outside and inside the discipline have laid claim to its territory. It has been observed that in the school there has been the polarity of the formalists (oriented to the pioneer modern architecture for an art for art's sake stand) and the participationists (measuring validity by the consensus of the users). Beyond them has been the "managerial technology of systems analysis" (Frampton, 1972). Two opposing trends have been the systems approach linking architecture to computer technology, and architecture as a system of cultural meaning trying to understand form itself (Gandelsonas, 1972).

It has been assumed that architecture has the power to reshape the world or for the betterment of mankind. There have been architectural schemes for "social improvement". Idea of the Modern Movement that architecture is a substitute for political action has been told to correspond to the present systems thinking. Architecture of any kind is not expected to solve social problems (Sorkin, 1972).

In the late seventies architecture has appeared to be in a period of "reflection and meditation". In the early seventies in Europe there has been an architectural void sporadically filled by theoretical concerns. There has been a return to architectural design, and a renewed interest in the history and theory of architecture. There has been a wish to restore meaning to urban

contexts which have eroded with urban planning and speculation. Successful urban forms of the past have been marvelled at. Certain notions like the notion of "collage" have been revived. Collage City (Piranese's "Campo Marzio") has recalled the potential richness due to the juxtaposition of piazzas, palaces, and medieval cores of various periods. With the "reconstructions" after the Second World War there has been a "deconstruction" of cities and their "codes". In the late seventies what has been observed as facing the architects has been the reconstruction of those "codes" by restoring back historical urban forms hoping that the "restored urban continuity" will once again coincide with the structure of the society. Proponents of this has been told to have gone back to the "ageless" language of architecture with its squares, streets, or crescents. Yet this has been criticised by the argument that this deterioration of the architectural language does not necessitate one to go back to the nineteenth century concepts. The inability of architecture to express the culture of various sectors of the society has coincided with the waning of belief in traditional sacred notions (in literature, due to loss of traditional codes in writing, literary figures like Joyce, Rimbaud, Cummings had stopped communicating with units of meaning which are comparable to "streets", "arcades", and "piazzas"). Any return to these has been evaluated as a "farce" (Tschumi, 1977b).

It has been reminded that Modern Movement has been to do with principles, not outward appearances. Its reaction to eclecticism, its new attitude and method of work, its political commitment, reexamination of human needs, and rejection of preconceived solutions have been indicated. It has been said that its

outward form has been misleading about its power to communicate with the society. Those interested in linguistic analysis have been referred to the work of Aalto and Haring for its semiological contribution. Exploration and development of building types have also been told to have been a major involvement. It has been said that the conflicts of typology and context can be resolved by principles and procedures. Opting for a Post-Modern architecture at the level of outward appearance has been found to be risking the principles of Modern Movement. It has been asserted that the true ideals of the Modern Movement and its commercial corruption have not been differentiated. The danger has been told not to be "desire for allusion, context, ornament" (as stated by Stern), but the discarding of the real values of the Modern Movement (Cantacuzino, 1977).

Post-Modernism has been told to have intended the destruction of the resistance of architecture to being reduced to the status of consumer good. It has been reducing architecture to hallucinatory images (Frampton, 1980). The eclecticism of historicism can only bring "consumerist iconography masquerading as culture" (Frampton, 1983). Post-Modernism has been told to have become a pretty plaything of Capitalism. It has been found to have followed an easy aesthetic path and has appealed to "indolence, ignorance, oppression, and greed". What have at first appeared as an acquisition of freedom have quickly become a meaningless "mannerist charade". Principles of the Modern Movement have been removed without being replaced. There has been a degeneration of freedom with pastiche, and decoration. It has been an easy, popular, saleable, and effortless imitation (Farrely, 1986b).

The struggle between Modernists and Post-Modernists has

been that between those who prefer less and those who want more (Harries, 1983). Post-Modernists in early days have been like freedom fighters fighting for small scale, complex, historical, decorative, and the popular which have been left out by Modernism. Soon it has been understood that it is to be a short-lived reaction against Modernism (Farrelly, 1986b).

Both Modernism and Post-Modernism have been positivistic. Positivism dominating the twentieth century philosophy has recognised only those ideas that can be verified by logic, math, and scientific methods. Values including aesthetics have been dismissed as expressions of personal opinion where there is no right or wrong, because they resist scientific verification. Modern architecture has been greatly influenced by positivism. Though Post-Modernists have rejected the positivist faith in logic and scientific method, they have accepted the positivist idea that aesthetic values are subjective and relative (Fisher, 1986).

Post-Modernist eclecticism has taken itself less seriously than the nineteenth century counterpart. It has been playful, unintimidated by the past, so it has been less convincing (Harries, 1983). Post-Modernism has been told to be camouflaging gross scale. It has been saving facades with new construction behind. So these facades have been considered to have no historic relevance (Schmertz, 1987).

"Arbitrariness" linked to the concept of freedom has been told to have made freedom "negative, ironic, and destructive". Freedom is not freedom from constraint, but it is to be constrained by what one really is. Aesthetic play with elements from the past is found unconvincing. History is not a reservoir of interesting motifs.

Instead of arbitrary reading of history, history is to be an answer to arbitrariness as a tradition that determines our place and destiny. History of architecture is a history of changing conventions about what makes a good building. Some structures possess "paradigmatic significance". To relate to precursor buildings while trying original solutions is "to add a link to a continuing chain". Yet man has fallen out of history; the sense of belonging to the past has been lost (W.Hubbard). Much of nineteenth and twentieth century architecture has repeated devalued symbols of the past. This has been furthered by Post-Modern architecture. Architects have played with the symbols of the past instead of recovering natural symbols of architecture. They have used symbols to represent symbols ("metasymbols") (Harries, 1983).

With the Post-Modern era, the past is not only to be preserved, but to be imitated at any cost. The cost for architecture has been "silence, docility, and despair". There has been nothing left to discover or say. All other styles except Modernism have been approved. It has adored cultures in which display of material wealth has been a sign of status. Neo-Classicism or the "pastel rendering of it known as Post-Modern Classicism" has been considered to be one of the easiest. Architecture has served as commodity and for the object cult. It has opposed the "forward-looking, life-giving ideals of openness and freedom" (Farrelly, 1986). The "torpor of the yuppie-pastel style" has pervaded US and Europe (eg., Berlin IBA) (Cook, 1986).

Venturi's polemic for pleasure and pluralism has been told to have been an excuse for "mindless laissez-faire stylism", and "imitative banality". Principles have been rejected together with

the buildings. Space which has come to be seen as the adverse of the new favorite "place" (not the "place" sought for in the Modern Movement, eg., by Van Eyck) has been made a victim (Farrelly, 1986b). "Meaning" has been an excuse for validating the spatially grand, pompous, and ornate in style (Cook, 1986).

Architecture has been described to be an attack upon space. It has primarily to do with "stuff", not "semantics", "semiotics", or "syllogisms". A bridge has been told to have been thrown in the mid-eighties to the late sixties, to Smithsons in fifties, to thirties' CIAM, and to the twenties' Constructivists presumably for the continuity of spatial ideas (Cook, 1986).

Drawing on the experience of the avant-garde, "Deconstructivism" has aimed to put architecture back on the tracks of Modern Movement. Thus it has been evaluated as having an explosive cultural importance. It has been told to imply the elimination of Neo-Academicism and Post-Modernism which have been the trends displaying a classicist and Neo-Classicist reaction (L'Architettura, 1988b).

Post-Modern conservation has been interpreted to be the result of the fear of the present and future. A courage like that of Modernism has been told to be needed (Farrelly, 1986b). The destruction of public open spaces, chaos, real estate speculation, all those that we can do nothing in the present by taking action do not exist or exist as transfigured in the sketches of the "ideal city" (Krier). They show imposing architecture, prestige buildings in the grand manner, and great arenas as signs of solidarity (Werk, 1983).

5.8.2. Vicissitudes of Team-Work

Team-work has been considered an expression of evasion from personal responsibility. Personal factor is needed to be supported against anonymity and compromise of expediency (Moholy-Nagy, 1961). It is hard to get architectural masterpiece without master architect. Association of architects cannot take its place (Churchill, 1962). The team-work of specialists has been based on the disbelief in any profession for producing a unified work. Idea of the architect as a beautifier of others' decisions has been reacted against. (Crane, 1962).

There has been lack of interdisciplinary understanding between the professionals (Herman, 1964). A cooperation between the professions has been needed to maintain agreement on objectives to which then each profession can contribute (Buchanan, 1962).

The old concept of "architectonic composition" (individualist, cerebral, escapist, sculptural) has been aimed to be destroyed and to be replaced by the concept of "team-work, technology, and creative action". It has been believed that for anti-authoritarian planning and design, there must be continuous experimentation and encouragement of team (Mendini, 1970).

5.8.3. Architect's Relation to Those Involved in Building the Environment

In the market the architect does not have the reins. Land has been developed by non-professionals. Genuine design versus the dominating majority. Chaotically grown unplanned neighborhood versus the planned neighborhood. Specialist has been ignored in favor of the

for whom building means money. There has been great waste and destruction, and a gap between the architect and the user (MacEwen, 1974).

There has been a split between the designer and the builder. For good architecture there is need of control over the whole process (Viladas, 1986). There is a control of builders in the situation. They lead. They claim that they can build more easily and cheaply in vast complexes than in programs combining new building with renovation and reconstruction (Gutnov, 1987).

5.9. Use of Resources and the Public Environment

Among the options for a changing self-image of the architect has been that of being an environmentalist or rather a guide in environmental matters. He has been seen as the most appropriate for the task with his expertise in the quality of the environment. It is thought-provoking that these issues have been dominated by and reduced to their scientific and technological dimensions, or not integrated with the artistic and humanistic outlook. Its simplification as an engineering affair has been a regression from the time in seventies when a profession dealing with the quality of the environment in its complexity has been seen most fitting. The barriers between art and life seem to have been too gross.

Performance criteria and standards of performance for the public environment is a vast area of importance. The study here also necessitates an integration of art with other forms of knowledge.

5.9.1. Quality of Human Environment

Quality of environment has become an issue. Architects have been given an unprecedented opportunity for owning this issue, since they are considered to have been equipped better than any other for guidance in the environmental crisis. The public debate on this issue has been fragmented. Various matters have been conveniently isolated from one another (Urbahn, 1972). The media has smothered the

alleged practical man. Since the war, the trained professional has been concerned with this mass market. Since then, certain types of buildings have emerged; regional shopping centers, landscaped malls and off-street parking (Foley, 1957).

Architects simply have been observing what is going on; their most important challenges have been left to the care of others (Gruen, 1957). Architects have stepped aside in the face of exploitation of land, accelerating change and economy. Though redevelopment is an aesthetic tool, it has become primarily an exploited economic tool. In England there has been a return after the war to a world of land speculation and market values, so there has been a move away from positive planning (Johnson-Marshall, 1959).

Total of architects' activities is very small in the creation of architecture in the world. Architecture is no longer a matter to be decided solely by the architect (Doxiadis, 1960).

The real problems of architecture have been "sponsorship" and "implementation" (Wines, 1973). Good architecture is possible with good real estate developers. The architect's position in the society is low. He first has to be a speculator developer (Johnson, 1973). Architects have come to believe in the necessity of working with developers for any significant impact. Downtown redevelopment environments by ELS (Elbasani, Logan, and Severin) have created multi-use environments for the people while making profit for the developer (Stephens, 1973a).

Due to artificial levels of land values functionally adequate buildings have been getting to be economically obsolete. Their replacement has been providing vast profits for the developers

issues of environmental quality and of human life. Yet these issues have become established, and the architects concerned as they are with the building of the environment have been expected to lead the public regarding them (Hosken in Archit Forum, 1972).

In terms of environmental criteria there has been the realisation of a need for standards. There has also been the need to determine the environmental conditions that are unacceptable for particular groups (D.Appleyard and M.Lintell, 1972). Establishment of performance criteria have been needed the public environment or the city itself rather than for the individual products (Wurman, 1971). Going beyond the traditional preoccupation, the architect has been expected to design with a broader scope of values that will "tell" what not to build and where not to build (Schmertz, 1972).

The barriers between art and life have been demanded to be removed. The artist's responsibility has been considered to include such things as environmental pollution, and the depletion of resources that harms man's relationship to the environment (Studio Int, 1972).

There has been a call for reducing the consumption of energy and other scarce sources that are wastefully used (RIBA Conference on "Designing for Survival", 1972) (MacEwen, 1974).

NOTES

1. "Grey" has been used to represent the Yale-Philadelphia axis with R.Venturi and V.Scully; "White" stands for the New York Five and C.Rowe.
2. The private high-risers are allowed greater height or building area if they provide spaces for the public to increase the livability of the downtown. Due to this public concession, what they offer has to be truly accessible to and serving the public without restriction. So, a proper visual language for encouraging this public character has become significant for architecture.



HIGHLIGHTS

(PPSD) COMMON SPACES

Antagonism to open space: There is a lack of urban open space strategy. Open space planning is neglected. Private owning of land and speculation lead to economic maximisations. One of the criticisms of functionalist architecture in the sixties has been the principle of designing from inside out disregarding the forces in exterior space. Exterior space is an abstract emptiness to balance the building blocks.

Open-planning creating voids: Open planning with streetless developments are imposed on the city creating open spaces that are not living. Designing of these require a theme and a possible sense. Backyards of these high-rise blocks are impossible to animate.

Complexity of street design: Streets are primarily considered for increasing traffic capacity. On the other hand, pedestrianisation require great care lest it may turn into an urban ghetto.

Outside pedestrian environments are difficult to create because of the negative environmental factors like traffic, pollution, etc. "Urban park network" cannot be realised because of lack of land contributed for this purpose and the limitedness of design experience and talent.

(PPSD) ART IN THE CITY

Stylisation and monotony: In the post-war years and the fifties Modern Movement has been watered down through emulation of the "masters" and stylisation. Especially in the years after the war CIAM and International Style have been followed slavishly.

Architecture as artistic activity: By seventies there is observed a freedom among architects, but the outcome is found to be incomparable to the work of the great "masters" who no longer lived. There is an attempt to go beyond Modernism. There is an emphasis of the visual and the artistic. In the eighties, too, this emphasis continues with architecture being seen primarily as an artistic activity.

Pure functional material approach: The materialistic content of the problems generated by a predominantly commercial world of the post-war years has been emphasised through a primarily functional materialistic approach in design.

There has been a proliferation of scientific concepts while aesthetic understanding has remained put. Thus a scientific trend has gained strength.

The impression that unity of concept or design idea is in general being sacrificed for the sake of accommodating utilitarian function has been expressed in connection with the design of urban outdoor environments (SITE Inc.).

Caprice and randomness: In the fifties and sixties co-existing with monotonous thinking and a mechanistic functionalism is a rampant

individualism among architects. The latter is interpreted as the result of an attempt to compete or of a reaction to an over-mechanised world. Interest in structural novelty and symbolism of the fifties continue on with an aesthetic concern in technology as a source for novel shapes. There is a tendency for compulsive expressionism and sensationalism.

Artist split from reality: Separation of art from architecture is seen as a result of the separation of the artist from the public. Visual art is ignoring the present reality (eg., the reality of the motorist).

Loss of common criteria: Starting with the sixties lack of agreement and canons as to taste, principles, or purpose has become more noticeable in the chaotic confusion of the cities. Discontinuities and accidental occurrences dominate. Prevalence of facade solutions and form-giving has drawn architecture into the world of fashion. In the seventies anything appears to be legitimate.

Lack of the psychological discipline: The need for a knowledge of psychology for architects (ie., psychology of perception) has been stated as a problem in the fifties. The developments in the following decades in architectural psychology have turned this need into an identifiable subject required for the architect.

Cultural fragmentation: Since the war the architectural world has been seen to be disintegrating into a multitude of groups. A more general disintegration is that created by the contradiction of reacting to and admiring the machine or technology. The futuristic images of the sixties' techno-utopias realised in fragments in the seventies have contrasted with the atavistic images created with the new interest in history and historical allusion. Seventies also witness divergences in the criticism and transcending of Modernism. There has been a cultural intellectualisation of the architect's work. The latter has been tried to be refounded on a variety of movements and trends in the intellectuals' world.

PPSD

COMMON SPACES

THE COMPULSION TO MAXIMISE THE USE OF THE SITE DISREGARDING THE SITUATIONS OUTSIDE IT * LAND BEING PRIVATELY OWNED AND SUBJECT TO SPECULATION

OPEN SPACE SEEN AS SETTING FOR STRUCTURES TO BE BUILT / ANTAGONISM TO OPEN SPACE

FUNCTIONALIST ARCHITECTURE BEING DESIGNED FROM INSIDE OUT FAILING TO ACKNOWLEDGE THE FORCES IN EXTERIOR SPACE WHICH IS DESIGNED AS AN ABSTRACT EMPTINESS OR "FILLER" TO PLAY DOWN THE SEVERENESS OF THE BLOCKS

ANTAGONISM TO OPEN SPACE

"STREETLESS DEVELOPMENTS" OF CONTEMPORARY URBANISM SUPERIMPOSED OVER THE CITY

"ISLAND-LIKE SUPER-BLOCKS" WITH "INERT VOIDS OF OPEN SPACE"

OPEN PLANNING CREATING VOIDS

DANGER OF THE PEDESTRIAN ZONE BEING A GHETTO / PEDESTRIANISATION IS A DELICATE WORK

LEGISLATIONS CONTRIBUTE TO THE CONSIDERATION OF THE STREET AS A RIGHT-OF-WAY PRIMARILY FOR MOVEMENT AND ACCESS

STUDIES OF STREETS FOCUSED ON INCREASING TRAFFIC CAPACITY RATHER THAN ENVIRONMENTAL AND SOCIAL COSTS

COMPLEXITY OF STREET DESIGN

THE DESIGN OF THE STREET IS COMPLEX AND MULTI-DIMENSIONAL

ANACHRONISM OF PLAZA AND PUBLIC WALKING PLACES JUXTAPOSED WITH TRAFFIC AND POLLUTION

FAILING OF OPEN PUBLIC PLACES

THE NOTION OF AN OUTSIDE PEDESTRIAN ENVIRONMENT DUBIOUS WITH THE NEGATIVE FACTORS OF THE ENVIRONMENT

NEED FOR AN URBAN OPEN SPACE STRATEGY
NEGLECT OF OPEN SPACE PLANNING AND FRAGMENTED WORK

CONTEMPORARY ARCHITECTURE SUPPRESSES AND AVOIDS THE TEXTURE OF ORDINARY SHOPPING

NEED FOR A THEME AND IDENTIFICATION OF A POSSIBLE SENSE IN DESIGNING OF "VOIDS"

NO INNOVATION IN LANDSCAPING CAN BRING ATMOSPHERE TO THE BACKYARDS OF THE HIGH-RISE ANONYMOUS BLOCKS

LANDSCAPE ARCHITECTURE HAS BEEN LEFT WITH THE CHOICE OF COUNTERPARTING NATURE AND REPLICATING ITS FORM

HOW TO NOTATE NATURAL PROCESSES FOR INFORMING US ABOUT TIME AND PLACE

RELATIONSHIP OF THE CITY AND PARK

A NEW RELATIONSHIP BETWEEN THE CITY AND THE PARK IN SPITE OF IRRATIONAL INFLUENCES AND IDEOLOGIES

INTEGRATED APPROACH TO OPEN SPACE STOPPING AT THE BOUNDARY

FAILURE TO PRODUCE NOTEWORTHY PUBLIC PLACES

URBAN PARK NETWORK REMAINS A VISION WITH LACK OF DONORS (LAND) AND DESIGN TALENT

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AESTHETICS IN THE CITY

MONOTONY IN ARCHITECTURAL THINKING

NO PERSONAL SPONTANEITY, BUT A CONTEMPORARY ECLECTICISM OF EMULATING THE "MASTERS"

UNCRITICAL ACCEPTANCE OF CIAM AND INTERNATIONAL FUNCTIONALISM

DOMINANCE OF GOOD AVERAGE WORK

STYLISATION AND MONOTONY

WATERING DOWN AND STYLISATION OF THE MODERN MOVEMENT

THE PRESSING PROBLEMS AND OUTLOOK OF THE COMMERCIAL WORLD LEADING TO EMPHASIS OF THE MATERIALISTIC CONTENT BY A PURELY FUNCTIONAL MATERIAL APPROACH TO DESIGN

FLOODING OF NATURALISTIC AND MECHANISTIC CONCEPTS WITH NO CORRESPONDING ADVANCE IN AESTHETIC UNDERSTANDING

TREND TOWARDS A MORE SCIENTIFIC APPROACH

"THIN-SHELLED MONUMENTALISM" GIVING PREMIUM TO STRUCTURAL NOVELTY AND SYMBOLISM

SENSUALISM LEADING TO SEANSATIONALISM IN THE ATTEMPTS OF ARCHITECTS TO COMPETE

CAPRICE AND RANDOMNESS

SPLITTING OF SCULPTURE AND PAINTING FROM ARCHITECTURE CORRESPONDS TO SPLITTING OF THE ARTIST FROM THE PUBLIC

ARCHITECTURE NOT SEEN AS THREE-DIMENSIONAL FORM-GIVING TO CITIES

PURE FUNCTIONAL MATERIAL APPROACH

INDIVIDUALISM IN ARCHITECTURE WITHOUT CONTROL / SELF-APPROVED FORM GIVING - A COMPULSIVE EXPRESSIONISM

CAPRICE AND RANDOMNESS AS A REACTION TO THE OVER-MECHANISED AND OVER-REGIMENTED WORLD OF CONFORMITY AND ANONYMITY

AESTHETIC INVOLVEMENT WITH TECHNOLOGY AS A MEANS FOR NOVEL SHAPES

EMPHASIS ON THE MECHANICAL FORM AND FUNCTION AND ADVANCED TECHNOLOGY FOR SENSATIONAL FORMS VS. REAL FUNCTIONS AND HUMAN PURPOSES

ARTIST SPLIT FROM REALITY

NO CANONS OF TASTE AND NO AGREEMENT AS TO PRINCIPLES AND PURPOSE
AN IMAGE OF CHAOS IN OUR CITIES

A CHAOTIC CONFUSION DUE TO PERSONAL TASTE, TRENDS, AND SALES-APPEAL RULING RATHER THAN HIGHER PRINCIPLES

FACADE SOLUTIONS AND FORM-GIVING AS IN THE FASHION WORLD

RAPID SHIFTING OF VALUES, DISCONTINUITY, AND ACCIDENTAL OCCURENCES ARE TO DOMINATE

LACK OF THE PSYCHOLOGICAL DISCIPLINE IN ARCHITECTURE

NEED FOR PSYCHOLOGY

AN APPARENT FREEDOM IN CONCEPT AND WILL, BUT RESULTS NOT COMPARABLE TO THOSE OF THE "GREAT MASTERS"

LOSS OF FAITH IN THE IDEALS OF MODERN MOVEMENT

AN ATTEMPT TO GO BEYOND MODERNISM DUE TO DISENCHANTMENT WITH IT

VISUAL AND AESTHETIC ASPECTS EMPHASISED

ATTEMPTS FOR MEANINGFUL ARCHITECTURE THROUGH METAPHORICAL OPERATION

UNITY OF CONCEPT SACRIFICED TO ACCOMMODATING UTILITY

MOTORIST IGNORED BY THE VISUAL ARTS

A DIVERSITY WHEREBY ANYTHING GOES / COMMON CRITERIA ARE LOST WITH DIVERSE AND ABSTRACT FOUNDATIONS FOR DESIGN

ASCENDANCE OF KITSCH WITH THE RETURN OF THE LANGUAGE / SIGNS FOR FAMILIAR ASSOCIATIONS LEADING TO CHEAP GESTURES

LOSS OF COMMON CRITERIA

SUPERGRAPHICS OF BIG FIRMS

ARTISTIC AS PART OF THE INNER FABRIC OF THE TOWN AND ARCHITECTURE

ARCHITECTURE SEEN AS AN ARTISTIC ACTIVITY

ARCHITECT FEELING AS BELONGING TO ARTISTIC CREATIVITY

ARCHITECTURE AS ARTISTIC ACTIVITY

(PPSD) MEANING AND IDENTITY

Lack of a civic style and symbolism: Connotative power of modern architectural typologies are found to be weak. The prevailing emptiness of architecture due to this lack has led in the sixties to an interest in symbolism. Yet the architect is limited in his capacity to create symbols on his own.

It has also been said that what the architect needs in creating the major spaces for the contemporary world is an idea that is commensurate with the age of the masses.

Creation of meaning is seen to be possible by the contribution of others beside the architect, ie., the users, clients, and the public. Techniques like metaphorical operation are not found to be guaranteed, since meaning depends on context. In the seventies, post-modernism is not yet found adequate in communicating to the public.

In the eighties a need is expressed for a civic style to humanise modern architecture without falling into kitsch, or a forlorn nostalgia. As it is, civic celebration is dominated by the corporate elegance originating from the commercial world.

In the eighties again there is also an awareness that the architect's perception is found to be affected by history and cultural intellectualisation.

Divergences in values in the society leading to different symbolic systems tend to make the architect respond to aesthetic value which he dissociates from symbolisms.

Regionalism vs. the culture of the city: In the seventies representation of the diversity of values in the society takes the form of distorting building techniques for traditional appearances and playful forms and spaces. Seeking of roots has gained attention in the eighties in the wake of a new vernacularism. Yet the latter stands in contradiction to the culture of the city and the prevailing mobility and technology of the industrial society. The rootlessness is reflected in the joining of architecture in the fashion world.

Use of linguistic categories: Late sixties have seen the emergence of the arguments about the adequacy and propriety of linguistic categories for understanding architectural phenomena. In the seventies the idea of emancipating symbolism and ornament from the structure and program of the architectural project has started to be effective on architectural thinking. Against this attitude is the argument that architectural meaning is lost in the attempts to set a dialogue with the environment.

Use of metaphor: The overdependence on irrelevant sources for metaphorical meaning is criticised in the seventies by those who have found the commercial vernacular of the everyday urban reality as a more appropriate iconographic source. The material found in the latter is transformed by the architect into supergraphics.

(PPSD) THE NEW AND THE EXISTING

Limiting of modification: In the sixties extreme tendencies of architecture disintegrating into disposable container and space capsule (ie., techno-utopias) have contested the relevance of human association. The future of global communication already foreseen in the seventies and eighties stands in conflict with architecture of modification. The conflict lies in the limitation of the designer's freedom in transforming the typological models into requirements of specific sites.

Conflicts of differing visual forces: Urban design, due to the inevitability of having to be done by different people at different times, present a difficulty for achieving the best.

Different buildings having to stay together, especially when separated by intervals, create conflicting visual forces. In the seventies need for the use of environmental psychology is acknowledged. Environmental impact analysis has come to be seen as a useful tool for shaping design themes, modification (of project and site), and prediction of the impact of interventions.

Justification of preservation: The damaging of the European historical city after the war has been associated with CIAM principles. A resistance has eventually developed against such damages. Yet there is felt a need for the relativisation of conservation, since preservation becomes irrelevant when the built fabric is obsolete.

Architects also tend to pay recourse to re-use of historic buildings for creating civic grandeur. It is to be wondered whether the latter is not really possible in the contemporary culture.

Misplaced legislation: It is observed in the sixties that the tools of urban design are those used by the government to operate through the local bodies. Over-control and bureaucracy are found to be stultifying.

New ordinances and regulations have been needed by the sixties, and even earlier on, for the renewal of the city as an entity with linked systems. The existing regulations have remained from the times of simple building lot subdivisions.

In the eighties urban architecture, which is seen as part of the public sphere, is attempted to be protected by guidelines. There is on the other hand the prevalent discussion on the compatibility of police control with aesthetic control.

Elements of architecture to affect public interest are seen possible to differentiate and to decide upon in contrast to all that is conjecturable for making good design.

Responsibility to the public sphere: A new client identified after the war due to the need to give architectural services to large numbers and the relevant design concepts suiting the new situation have been articulately stated in the sixties. The new client is identified as the people.

Architects and individual clients, too, are asked to seek glory for the city rather than glory for themselves. The duty of the architect is considered to be to the total environment rather than to a particular client. It is however seen that planning is being done mostly by developers and for developers rather than for the public interest.

Two views seem to have been co-existing. One of them is that there is a need for a guiding image of tomorrow to change the present while the other is that the architect is to be concerned with what is and how to help improving it.



A DIVERGENCE REFLECTING A CULTURAL FRAGMENTATION / ARCHITECTURE DISINTEGRATING INTO A GREAT NUMBER OF GROUPS * SINCE THE WAR: BRUTALISM, BOWELLISM, NEOLIBERTISM, NEW EMPIRISM, REGIONALISM, ROMANTICISM

CONTEMPORARY DISINTEGRATION WITH THOSE RETREATING FROM MECHANISATION AND THOSE WORSHIPPING THE MACHINE

BRUTALISM AND DEVELOPMENTS IN SIXTIES HAVE MADE MODERN ARCHITECTURE LOOK INHUMAN (AS SEEN FROM SEVENTIES)

COMPETING OF ATAVISTIC AND FUTURISTIC IMAGES

CULTURAL FRAGMENTATION

POST-MODERNISM OF "WHITE" AND "GREY"

HISTORICAL STYLES BEING USED BEYOND THE AIM OF ALLUSION

PREOCCUPATION WITH THEORY AND FORM-NEW YORK, CHICAGO, LOS ANGELES, AND SAN FRANCISCO AS INTELLECTUAL CENTERS FOR CULTURAL PRODUCTION

MATURING OF THE PROCESS OF CULTURAL INTELLECTUALISATION OF THE PROJECT IN US AND EUROPE RECENTLY * CHOMSKIAN LINGUISTICS, STRUCTURALISM, HEIDEGGERIAN EXISTENTIALISM, POST-STRUCTURALISM, DECONSTRUCTIVISM

EXPERIMENTAL DESIGNS AND COMPETITION ENTRIES FOR SOLVING PROBLEMS INTERNAL TO THE PROFESSION

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MEANING AND IDENTITY

INTEREST IN SYMBOLISM AND CREATION OF SYMBOLS IN THE FACE OF THE CURRENT EMPTINESS OF ARCHITECTURE (LACK OF ARCHITECTURAL SYMBOLS) VS. IMPOSSIBILITY FOR THE ARCHITECTS THEMSELVES TO CREATE THEM

WHAT IS NEEDED IS AN IDEA IN THE NEW AGE OF THE MASSES

MODERN TYPOLOGIES LACK IN THEIR CONNOTATIVE CAPACITY

THE USERS, THE CLIENTS, AND THE PUBLIC CAN MAKE CONCEPTUAL CONTRIBUTIONS BESIDES THE ARCHITECT IN BUILDING IN MEANING

LACK OF CIVIC STYLE AND SYMBOLISM

SINCE MEANING DEPENDS ON CONTEXT WITH ITS RULES, SUCCESS OF ANY METAPHORICAL OPERATION (EG., INCLUSIVENESS OF PAST ARCHITECTURAL MODES) TO BRING IN MEANING IS NOT ENSURED

POST-MODERNISM NOT YET ADEQUATE TO COMMUNICATE TO THE PUBLIC TO BE REFLECTIVE AND/EXPRESSIVE OF THE PLACES THAT PEOPLE INHABIT

ARCHITECT'S PERCEPTION TRANSFORMED BY THE HISTORY, THE LITERACY, AND THEORETICAL CULTURES

DIVERGENCES IN VALUES LEADING TO VERY DIFFERENT SYMBOLIC SYSTEMS MAKE ARCHITECTS RESPOND TO AESTHETIC VALUE

NEED FOR A CIVIC STYLE TO GIVE THE ABSTRACTION OF MODERN ARCHITECTURE A HUMAN FACE * NEITHER KITCHEN NOR THE NOSTALGIC EMPTINESS OF RATIONALISTS (EG., KRIER, ROSSI) WILL DO

CORPORATE ELEGANCE VS. CIVIC CELEBRATION

DISTORTION OF BUILDING TECHNIQUES FOR TRADITIONAL LOOK AND JUSTIFICATION OF PLAYFUL FORMS AND SPACES IN THE NAME OF THE CURRENT EMPHASIS ON THE DIVERSITY OF VALUES

DISTORTION OF BUILDING TECHNIQUES FOR TRADITIONAL LOOK AND JUSTIFICATION OF PLAYFUL FORMS AND SPACES IN THE NAME OF THE CURRENT EMPHASIS ON THE DIVERSITY OF VALUES

VERNACULARISM TO GENERATE THE COLLAPSED UTOPIAN ARCHITECTURE BY BASING ON EXISTENTIAL RATIONALE RATHER THAN REASON/THE VERNACULAR UTOPIA

APPLICATION OF LINGUISTIC CATEGORIES TO ARCHITECTURE VS. DOUBTS ABOUT THE NATURE OF ARCHITECTONICS AS LINGUISTIC

REGIONALISM VS. THE CULTURE OF THE CITY

CALLS FOR A NEW REGIONALISM BASED ON THE IDEA OF ARTISANAL ARCHITECTURE STANDING FOR A CULTURAL ESSENCE THAT HAS BEEN SUBORDINATED BY UNIVERSAL TECHNOLOGY

SPACE DEIFIED BY MODERN ARCHITECTURE HAS DISPLACED SYMBOLISM AND ORNAMENT WHICH MAY BE CONTRADICTORY TO FORM, STRUCTURE, AND PROGRAM AND HAS LED TO IMPROPERISM OF DISTORTION OF THE WHOLE IN THE ATTEMPTS OF EXPRESSING THE STRUCTURE AND FUNCTION

SETTING A DIALOGUE WITH THE ENVIRONMENT REDUCES ARCHITECTURAL MEANING

UNADMITTED SYMBOLISM OF MODERN ARCHITECTURE

ANOTHER KIND OF REGIONALISM RESULTING FROM AN INTERACTION BETWEEN MODERN INTERNATIONAL CAPITALISM AND NATIONAL TRADITIONS (COLOURHOUN)

ANY REGIONALISM VS. THE CULTURE OF THE CITY/ROOTEDNESS VS. THE MOBILITY OF INDUSTRIAL SOCIETY

OVERDEPENDENCE ON SCIENCE FICTION TECHNOLOGY, INDUSTRIAL ICONOGRAPHY, AND VERNACULAR ARCHITECTURE FAR IN TIME AND PLACE

USE OF METAPHOR

TRANSFORMATION OF COMMERCIAL VERNACULAR COLLAGES BY ARCHITECTS INTO SUPERGRAPHICS

ROOTLESSNESS IN TIME AND SPACE PREVAILS WITH THE EVER-CHANGING FASHION OF ARCHITECTURE * INFLUENCES OF THE TYPOLOGY OF KRIER AND ROSSI (TYPOLOGICAL STUDIES OF ARCHITECTURE AND CITIES); DECONSTRUCTION OF THE AA SCHOOL; POST-MODERN CLASSICISM OF P. JOHNSON AND M. GRAVES

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THE NEW AND THE EXISTING

ARCHITECTURE TENDING TOWARDS THE EXTREMES OF THE DISPOSABLE CONTAINER AND THE SPACE CAPSULE THAT LACK HUMAN ASSOCIATION

LIMITING OF MODIFICATION

ARCHITECTURE OF MODIFICATION VS. THE FUTURE WORLD OF GLOBAL COMMUNICATION

URBAN DESIGN IS DONE BY DIFFERENT PEOPLE WITH DIFFERENT BACKGROUNDS AT DIFFERENT TIMES/DIFFICULTY IN ACHIEVING THE BEST DUE TO THIS

THE STREET CANNOT RESOLVE THE CONFLICTS OF TOO MANY DIFFERING FORCES ESPECIALLY WITH BUILDINGS SEPARATED BY INTERVALS OF SPACE AS OPPOSED TO PERIMETER BLOCK

NEED FOR THE USE OF RESEARCH IN ENVIRONMENTAL PSYCHOLOGY

CONFLICTS OF DIFFERING VISUAL FORCES

ENVIRONMENTAL IMPACT ANALYSIS FOR SHAPING DESIGN THEMES, INTEGRATING A PROJECT INTO AN EXISTING MILIEU, AND THE PROBABLE ENVIRONMENTAL IMPACT OF THE PROPOSED PROJECT

REDUCTION OF THE DESIGNER'S FREEDOM IN THE TRANSFORMATION OF THE TYPOLOGICAL MODEL INTO THE REQUIREMENTS OF A SPECIFIC SITE

ZONING REGULATIONS FROM THE TIME LAND WAS SUBDIVIDED INTO INDIVIDUAL BUILDING LOTS NEED TO BE UPDATED

MISPLACED LEGISLATION

RELATIONSHIP BETWEEN THE CIAM PRINCIPLES AND DAMAGES TO THE EUROPEAN HISTORICAL CITY AFTER WORLD WAR II

NEW CONCEPTS OF ORDINANCES AND REGULATIONS NEEDED FOR LINKED SYSTEMS SINCE THE CITY CANNOT BE RENEWED AS AN ENTITY BY AGGREGATIONS OF DISCRETE PIECES

THE TOOLS OF URBAN DESIGN ARE INCREASINGLY THE TOOLS OF GOVERNMENT OPERATING THROUGH LOCAL BODIES

DEADLINESS OF OVERCONTROL * PROHIBITIONISM, PREVENTION OF THE WORST AND THE BEST, BUREAUCRACY

RESISTANCE TO UNJUSTIFIED DESTRUCTION OF PARTS OF THE EUROPEAN CITY

JUSTIFICATION OF PRESERVATION

NEED FOR THE RELATIVISATION OF CONSERVATION

IRRELEVANCE OF HISTORIC PRESERVATION WHEN THE BUILT FABRIC IS OBSOLETE

RE-USE OF HISTORIC BUILDINGS SUGGESTING THE IMPOSSIBILITY OF CIVIC GRANDEUR IN CONTEMPORARY CULTURE

URBAN ARCHITECTURE BEING A PART OF THE PUBLIC REALM IS TO BE PROTECTED BY SOUND GUIDELINES

THE ISSUE OF THE COMPATIBILITY OF POLICE POWER EXTENDED TO ZONING REGULATIONS WITH AESTHETIC CONTROL

PUBLIC INTEREST IN A BUILDING AND THE ELEMENTS OF ARCHITECTURE TO AFFECT IT CAN BE DECIDED IN CONTRAST TO THE QUESTIONABILITY OF WHAT MAKES A GOOD DESIGN

(PPSD) MOVEMENT IN THE PUBLIC ENVIRONMENT

Transportation tools ahead of design professions: In the fifties urban renewal is conducted independent of the highway and freeway programs. Elevated highways is convenient for the traffic that passes through an area, yet it turns out to be an ugly structure. In seventies it is realised that environmental porofessions have not been in pace with the developments in transportation tools.

Motor-vehicle vs. environmental quality: There is a difficulty in harmonising static built forms with fast motor-vehicles. A more general difficulty is that of the conflict of motor-vehicle accessibility and the standard of the environment.



(PPSD) THE URBAN ORDER

Disregard for city architecture: In the fifties "Garden City" idea is still found to be the prevailing force in planning. Planners have been planning for the suburbs rather than the central city. Modern architecture so far has disregarded city architecture, or architecture of the cityscape. The New Towns built after the war fail in expressing civic life with their dispersed fabric and discontinuities. In sixties still city planning theory has not gone beyond the "Garden City" and the "Ville Radieuse".

Incremental growth of the city: Megastructure and total design ideas of the sixties are seen to stand in contrast to the city growing through the decisions of the many. In the eighties it is believed that civic design has to be piecemeal due to its nature.

Salience of planning: In the fifties there has been a tendency for development plans to interfere with the domain of architects. As the scales of projects have increased planning has gained a superiority, even over politics. Mystification of the official plan has continued in the eighties.

Schism of architecture and planning: The city has been considered to be the ultimate concern of the architect. Very early on in the fifties professional specialisation at different scales has been found necessary. In the sixties the training of the architect has started to be seen as insufficient for his expanding responsibilities. Changes in the profession have been needed for design at urban scale (eg., team-work, large scale design, participating in governmental decisions. Urban design has become central for architecture. There has evolved a consciousness that architecture is no more a matter to be decided by the architect alone. Introduction of the time dimension to the three-dimensional medium of architecture is also a related development. While there is a new consciousness, the separation between architecture and urbanism continues. In the seventies architects are more involved with isolated buildings than having an interest in the city as a whole. Many architectural concepts do not relate to the scale of the entire city.

Specialisation of knowledge and technology emphasise the schism.

Reality of the existing urban fabric: In the sixties it is realised that the planning theories are difficult to apply and that the planning practice is affected by the existing pre-motor age towns.

There is a disregard for the existing urban fabric except for pragmatic purposes.

Standard theory: The cities are found to be re-designed in a standard form. A systematic and comprehensive theory of architecture is not possible. Urban renewal has been mistaken in looking at the city from behind a theory.

Interest in computer science: The eighties find the planners involved in computer science while omitting the culturally vital and crucial material.

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ARCHITECTS AND CLIENTS TO BE AFTER GLORY TO THE CITY RATHER THAN GLORY TO THEMSELVES

THE ARCHITECT IS RESPONSIBLE TO PEOPLE (A NEW CLIENT)

ARCHITECTURAL ACTIVITY MODIFIES A TOTALITY. THE PRIMARY DUTY OF ARCHITECTURE IS TO THE TOTAL EXISTING ENVIRONMENT RATHER THAN A PARTICULAR CLIENT

RESPONSIBILITY TO THE PUBLIC SPHERE
NEED FOR A GUIDING IMAGE OF TOMORROW FOR CHANGING TODAY VS. CONCERN WITH WHAT IS AND HOW TO HELP IMPROVE IT

PLANNING MOSTLY BY AND FOR DEVELOPERS AND NOT FOR THE PUBLIC INTEREST

PPSD

MOVEMENT IN THE PUBLIC ENVIRONMENT

URBAN RENEWAL, REDEVELOPMENT PROJECTS NOT INTEGRATED WITH THE HIGHWAY AND FREEWAY PROGRAMS

THE UGLINESS OF THE ELEVATED HIGHWAY VS. ITS CONVENIENCE FOR THROUGH-TRAFFIC

TRANSPORT TOOLS AHEAD OF DESIGN PROFESSION
CONFLICT OF THE ACCESSIBILITY BY THE MOTOR-VEHICLE AND THE STANDARD OF THE ENVIRONMENT
MOTOR-VEHICLE VS. ENVIRONMENTAL QUALITY
LACK OF GUIDANCE FOR RELATING STATIC SPACE FORMS WITH FAST MOTOR VEHICLES

ENVIRONMENTAL PROFESSIONS HAVE NOT DEVELOPED IN PACE WITH THE TRANSPORTATION TOOLS

PPSD

THE URBAN ORDER

FAILURE OF THE NEW TOWN IN THE EXPRESSION OF CIVIC LIFE; DISPERSION OF BUILT FABRIC AND INTERRUPTION OF CONTINUITIES
DISREGARD FOR CITY ARCHITECTURE

PLANNERS HAVE NOT PLANNED FOR THE CENTRAL CITY, BUT FOR THE SUBURBS; GARDEN CITY IDEA IS STILL THE STRONGEST FORCE
MODERN ARCHITECTURE HAS DISREGARDED THE CONCEPT OF CITY ARCHITECTURE; THERE IS LITTLE BACKGROUND AND EXPERIENCE IN THE ARCHITECTURE OF CITYSCAPE
PLANNING TAKEN AWAY FROM ARCHITECTS
DEVELOPMENT PLANS GOING BEYOND ECONOMICAL/POLITICAL TERMS IMPINGING ON THE DOMAIN OF ARCHITECTS
WITH THE ENLARGEMENT OF SCALES OF THE PROJECTS, PLANNING CAME TO BE CONSIDERED SUPERIOR TO POLITICS
WITH THE INTEREST IN THE CITY PROFESSIONAL SPECIALISATION AT VARIOUS SCALES WAS MADE NECESSARY
THE CITY IS TO BE THE ULTIMATE CONCERN OF THE ARCHITECT
EXPANDING RESPONSIBILITIES OF THE ARCHITECT VS. THE INADEQUACY OF HIS TRAINING
NEED FOR CHANGES IN THE PROFESSION FOR DESIGNING AT URBAN SCALE * WORKING IN A TEAM; DESIGN AT LARGE SCALE; PARTICIPATING IN DECISIONS AT GOVERNMENTAL LEVEL
EMERGENCE OF THE URBAN-DESIGNER ARCHITECT - PEOPLE, CARS, UTILITIES, OPEN AND CLOSED AREAS ARE MORE INTERDEPENDENT THAN EVER
NEED TO DEFINE A DESIGN PHILOSOPHY FOR DEALING WITH LARGE SCALE PROBLEMS LIKE DESIGNING CITIES
URBAN DESIGN TO BE AT THE CENTER OF ARCHITECTURE; URBITECTURAL CONCEPT OF CITY BUILDING
ARCHITECTURE IS NO MORE AN ISSUE TO BE DECIDED ONLY BY THE ARCHITECT
ADDITION OF THE TIME DIMENSION TO THE THREE-DIMENSIONAL MEDIUM
DIFFICULTY OF APPLYING THE PLANNING THEORIES * DOMINATION OF EXISTING FABRIC; CONSIDERATIONS OF FINANCIAL RETURN; CHANGES TO MEET THE SPEED OF EVENTS TOO FAST FOR THE THEORIES
PLANNING PRACTICE DOMINATED BY THE EXISTING FABRIC OF THE PRE-MOTOR AGE TOWNS
THE CITY RE-DESIGNED IN A STANDARD FORM WITH ESTHETIC BAND-AIDS
IMPOSSIBILITY OF A SYSTEMATIC AND COMPREHENSIVE THEORY OF ARCHITECTURE
STANDARD THEORY
MISTAKE OF URBAN RENEWAL IN LOOKING AT THE CITY FROM BEHIND A THEORY
IMPACT OF 1968 EVENTS, GIVING UP DESIGN
DISSENTING DESIGNERS

CITY PLANNING THEORY NOT PROGRESSED MUCH BEYOND THE GARDEN CITY THEORIES (E.HOWARD) AND "VILLE RADIEUSE" (LE CORBUSIER)
SEPARATION OF ARCHITECTURE AND PLANNING
SEPARATION BETWEEN ARCHITECTURE AND URBANISM
ARCHITECTS MORE INVOLVED WITH ISOLATED BUILDINGS THAN BEING INTERESTED IN THE CITY AS A WHOLE
SCHISM OF ARCHITECTURE AND PLANNING
MANY OF THE ARCHITECTURAL CONCEPTS DID NOT WORK AT THE SCALE OF THE ENTIRE CITY
URBAN DESIGNER COMES CLOSE TO THE ECOLOGICAL FRAME OF REFERENCE DUE TO COMPLEX INTERRELATIONSHIPS AND INDEPENDENCIES
REALITY OF EXISTING URBAN FABRIC

MEGASTRUCTURES AND TOTAL DESIGN VS. THE INCREMENTAL CITY GROWING THROUGH THE DECISIONS OF THE MANY
SALIENCE OF PLANNING
CONFLICT BETWEEN PROJECT AND PLANNING

PIECEMEAL NATURE OF CIVIC DESIGN
INCREMENTAL GROWTH OF THE CITY
MYSTIFICATION OF THE OFFICIAL TOWN-PLANNING
SCHISM BETWEEN PLANNING AND ARCHITECTURE WITH THE SPECIALISATION OF KNOWLEDGE AND TECHNOLOGY
WORKING ON LARGE SCALE AND FOR REALITY DOES AWAY WITH SEPARATION OF PLAN AND PROJECT WHICH IS AN ACADEMIC AND THEORETICAL ISSUE * PLANNING AND URBAN DESIGN IN US IN THE SIXTIES
THE PROBLEM OF THE NEW RELATIONSHIP BETWEEN ARCHITECTURE AND THE CITY * INCAPABILITY IN TRANSFORMING THE TRADITIONAL URBAN STRUCTURE INTO A NEW PHYSICAL SPACE EXPRESSING THIS RELATIONSHIP
OMISSION OF THE LIVELY CULTURALLY CRUCIAL MATERIAL
INTEREST IN COMPUTER SCIENCE
INVOLVEMENT OF THE PLANNER IN COMPUTER SCIENCE

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MOVEMENT IN THE PUBLIC ENVIRONMENT

TRAFFIC IS A FUNCTION OF THE CONGLOMERATION OF ACTIVITIES WHICH MAKES A CITY
CONCEPT OF DISTANCE REPLACED BY TIME-DISTANCE WHICH IS BASED ON REAL STREET DISTANCE

MAINTAINING ACCESSIBILITY OF VEHICLES WHILE RETAINING A GOOD ENVIRONMENT

ACCESSIBILITY AND GOOD ENVIRONMENT

CRITERIA FOR GOOD ENVIRONMENT : FREEDOM FROM DISTURBANCE; SENSE OF PLACE CREATED BY BUILDINGS; GROUNDSCAPE ALLOWING LEISURELY WALK

FREEDOM, SAFETY, AND COMFORT WITH WHICH A PERSON CAN WALK AROUND AS A MEASURE OF THE CIVILITY OF AN URBAN SETTING

CITIES WITH AREAS OF ARCHITECTURAL AND HISTORIC VALUE ARE MORE VULNERABLE (EUROPEAN CITIES) TO THE IMPACT OF THE MOTOR-VEHICLE

CIVIC BENEFITS OF PUBLIC TRANSPORT SYSTEMS CONSIDERED TO BE MORE IMPORTANT THAN THEIR PROFITABILITY IN EUROPEAN CITIES / PUBLIC TRANSPORT EXISTS AS A REAL ALTERNATIVE TO THE PRIVATE CAR

THE DREAM OF RAPID PERSONAL MOVEMENT HAS COME TRUE
PURPOSEFUL USE OF THE CAR AND USE FOR PRIVATE PLEASURE AND CONVENIENCE

POPULARITY OF LOW-DENSITY LIVING AND THE PRIVATE CAR

CONCEPT OF A LIFE BASED ON DISPERSAL IN THE MOTOR ERA VS. THE IDEA OF CITIES DUE TO OUR KNOWLEDGE AND ACCUMULATED ASSETS

SUPERIORITY OF THE MOTOR-VEHICLE DUE TO ITS DOOR-TO-DOOR SERVICE FLEXIBILITY

PEDESTRIAN'S EXPERIENCE IS BEST FOR ACCURACY IN THE AWARENESS OF FORM AND ACTIVITY ATTRIBUTES / VIEW FROM THE ROAD AND MASS TRANSIT ARE MUCH LESS SIGNIFICANT

MOVEMENT IN THE CITY DEFINES THE PATTERN OF THE VISUAL SEQUENCE RELATIONS

IN TRANSPORTATION SHORTER THE DISTANCE HIGHER IS THE NEED FOR FLEXIBILITY / DOWNTOWN DEPENDS ON THE PEDESTRIAN WHICH HAS THE HIGHEST FLEXIBILITY

PEDESTRIANS' RIGHTS ARE TO BE RESTORED FOR THE CITY TO BE A MEETING PLACE

SPEED AND CLARITY ARE INVERSELY RELATED

VARIETY IN THE CHOICES OF PLACES TO LIVE OR LOCATING URBAN FUNCTIONS DEPENDS ON EXPANSION OF THE TYPES OF TRANSPORTATION

TRAFFIC IN THE CITY

NEED FOR ACCESS VS. THE PROTECTION OF THE HISTORIC HERITAGE * ENVIRONMENTAL ZONES OR 'CELLS' IN BREMEN, GERMANY

CIVIC BENEFIT OF PUBLIC TRANSPORT

NO ALTERNATIVE TO THE MOTOR-CAR THAT PROVIDES SECURITY AND IDENTITY AS WELL AS MOBILITY AND ACCELERATION

PREFERENCE FOR PRIVATE CAR

THE PREFERENCE IS FOR PRIVATE TRANSIT

THE STREET IS FOR SPEED AND FREEDOM WITHOUT CONTACT BY MEANS OF THE EFFICIENT MOVEMENT OF THE TRAFFIC

IMPORTANCE OF THE SCOPE OF PEDESTRIANISATION / TO BE PART OF A COMPREHENSIVE PEDESTRIAN MOVEMENT SYSTEM RELATED WITH OTHER TRAFFIC MODES

PEDESTRIAN MOVEMENT

PEDESTRIAN ARCADE IMPORTANT FOR ALL CLIMATES

A TREND FOR SKYWALKS WHICH ARE EXPECTED TO RELIEVE THE CONGESTION AT GROUND LEVEL AND TO DEAL WITH URBAN DEVELOPMENTS AS SUPERBLOCKS

CPS

THE URBAN ORDER

BESIDES THE CENTRAL CITY THE ELEMENTS OF FRINGETOWN (SUBURBS) AND ROADTOWNS (STRIP) COME INTO EXISTENCE DUE TO THE CENTRIFUGAL FORCE OF GROWTH IN US CITIES

EXPLODING METROPOLIS

INDUSTRY TOWNS DEVELOP AT THE LOCATION OF INDUSTRIES OR RESEARCH CENTERS OUTSIDE THE EXISTING SETTLEMENTS IN US

CENTRAL CITIES LEFT DECAYING DUE TO THE CENTRIFUGAL FORCE OF GROWTH ARE TO BE REBUILT WITH THE TOOLS OF URBAN RENEWAL AND URBAN REDEVELOPMENT UNDER THE LEADERSHIP OF THE ARCHITECT PLANNER

URBAN RENEWAL BRINGS ABOUT THE ISSUE OF A RICHER TEXTURE OF HUMAN ACTIVITIES FOR THE DOWNTOWN

THE FUTURE CITY CENTER TO BE FOR CULTURAL AND ENTERTAINMENT PURPOSES AS FOR WORK

GROWING CONCERN FOR CONSERVATION

MIXTURE OF LAND-USES FOR LIVELINESS TENDENCY AWAY FROM STERILITY

MIXED-USE

USUAL ZONING PRACTICES QUESTIONED/SEPARATE USES IN THE VERTICAL SECTION

IN THE CITY CENTER NATURAL ELEMENTS ARE AVOIDED RESULTING WITH MORE OF A STRUCTURAL LANDSCAPE AND SIMILAR CHARACTER AND SCALE FOR INDOOR AND OUTDOOR SPACE

REBUILDING THE CENTRAL CITY

IN EUROPE AN INCREASED DEMAND FOR CENTRAL AREA FUNCTIONS

A MOVE INTO AN ERA OF CONSERVATION AND ANTI-DEVELOPMENT POLICIES WHICH HAVE CENTRIPETAL TENDENCIES * CONSERVATION OF ENERGY, CLEAN AIR ACT TO BE IMPLEMENTED, PRESERVATION OF NATURE

MULTI-FUNCTIONAL CENTER WHICH DEVELOPED FROM THE REGIONAL SHOPPING CENTER CONCEPT AND FLOURISHED AT THE COST OF THE OLD DOWNTOWNS ARE RECENTLY BEING CONSIDERED FOR THE REJUVENATION OF THE OLD DOWNTOWNS

CONCENTRATED ACTIVITY IN A CENTRAL AREA WILL REMAIN A HUMAN NEED CENTRAL AREA PLAYS THE KEY ROLE IN THE URBAN WAY OF LIFE

NEW TENDENCY AND MEANS EMERGING FOR CONTROLLING SPRAWL, CENTRIPETAL FORCES ARE MAKING CITIES OUT OF SUBURBS

(PPSD) IDEOLOGICAL INFLUENCE

Market values: Redevelopment after the war has been transformed from being an aesthetic into an exploited economic tool due to land speculation and market values.

Functionally adequate buildings become economically obsolete due to artificial levels of land values.

Escapism: In the years after the war utopianism of the years after the first world war has not been observed. In the seventies radical architects have been tempted to leave design for the political front, mostly because they have felt left between people's real needs and what is allowed by the society. In this respect an escapism and nihilism have also been observed among architects. Previously held opinion that architecture is a substitute for political action has been questioned.

Retreat from utopia is interpreted as a lack of interest in goals other than those of the immediate concerns. Since the seventies there is instead what may be called a hyper-realist utopia based on a belief in the infinite wealth and freedom of a post-modern society (status quo).

Commercial corruption of ideals: From the seventies on reactions to the Modern Movement have not differentiated the true ideals of this movement from the commercial corruptions of these ideals. So some have been compelled to relaunch its revolutionary values and ideals. A new movement in this direction has been created by those identified as Deconstructivists.

Limitation to classical humanism: Modern architecture is seen to have remained outside of the modernism found in all the arts and characterised by the expression of fragmentation as an aesthetic condition. Instead it has retained ties with classical humanism.

Meaning as excuse for the ornate: In the seventies hopes of restoring meaning back to the urban context have sent architects back to an ageless language of architecture. Virtues of eclecticism and a post-modern architecture which pertain to outward appearance have been praised. Meaning has become an excuse for an ornate style. Symbols that represent symbols of the past (metasymbols) have been created. There is an arbitrariness and use of devalued symbols of the past in a decorative sense bringing architecture to the nexus of consumerism.

Evasion of ideology: Criticism of functionalism which is a tenet shared both by Modernism and socialist ideology has conveniently prevented the discussion of the ideological issues concerning both Modernism and socialism.

Architect in minority: From earlier on there has been the dismal situation of the architect and genuine design lost in a sea of non-design carried out by non-architects. Builders dominate in the creation of architecture.

Dissolution of architecture: The end of sixties and seventies

witness an expansion of the boundaries and concerns that lead to a dissolution of architecture. Openness to other disciplines has resulted in changing world views and has affected creative work. Extra-architectural rationalisations and aims have diverted attention away from the real problems of art. There has been an assumption that architecture can change the world for the better. A broad scale of values has led architects to become guardians of the Earth.

Vicissitudes of team-work: There have been conflicting views about team-work. While on one hand team-work is evaluated as evasion from personal responsibility, it is considered to be an anti-dote to authoritarian planning and design on the other. It is also believed that team-work cannot produce architectural masterpiece; the latter requires a master-architect.

Importance of sponsorship: Sponsorship and implementation are considered crucial for architecture to happen. Good architecture is seen dependent on good speculator developer; or the architect himself must be one.

Significance of management: By seventies on, it has become more and more evident that supervision and management are central functions for the happening of architecture. These years present, in general terms, a polarity of the formalists and the participationists in design. Behind both is found the managerial technology of systems analysis.

Systems approach and architecture as a system of cultural meaning dealing with the understanding of form itself again has appeared in the seventies as opposing trends (yet, this opposition has occurred depending on the method of approach to cultural meaning).

Influence of positivism: Both modernism and post-modernism have been shown to be influenced by positivism in their affirmative role. Modernism has been influenced by the scientific rationality, while post-modernism corresponds to the non-chalance of positivism to what cannot be rationalised.

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URBAN MAN AND THE PUBLIC ENVIRONMENT

AN EVIDENT INTEREST IN THE SOCIAL SPHERE, YET LACK OF SOCIAL INVESTIGATION



SOCIAL SCIENCE APPLIED TO THE PHYSICAL ENVIRONMENT NOT YET ADVANCED
THERE IS NO SERIOUS RESEARCH IN ARCHITECTURE (ESPECIALLY SOCIAL PSYCHOLOGY AND PSYCHOLOGY OF PERCEPTION)
NEED FOR HUMAN CRITERIA OF THE ACCEPTABLE AND DESIRABLE

NEED TO FIND A WAY OF SERVING ALL NEEDS ACCEPTABLE TO ALL PEOPLE
PRIVATE DREAMS OF THE ARCHITECT UNRELATED TO THE LIFE OF THE ORDINARY PEOPLE

PERCEPTUAL DEFENSE OR WISHFUL SEEING OF ARCHITECTS
CULTURED OTHERNESS OF THE ARCHITECTS
PREFERENCE TO CHANGE RATHER THAN ENHANCING WHAT EXISTS
THE TRADITIONAL VISUAL APPROACH TO DESIGN IS IRRELEVANT; WHETHER THE CITY SHOULD BE IMAGEABLE DOES NOT MAKE SENSE
PRIMARILY CONCERNED WITH IMAGE WE MISS THE REAL LIFE OF THE STREET REGARDLESS OF VISUAL ORDER

DIFFICULTY OF COMMUNICATING AND MUTUAL UNDERSTANDING
LACK OF VISION AND INTEREST OF THE COMMISSIONING PEOPLE

GAP BETWEEN ARCHITECTS AND PEOPLE

IMPOSSIBILITY OF ALL NEW ARCHITECTURE IN THE EYE OF ITS CONTEMPORARIES

PEOPLE WATCHING STUDIES NEEDED FOR CATEGORIES OF PEOPLE-PLACE PATTERNS
TO BUILD WHAT PEOPLE WANT NEED TO FIND OUT WHAT THEY WANT

LACK OF SOCIAL INVESTIGATION

DEVELOPMENT OF A KNOWLEDGE OF HOW PEOPLE ACTUALLY USE AND RELATE TO COMMUNAL SPACES IN VARIOUS SITUATIONS FOR SHAPING OF URBAN SPACES AND PARKS HAVING SUITABLE INTERACTION WITH THE PEOPLE

RARITY OF SOCIAL ARCHITECTURE WHICH CAN GIVE FORM TO THE COLLECTIVE EXPERIENCE OF MAN

RESPONSIBILITY OF THE ARCHITECT AS INTERPRETER FOR THE PUBLIC

CULTURED OTHERNESS OF ARCHITECTS

FAILURE TO RECOGNISE NATIVE CULTURAL PATTERNS AND LOSING RELATION TO THE SOCIAL CONTEXT
ARCHITECTURE WHICH REMINDS US OF THE PEOPLE HAS BEEN IGNORED
ACCOMMODATION OF MAN VS. EXTERIOR AESTHETICS

COMMON GROUND OF UNDERSTANDING AND EXPERIENCE FOR SATISFYING NEEDS OF THE PEOPLE

BARRIERS BETWEEN THE ARCHITECTS, THE CLIENTS, AND USERS

WIDENING OF THE SOCIAL AND CULTURAL GAP BETWEEN THE ARCHITECTS AND USERS

DECISION MAKERS BASING THEIR DECISIONS ON THE ENVIRONMENT ON HOW THEY SEE IT/NEED FOR CONSIDERING DIFFERENT WAYS OF PERCEPTION AND DEMANDS

THE FIRST TASK IS TO FIND OUT WHAT PEOPLE WANT

NEEDS OF THE ORDINARY PEOPLE ARE IGNORED

RISKS OF NOT ALLOWING FOR A RICH DIVERSITY OF CONNECTIONS BETWEEN ACTIVITIES AND PLACES

THE REPRESENTATIVES OF THE PEOPLE TO INTERVENE MORE FOR SECURING THE KIND OF ENVIRONMENT THAT PEOPLE WANT

GENERATING IDEA REPLACED BY METHOD

EMPIRICAL SOCIAL ENQUIRY AND ANALYTICAL METHODS AND FAITH IN PROCESS AND METHOD HAVE LED TO A ROUTINE AND REPLACED THE GENERATING IDEA

SCHISM OF THEORY AND PRACTICE

THEORY AND RESEARCH DEVELOPING APART FROM THE PRACTICE

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IDEOLOGICAL INFLUENCE

WORLD OF LAND SPECULATION AND MARKET VALUES TURNING REDEVELOPMENT FROM BEING AESTHETIC TOOL INTO AN EXPLOITED ECONOMIC TOOL

MARKET VALUES

ARTIFICIAL LEVELS OF LAND VALUES CREATING ECONOMICALLY OBSOLETE BUILDINGS WHICH ARE FUNCTIONALLY ADEQUATE/WASTE AND DESTRUCTION BY THEIR REMOVAL

UTOPIANISM OF THE YEARS AFTER WWI. DOES NOT EXIST IN THE YEARS AFTER WWII

ESCAPISM

INCREASING TEMPTATION TO LEAVE THE FIELD OF DESIGN FOR THE POLITICAL FRONT

THE RADICAL ARCHITECT LEFT BETWEEN THE PEOPLE'S REAL NEEDS AND WHAT IS ALLOWED BY THE SOCIETY/WHAT IS TO BE BUILT NOT DECIDED BY THE ARCHITECT

THE QUESTION OF WHETHER ARCHITECTURE IS TO HAVE A POLITICAL ROLE OR IT IS TO BE AUTONOMOUS

IDEA OF THE MODERN MOVEMENT THAT ARCHITECTURE IS A SUBSTITUTE FOR POLITICAL ACTION

PREVALENT ATTITUDES IN THE ARCHITECTURAL PROFESSION: SURRENDER TO THE SYSTEM/UTOPIANISM/NEGATIVENESS (GIVING UP DESIGN)

ESCAPISM AND NIHILISM OF THE ARCHITECT

NON-DIFFERENTIATION OF THE TRUE IDEALS OF THE MODERN MOVEMENT AND ITS COMMERCIAL CORRUPTION

NEED FOR RELAUNCHING THE REVOLUTIONARY VALUES OF THE MODERN MOVEMENT

LIMITATION TO CLASSICAL HUMANISM

MODERN ARCHITECTURE PERTAINED TO A CLASSICAL HUMANISM RATHER THEN MODERNISM AS CHARACTERISED IN ALL THE ARTS BY THE EXPRESSION OF FRAGMENTATION AS AN AESTHETIC CONDITION

A HYPERREALIST UTOPIA WITH THE WORLD AS IT IS AS SUPREME VALUE/BELIEF IN THE STATUS QUO OR IN INFINITE WEALTH AND FREEDOM OF POST-MODERN SOCIETY (IDEOLOGY)

RETREAT FROM UTOPIA STARTED BY A SOCIETY WHICH HAS BEEN CONSERVATIVE AND NO LONGER INTERESTED IN GOALS OTHER THAN IMMEDIATE CONCERNS

DECONSTRUCTIVISM'S ATTEMPTS AT PUTTING ARCHITECTURE BACK ON THE TRACKS OF MODERN MOVEMENT

COMMERCIAL CORRUPTION OF IDEALS

GENUINE DESIGN VS. THE DOMINATING MAJORITY/ARCHITECT'S CHALLENGES LEFT TO THE CARE OF OTHERS

LACK OF COOPERATION AND INTERDISCIPLINARY UNDERSTANDING BETWEEN THE PROFESSIONALS

TOTAL OF ARCHITECTS ACTIVITIES VERY SMALL IN THE CREATION OF ARCHITECTURE

TEAM-WORK AS EVASION FROM PERSONAL RESPONSIBILITY

TEAM-WORK VS. MASTER ARCHITECT

ARCHITECTURAL MASTERPIECE REQUIRES MASTER ARCHITECT

GOING BACK TO THE AGELESS LANGUAGE OF ARCHITECTURE WITH HOPES OF RESTORING BACK MEANING TO URBAN CONTEXT WHICH HAVE ERODED WITH URBAN PLANNING AND SPECULATION BY RESTORING HISTORICAL URBAN FORMS

MEANING AS EXCUSE FOR THE ORNATE

PRAISE OF THE VIRTUES OF ECLECTICISM AND OPTING FOR A POST-MODERN ARCHITECTURE AT THE LEVEL OF OUTWARD APPEARANCE

BOTH THE MODERNIST AND SOCIALIST IDEOLOGIES IN ART THEORY HAVE BEEN UNDER FUNCTIONALIST IDEAS; CRITICISM OF FUNCTIONALIST DOGMA HAS CAUSED EVASION FROM THE IDEOLOGICAL ISSUE

EVASION OF IDEOLOGY

DOCTRINE CONTRADICTS MEANING; NEED TO BE AGAINST DOCTRINE ITSELF

ARCHITECT AS MINORITY

ARCHITECTS TO BE GUARDIANS OF THE SURFACE OF THE EARTH, THE AIR, AND WATER/BROAD SCALE OF VALUES TO LEAD THEM TO FOCUS ON WHAT NOT TO BUILD AND WHERE NOT TO BUILD

EXPANSION OF THE BOUNDARIES AND CONCERNS OF ARCHITECTURE WITH THE DISSOLUTION OF ARCHITECTURE VS. DIFFICULTY OF FINDING THE PLACE PERMITTING THIS THEORETICAL FRAMEWORK

OPENNESS TO RECOGNITION OF OTHER DISCIPLINES RESULT IN CHANGING WORLD-VIEWS AFFECTING CREATIVE WORK

DISSOLUTION OF ARCHITECTURE

ASSUMPTION THAT ARCHITECTURE HAS THE POWER TO RESHAPE THE WORLD FOR THE BETTER

EXTRA-ARCHITECTURAL RATIONALISATIONS EXTRA-ARCHITECTURAL AIMS AND EXCUSES KEEPING US AWAY FROM THE REAL PROBLEMS OF ART * DESIGN SCIENCES, COMPUTER SCIENCE, COUNTER CULTURE ANTI-TECHNOLOGICAL CULTURE, SOCIO-POLITICS, POPULAR ANTI-ART MOVEMENTS

TEAM-WORK VS. AUTHORITARIAN DESIGN

TEAM-WORK AND EXPERIMENTATION TO REPLACE ARCHITECTONIC COMPOSITION AND AUTHORITY PLANNING AND DESIGN

SPONSORSHIP AND IMPLEMENTATION AS REAL PROBLEMS

IMPORTANCE OF SPONSORSHIP

FOR GOOD ARCHITECTURE GOOD REAL ESTATE DEVELOPER OR THE ARCHITECT TO BE A SPECULATOR DEVELOPER

AN ERA IN WHICH SUPERVISION AND MANAGEMENT ARE CENTRAL

SIGNIFICANCE OF MANAGEMENT

POLARITY OF THE FORMALISTS AND THE PARTICIPATIONISTS AND BEYOND THEM THE MANAGERIAL TECHNOLOGY OF SYSTEMS ANALYSIS

OPPOSING TRENDS OF SYSTEMS APPROACH AND ARCHITECTURE AS A SYSTEM OF CULTURAL MEANING TRYING TO UNDERSTAND FORM ITSELF

MEANING BECOMING AN EXCUSE FOR THE ORNATE IN STYLE

SYMBOLS REPRESENTING SYMBOLS (METASYMBOLS)

ARBITRARINESS AND REPEATING DEVALUED SYMBOLS OF THE PAST

POST-MODERNISM MAKING ARCHITECTURE SUSCEPTIBLE TO CONSUMERISM

FEAR OF THE PRESENT AND OF FUTURE: POST-MODERN CONSERVATISM

SPLIT BETWEEN THE DESIGNER AND THE BUILDER, DOMINATION OF THE BUILDERS IN THE SITUATION

INFLUENCE OF POSITIVISM

THE INFLUENCE OF POSITIVISM BOTH ON MODERNISM AND POST-MODERNISM

(PPSD) USE OF RESOURCES AND THE PUBLIC ENVIRONMENT

Environmental role of the architect: In the seventies environmental pollution and depletion of resources have come to be seen among the responsibilities of the architect. He has been considered to have been better equipped than any other for guidance in the emergent environmental crisis. He has been expected to lead the public in issues related to environmental quality.

Lack of standards: In the seventies performance criteria have been sought to be established for the city or the public environment. Yet what is more, there has been an awareness of the lack of standards for any environmental criterion that could be set.

Media smothering environmental issues: Issues of environmental quality and human life have been taken up, but lost shortly in time among other issues in the communication media.

Hidden resource of alleys: There is a frontal fixation in designing in the city that causes a blind eye to be turned on the existing alleys or backlots.

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USE OF RESOURCES AND THE PUBLIC ENVIRONMENT

ARCHITECTS EQUIPPED BETTER FOR GUIDANCE IN THE ENVIRONMENTAL CRISIS THAN ANY OTHER

ARCHITECTS ARE TO LEAD THE PUBLIC REGARDING THE ISSUES OF ENVIRONMENTAL QUALITY

ARCHITECTS FOR ENVIRONMENTAL GUIDANCE

THE ARCHITECTS' RESPONSIBILITY TO INCLUDE SUCH THINGS AS ENVIRONMENTAL POLLUTION AND DEPLETION OF RESOURCES

WASTEFUL USE OF ENERGY AND OTHER SCARCE SOURCES TO BE REDUCED

NEED FOR STANDARDS IN TERMS OF ENVIRONMENTAL CRITERIA

NEED FOR STANDARDS

PERFORMANCE CRITERIA TO BE ESTABLISHED FOR THE CITY ITSELF OR THE PUBLIC ENVIRONMENT

THE ISSUES OF ENVIRONMENTAL QUALITY AND HUMAN LIFE SMOTHERED BY THE MEDIA

ENVIRONMENTAL ISSUES SMOTHERED

FRONTAL FIXATION WITH A BLINDNESS TO THE HIDDEN RESOURCE OF ALLEYS

BLINDNESS TO HIDDEN RESOURCE OF ALLEYS

CHAPTER VI: CONCLUSION

Common Spaces: The spaces in between (the "negative space") are experienced as unlivable. The interest in these spaces is lacking. Yet at the same time they harbor a conflict; there is a strife between their identification as communication space (ie., traffic) and as space for social and cultural cultivation. Due to this conflict the annihilation of these spaces cannot be told to have been complete. At the same time, an isolation of activities in private spaces; specialisation and segregation; decrease and loss of continuity and of transition between the public and private spheres are observed.

Antagonism to open spaces works against the creation of meaningful negative space. Open planning principle, on the other hand, creates voids.

With all the negative aspects of spaces in between withstanding, the use of common space, especially outdoors, has increased. The identification of outdoor space with public space continues. Since the seventies there has been an increase in the interest for flexible and adaptable open space which is demanded to be integral to the system of activities and land-uses.

The design of streets, furnishing of urban space and

pedestrian precinct have been interrelated; this can be seen in the occurrence of both at about the same time.

There is an unquestioned interest in greenery and an extensive use of it for its own sake. The very value itself has moved out of daily life ending up in being unreachable or inaccessible, because they are off the everyday pattern of life, and sometimes unsafe places to be at. Landscape is to be integral with the urban fabric. There is thus a need to formulate a new relationship between the city and the park.

The buildings have been indifferent to the public space of the in-between spaces and the public sphere in general. In the last twenty years the public sphere has been privatised, especially in conjunction with the commercialisation of spaces together with its local history.

As early as the fifties there has been seen in US the merging of the private and the public - the privatisation of the public in the commercial world. It is not accidental that it has emerged in the suburban areas where the negative spaces do not have distinctive character and use. A new man-made element (regional shopping center) has filled the gap by being turned into a place for socialising or cultural activities based on commercial or consumptive motives. In the oncoming decades the success of this element has led to its installment in the central city, the downtown, (the multi-functional center) making use of the existing but rundown infrastructure and local historic assets. In return the old center is rejuvenated. Supervised spaces that have been created for public use are not, however, found to be harboring and promoting a sense of

publicness and urbanity with their physical appearance.

An emphasis on the interiorised common space and the rediscovery of the exterior space can meet to create the continuity of the two (this may be the source of interest in Nolli's eighteenth century map of Rome). The motorists' world, and the pedestrian world of the interiorised space and the newly rediscovered spaces in-between are the elements commonly being talked about.

Continuity of urban space, not only as a network in the city, but continuity between the exterior and interior, between the private and the public, that is, transition gets to be important. Reclaiming of left-over space is integral to this outlook.

Aesthetics in the City: The role of symbolic significance in aesthetic experience has been acknowledged. Yet how it can be achieved has remained a question. Since the forties the weakness and problems of symbolic expression are being discussed. Demythologisation by functionalism and various conditions in the contemporary world are counted among factors responsible for the weaknesses. Thus the concept of style and expression of human purpose have been standing issues, while monument and monumental expression have remained a continuing debate. While the danger of regression to symbols associated with the totalitarian and imperialistic past is pointed out, the need for the creation of today's monuments has been raised. In the eighties, the view that monuments have an important function in the structuring of the city has been influential.

Search for significant form has become more evident in the late fifties with a freedom in abstract formal expression widely ranging from heroic to the classicising and the sensual and

emotional. During the sixties, parallel to the reactions of preservationists to urban renewal and modernism, an interest has grown for the traditional type of monuments as a means for significant artistic expression. Fruits of this reaction have been labelled together with other reactions to the Modern Movement as post-modernism.

The lived world, which has been a source for authentic significant expression in fifties with Team X, has been returned to in the eighties. Designing the new public spaces for the contemporary conditions, immediacy of the response of the public, and approximating to the truth of daily life have gained force. A real modernity is expected to be reached by injecting the realities and dynamism of the daily life into Modern Architecture.

Decline of taste in the environment has been made an issue in the fifties. The various reasons have been told to be the city being left in the hands of those having no interest in art, dominance of material interests, and rule of fashion. Art and nature are seen to have been displaced from the lived urban environment. On the other hand, individualistic expression has worked against the aesthetics of the city and its unification.

These problems, however, are found accompanied by the development of a concern for urban aesthetics ever since the years immediately before the WW2.

Stylisation of the earlier years with a watered down modernism has been replaced in the seventies by architecture considered as artistic activity. What have been happening in the seventies and eighties are not referred to as what have been called

earlier as caprice, randomness, and sensationalism. They are considered to have been based on a loss of commonly shared criteria and the splitting of the artist from reality. In the last three decades architects are observed to be displaying a cultural fragmentation.

The means to tackle tastelessness and individualistic expression have been found in establishing visual codes for the cityscape (in the fifties) and in contextualism which has become more pronounced in the seventies.

The new dimensions of scale emerging with urban renewal and renovations have been handled by the architect. The fourth dimension, or time, has been consciously dealt with in the sixties with permanence considered as a characteristic of the public world.

Environmental art, nature, and the new electronic media have been the new elements to be integrated into the architecture of public space.

Meaning and Identity: Identity of architecture is lost or deemed insignificant due to the impersonality of the machine and signs or other media that dominate the perceptual field in the city. Limits of the city are indistinct. There are rapid changes in the environment with a loss in what was once familiar. A fragmented and impersonal environment with great fractures, or voids are observed.

Statement of such problems of identity coincide with the studies on the concept of imageability in the sixties (ie., starting with the studies of K.lynch). There is also a shift in the reading level from that of the single building to the urban level.

By eighties the city is considered as a cultural artifice made of parts or fragments. The fragment has become important for its implications for the future or idea of the city.

In the decades following the sixties the concern for making the city more significant (eg., skyline) has been accompanied by significance and symbolic effect at the level of buildings that generate deeper contact and involvement. Specificity of the site and place relatedness (genius loci) is consistent with this concern. The problem of the conflict between the universal modern and the rooted culture has been tried to be resolved in the work of a group of architects. Also there has been an interest in designing cities and buildings that are responsive to the multiplicity of values existing in the society. Small scale changes are preferred over wholesale actions in order to preserve the associations on which human happiness is believed to depend.

For the last twenty years there has been an emphasis on architecture as a cultural system of signification. Architecture is looked upon as signs and sign systems that give messages. A freedom in the use ornaments is observed to result in flexibility and richness in terms of expression.

The science of semiology has been used for a theoretical approach to symbolism. The latter has been opposed to the interest in super technology. Architecture has been treated as a metalanguage.

Meaning itself has been considered a function in its own right. Its generation has been liberated from operative functions. Past experience and associations are emphasised as the basis for the creation of meaning and image.

Though there has been an interest in the creation of symbols and meaning, the impossibility for the architect to create them on his own has been realised. It has also been seen that creation of meaning is not guaranteed, since meaning depends on context. In the contemporary world what dominates is corporate expression while there is lack of a civic style.

Considering the increased mobility and global communication, regionalist approaches remain incompatible with the city of the industrial society.

There is also the question of the specificity of architectural meaning. Linguistic analogy has appeared to be reductive of architectural meaning in attempts of setting a dialogue with the environment.

Communication of Public Information: In spite of the expansion of the media, in the sixties communication of much of the variety and amount of information has been found to be not communicated. Access to information has been a problem. The potential of the city for learning is not used, because the city is invisible in terms of its many processes and potentials for the creative use of its inhabitants.

At the more practical level, urban sign systems are one aspect of communication in the city. There are directive signs, attractors, and informative signs. There are signs that communicate from afar for the motorists, and those for the pedestrians.

In the communication of information that there is, there are those of the confusion and banality of signs as well as the

dominance of signs that orient and act as directives rather than inform and illuminate.

Starting with the sixties there has been a wider recognition of the potential that the city is a rich source of information and ideas which, however, need to be processed to be accessible and useful.

Communication has come to be seen by the seventies as a major function of the city. Getting and disseminating information by itself has become a conducive media for art in the urban environment.

Window display of shops is another communicating medium which addresses the pedestrian. Along the street the shops affect the identity of the buildings at the street level and identity of the street itself.

Making information visible other than by sign systems and shop windows has been attempted in the sixties by outdoor information centers with audio-visual media for pedestrians. In the seventies large models and variety of media have been introduced. There have been ideas to use and improve the physical mobility of the inhabitants for accessibility and getting to know the urban territory with its variety of spaces available or that can be made available to the public. Consideration of the city as a linked system has been a precedent for networks to be planned. The critical role of mobility has been extended further to be the core of the idea of the city as a classroom, or of urban education.

The New and the Existing: New construction introduced into the existing fabric has created incompatibilities with the existing

structures in terms of scale, land-use, and form. The tower and slab scale, the viaducts and overpasses have overpowered the existing neighboring structures. Industrial location and imposition of speed and mechanical equipment in the environment have created problems with existing uses. Variety of forms has been built close by without any dialogue or relation with one another, or with space to enjoy each on its own. In the sixties conflicts of differing visual forces are mentioned as a design problem. In the seventies this situation has been viewed as a reality of the contemporary city which is a dense conglomerate with everything seen in a fragmented way.

There is rapid change and obsolescence due to new forms emerging or due to fashion. Contemporary society is dynamic with fast changes occurring. Electronic age and the impact of new leisure with decreasing work loads have been expected since the sixties to be creating great changes.

In the context of experiencing rapid change the need for familiarity of things is felt as important. Appreciation of the civic wealth of the central historic city has turned throughout the sixties into what has become pronounced as urban heritage in the seventies.

Since the fifties architects have been developing design concepts for reconciling the new with the old, and for accommodating rapid change. What has been preservation of the past, creating interesting groupings of the old and the new, has developed in the seventies and eighties into rehabilitation, re-use, and reconstruction of the old fabric rather than building anew. Primarily in the seventies typological research has been used to base the new on the traditional typologies of open urban spaces and of other elements in the existing urban fabric.

The meaning of designing in context has gained new dimensions in the last three decades. New contextual techniques have been formulated. Buildings are seen both as a project and a fragment of the urban fabric. Each architectural act is seen as a partial transformation. There has been a tendency since the seventies to deal with the fragments of the urban fabric. Parts of the city are knit and tied together. Architecture is seen as a modification of the pre-existing. The city and the territory are the main materials for architectural design. These materials comprise not only of the perceived physical surroundings, but also the sources of these surroundings. Yet the architect finds himself limited in his freedom to modify in the case of the extremes of technological production and due to global communication.

Density and concentration of public life has been the tendency in design since the sixties. In the seventies it has gained a new dimension and momentum due to conservationist tendencies. Densification of the existing and consolidation of the city through urban spaces as interiors have been methods developed since twenty years.

Reanimation and revivification of public space have been concepts directed at features of the city that are attractive for its inhabitants, but are eroding. Experimental structures, mixed-use complexes, and recreation of street sense have been among the attempts.

Rigidity of the zoning laws for controlling the physical form and matching public need with real interests have been relaxed with the practice of design guidelines, design review, and zoning

incentives. Sound guidelines are needed for urban architecture which is part of the public sphere. New concepts of regulations are needed for linked systems in the city.

Movement in the Public Environment: Sixties has been a conscious toll-taking of the impact of traffic in cities. Distance in the contemporary city is replaced by the concept of time-distance, in other words, how long it takes to travel to destinations. Types of transportation determine variety of choices that one can make in living in the city or for urban functions to be located. Accessibility provided by the motor-vehicle has to be maintained; but maintaining the standard of the environment is just as vital.

Environmental standards and qualities have been lowered by the intrusion of motor-traffic into the existing urban spaces. Also urban compactness has been affected due to the mobility provided by the motor-car. The resulting lack of positive function of spaces in the new pattern of sprawling developments has been viewed as a problem.

The use of roads that set the pattern of built structures as also tracks for motor-traffic has been conflicting. The congestion occurring due to this conflict has been attempted to be relieved by freeways. The latter, however, when treated as a traffic engineering problem and imposed on the existing urban fabric, have themselves been cause of congestion.

Neglect of public transport and through-traffic have been faced and lived with as perennial problems of the contemporary settlement. Public transport has been considered as beneficial for maintaining the civic, architectural, and historic values.

Simultaneously with the importance given to public transport, preference for the private car and its advantages have been hailed in the sixties and seventies. Still at the very same time pedestrian movement, pedestrian experience has been just as forcefully supported. A co-existence of all three and classification of means, types, and spaces for transport have been an outcome of this simultaneity. Traffic has started in the sixties in US to be seen as a multi-modal system which is no more merely a highway engineering problem. The importance of tempering and taming the freeways as beautiful civic elements providing smooth access to outer areas, while preventing through-traffic in the urban fabric, has been realised.

One of the difficulties in the reconciliation of motor-vehicular access and the environment is the pace of transportation technology and tools running ahead of the development of design ideas, measures, and techniques by the design profession. Another difficulty which is partly related with the former is the treatment of traffic as a technical engineering problem rather than as a problem of the architectural profession.

The Urban Order: Changes observed in the urban order have been mainly those of a decline in the centers, sprawl, reconstructions, functional segregation, and privatisation.

Loss of land and uses in the public sphere due to privatisation and rise of land values, and negative impacts of sprawl and functional segregation on urban compactness and vitality have been problems affecting the overall urban order.

In addition to the city new settlement types are identified in the peripheries (eg., suburbs, roadtowns or strips, and industry

towns). In the seventies a reversal is observed with conservation and consolidation policies rather than centrifugal development. Concept of mixed-use has gained a currency in contrast to the functional segregation.

In the fifties urban renewal and urban reconstruction have been seen as means for reversing the decline of the city center and humanising it. In the sixties the demand for central area functions has increased in the European cities. Concentrated activity in central areas is viewed as a human need. The newly emerging multi-functional center in the central city has become in the seventies a familiar element of the central city.

Miniaturisation as against sprawl in the seventies, revitalisation, new-towns-intown that have emerged in the sixties with emphasis on the community character, emphasis given to the city as found and to composition over planning in the eighties have been the particular developments in urban design thinking. In design theory an open dynamic approach co-exists with various contextualist techniques.

Megastructural and total design have stood in contrast to the incremental growth of the existing city. Separation of architecture from planning and urbanism, domination of the existing fabric with an equal disregard for it in practices, and the problems of theory have been major issues.

Urban Man and the Public Environment: Oversimplification of human and social life and relegation of citizen to a mass-man are the very general problematic conditions that play a role in the indifference and alienation observed in the urban society. This

indifference affects architecture specifically with the disinterest that has been observed for its visual aspects. This is evidenced by the ugliness of the environment created by the contemporary civilisation.

Mass-culture has become a norm. Mass-society with mass-media, mass-production and consumption is universally recognised and experienced. Global communication, as observed in seventies, is creating a communication society with everything becoming more communication oriented. This is also creating its reverse, that is, an interest with the locality and loss of interest with the rest.

There is a continuing trend for considering the city for the people. In seventies, especially, with the communication society underway, there is more emphasis on the individual and his freedom to use the city. City is considered as belonging to people. Citizen action and local democracies have been lived through and conceptualised.

Environmental criteria for quality of life have proliferated. Among these, liveliness rather than sterility has been sought since the sixties. Communication society is expected to bring about the simultaneity of work and leisure. Leisure, which has attained an important place in the life of people following an increase in leisure time and mobility is expected to expand.

City is observed to be a network of situations and incidents. Thus corresponding patterns of settings for people's behavior are looked for in the urban environment.

Finding an appropriate setting for the community has been a design motive since the war. Precedence of urban situations for design, and focus on process and relations with the environment have become more pronounced in the seventies. An architecture that adapts itself to behavior patterns of people and looks inhabited is valued. Design theory has tried to incorporate the "audience" for designs that are more relevant to life processes.

Public spaces, which play an important role in the active participation of people in daily life, have regained importance in the seventies. This may be partly related with the development of a communication society and increase of leisure calling for play, active participation, and interaction between people.

A difficulty for the architect trying to keep up with the notions and ideas about building for the people is use of social investigation. Though the latter has developed and grown since the seventies, the particular architectural literature surveyed does not reflect it. There is also a belief that analytical methods (used in some of these investigations) obliterate the "generating" idea in design.

Architects are also found to be handicapped for expressing and finding the answers to people's needs due to the particularity of their cultural background. Architect's interests keep him from seeing the realities in the life of people. The lack of vision and interest on the part of the commissioning parties is also a handicap.

Ideological Influence: The mechanical ideology has been commonly observed to be dominating the world. On the other hand, an expansionism or interest for growth has culminated in the sixties.

Commercialism has shown itself in the way the urban order has been created and run, that is, more like a private commercial enterprise than as a public asset.

Material power and materialistic viewpoint have gained the forefront in public expression. The failures of utopia and the surreptitious perpetuation of bondage to the status quo has made arcadia seem relevant for the present world.

Ruling of the market values due to the prevailing commercialism has made much of architectural and urban ventures appear as exploitative and destructive events. The discrepancy between what the architect sees as the reality of people and what is allowed for him by the society has been a factor for the radically bent to leave the design field for political roles. Some others have formulated for themselves more expansive roles that have led to what has appeared to be a dissolution of architecture. Similarly utopianism has been abandoned since architecture is no more seen as a substitute for political action, society is interested in more immediate concerns, and aspects of post-modern society are aggrandised and hailed as values out of proportion. An eclecticism for the outward appearance and ornateness has developed in the name of restoring meaning back into architecture. An ubiquitous criticism of functionalism that prevails has been, as Tschumi has observed (1977a), a convenient way of evading the ideological issue, since it has been a tenet shared both by modernism and socialism.

Especially in the last twenty years, the ideals of the Modern Movement has been corrupted in practice and architectural criticism. There has been a comeback with a will to inject what it has been missing. Modern architecture is told to have been limited by

the classical humanism which has lost its relevance for the contemporary world. It is considered to require a modernism that has found its expression in other arts marked by an aesthetics of fragmentation.

Use of Resources and the Public Environment: Destructive effects of pollution, smog, and filth on everyday life have been felt ever since the fifties. It has lowered life standards in the most valuable parts of the city. The sprawl that is partly due to this is itself a source of pollution and waste of resources.

Commercialisation of land has in return restricted its availability and use in the public sphere. The accumulated assets of the city threatened by erosion caused by all these factors have attracted more attention in the sixties and seventies.

Urban open space resources have been reevaluated and inventoried especially in the seventies. Preserves of open spaces have been identified and tried to be created. Conservation policies in these years have increased the interest in shared resources. Public space has been considered among priorities with ecological space, big social services, and production of primary and collective objects.

In addition to ecological concerns and techniques in design and measures against pollution, a "defensive architecture" has emerged as a trend in the face of urban noise, pollution, and ugliness.

Architects have assumed or have been found fit to assume in the seventies the role for guidance on environmental issues. Yet the

latter are generally smothered by the mass-media. In practice, even though criteria for the environment may exist, there is a lack in the definition of standards in terms of the criteria, or a difficulty in determining what standards to aim at.



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