

the **CONTEMPORARY URBAN QUARTER** :
AN EXAMINATION INTO THE HISTORY AND DEVELOPMENT OF URBAN
QUARTERS FOR A CONTEMPORARY METROPOLITAN CANADA.

a thesis

by
Samuel A. Bietenholz
(B.E.S.)

submitted to the Faculty of Graduate Studies
in partial fulfilment of the requirements for the Degree of

Master of Landscape Architecture.

written at the
University of Manitoba
in the
Department of Landscape Architecture,
Faculty of Architecture.

© January, 1991.



National Library
of Canada

Bibliothèque nationale
du Canada

Canadian Theses Service Service des thèses canadiennes

Ottawa, Canada
K1A 0N4

The author has granted an irrevocable non-exclusive licence allowing the National Library of Canada to reproduce, loan, distribute or sell copies of his/her thesis by any means and in any form or format, making this thesis available to interested persons.

The author retains ownership of the copyright in his/her thesis. Neither the thesis nor substantial extracts from it may be printed or otherwise reproduced without his/her permission.

L'auteur a accordé une licence irrévocable et non exclusive permettant à la Bibliothèque nationale du Canada de reproduire, prêter, distribuer ou vendre des copies de sa thèse de quelque manière et sous quelque forme que ce soit pour mettre des exemplaires de cette thèse à la disposition des personnes intéressées.

L'auteur conserve la propriété du droit d'auteur qui protège sa thèse. Ni la thèse ni des extraits substantiels de celle-ci ne doivent être imprimés ou autrement reproduits sans son autorisation.

ISBN 0-315-76591-7

Canada

THE CONTEMPORARY URBAN QUARTER:
AN EXAMINATION INTO THE HISTORY AND DEVELOPMENT OF URBAN
QUARTERS FOR A CONTEMPORARY METROPOLITAN CANADA

BY

SAMUEL A. BIETENHOLZ

A thesis submitted to the Faculty of Graduate Studies of
the University of Manitoba in partial fulfillment of the requirements
of the degree of

MASTER OF LANDSCAPE ARCHITECTURE

© 1991

Permission has been granted to the LIBRARY OF THE UNIVERSITY OF MANITOBA to lend or sell copies of this thesis. to the NATIONAL LIBRARY OF CANADA to microfilm this thesis and to lend or sell copies of the film, and UNIVERSITY MICROFILMS to publish an abstract of this thesis.

The author reserves other publication rights, and neither the thesis nor extensive extracts from it may be printed or otherwise reproduced without the author's written permission.

ABSTRACT

This thesis is about the concept of urban quarters. This concept represents an urban configuration that composes a city in series of precincts or sectors. Each quarter, as a distinct part of the city, embodies a homogeneous identity and means of operation which constitute an integrated urban environment that serves the essential and the collective needs of its inhabitants.

The basic concept of the quarter as an urban design unit has occurred repeatedly throughout the history of urban civilization, although there appears to be a loss of this principle in favour of other methods of city conception in the recent history of the twentieth century, especially in the North America cities. Many aspects of contemporary culture require a new means of conceiving the city if they are to respond to the collective nature that defines urbanity. The quarter, as a timeless planning principle, may be of greater relevance than is commonly recognized in the context of contemporary Canadian cities. To impose such an order on the current fabric of Canadian urbanity is a radical notion which goes against the current architectural practices, and entails alternating the basis of logic that motivates urban design.

In this thesis the quarter is discussed under a variety of contexts, all of which are derived from a theoretical basis as to what an urban quarter is. The quarter is examined in terms of its architectural, spatial, social, spiritual and utilitarian conceptions. These concepts are initially understood through studying the quarter's historical manifestation and development. The historic framework is combined with notions of current urbanity to create a contemporary theory of the urban quarter that responds to present-day cultural activities.

CONTENTS:

page

I	ABSTRACT
II	TITLE PAGE
III	TABLE OF CONTENTS
V	List of Illustrations
VIII	ACKNOWLEDGEMENTS

1 introduction

1 FOREWORD

2 INTRODUCTION

5 A Note on the *Allegorical* Text

6 part I

TOWARDS A DEFINITION OF THE URBAN QUARTER

6 THE QUARTERED CITY

8 THE QUARTER

8 Concerns of Accessibility and Function
12 Theoretical and Spiritual Considerations

18 TYPOLOGY

21 Typological Components of the Urban Quarter

39 MORPHOLOGY

41 Morphology of the Urban Quarter

V

56	part II
A SELECTED HISTORY OF THE URBAN QUARTER and THE DEVELOPMENT OF CANADIAN URBANISM	
56	ANCIENT BEGINNINGS
61	THE MEDIEVAL CITY AS INSPIRATIONAL EXAMPLE
72	THE CONCEPT OF QUARTERS IN CANADIAN HISTORY
73	Fortification
79	Metropolis part I — the regional construct
83	Industrialization
87	Suburbanization
94	Metropolis part II — the urban centred construct
97	Decentralization
105	part III
THE QUARTER IN THE CONTEXT OF MODERN PRACTICE AND POSTMODERN THEORY	
106	CRITIQUE OF FUNCTIONALISM WITH EMOTIVE REASONING
116	LOCATING THE QUARTER IN POSTMODERN THEORY
116	History
120	Social Theories and Community Issues
138	part IV
CONTEMPORARY PROPOSALS AND EXPLORATIONS	
138	LÉON KRIER
146	ANDRES DAUNY & ELIZABETH PLATER-ZYBERK
156	GEORGE BAIRD
163	conclusion
163	A SUMMARY OF THE PARTS THUS FAR
168	THE FUTURE OF THE MODERN URBAN QUARTER
179	EPILOGUE
180	BIBLIOGRAPHY

VI

List of Illustrations:

part I

page	figure	
7	fig. 1	Brasilia, Lúcio Costa
7	fig. 2	Luxembourg; Léon Krier
15	fig. 3	the Tower tarot
16	fig. 4	Image representing city from Utrechtsalter
16	fig. 5	Image representing Codex Egberti
17	fig. 6	Paris, succession of fortifications and boulevards
19	fig. 7	domestic typologies, Australia
20	fig. 8	triumph of Ceaser, showing symbolic models of conquest
21	fig. 9	comparison of cities and quarters, Krier
21	fig. 10	bastide plans from Medieval France
22	fig. 11	ideal plans for fortified cities from 14th. and 15th. C.
24	fig. 12	Taylor Homes, Chicago
24	fig. 13	Highrise of Homes, Site
25	fig. 14	Barcelona, housing type
25	fig. 15	Telc, housing type
27	fig. 16	Amphitheatre, Nîmes
27	fig. 17	Assembly hall, Koeksotenok Kwakiutl, Gilford Island, c.1900
28	fig. 18	Pantheon, Rome
29	fig. 19	Tiananmen Square, Beijing
30	fig. 20	Guelph, Ontario, 1827
31	fig. 21	Odeonplatz: Project by Leo von Klenze, 1818
32	fig. 22	May Day celebration and Maypole Dance
33	fig. 23	Mulberry Street, New York, 1900
34	fig. 24	linear town, Japan
35	fig. 25	Huron Village, Nodwell site
35	fig. 26	Quebec City, fortifications dividing upper and lower towns
36	fig. 27	the Berlin wall
36	fig. 28	the tell of Erbil (Ancient Arbela), Iraq
38	fig. 29	Hyde Park, London
38	fig. 30	Fountain Square, Portland
40	fig. 31	suitability of steel structural systems for skyscrapers
41	fig. 32	growth of Metro Toronto
42	fig. 33	Danzig, pre-WWII
43	fig. 34	diagram of building process, Manuel de Solà Morales
45	fig. 35	Bern, c.1642
46	fig. 36	Development of Turin
47	fig. 37	New York ; the infinite urban grid
48	fig. 38	Lisbon after 19th C. earthquake
50	fig. 39	land claims around ancient amphitheatre, Nîmes, 1809
50	fig. 40	Amphitheatre at Arles, from the middle ages
51	fig. 41	Barcelona, 1859
52	fig. 42	Barceloneta housing, contemporary proposal

VII

part I (continued)

page	figure
53	fig. 43 plan for Chicago, Burnham and Bennet, 1912
53	fig. 44 Aerial view of standardized North American subdivision
54	fig. 45 plan of Milwaukee subdivisions

part II

page	figure
56	fig. 46 division of Roman settlement
59	fig. 47 Timigad, North Africa
59	fig. 48 Town plan-types suggest by the Manasara Silpasastra
60	fig. 49 Roman floor mosaic of fortified, quartered settlement
60	fig. 50 Terranuova, founded in 1337
63	fig. 51 Oitinense
64	fig. 52 San Gimignano blessing the town of his namesake
65	fig. 53 Stuttgart, 1643
67	fig. 54 Cathedral of Strasbourg
67	fig. 55 Palazzo dei Priori, Volterra
68	fig. 56 Pistoria, cathedral square
69	fig. 57 Padua, figure-ground plan
69	fig. 58 Sicilian town
74	fig. 59 Quebec City, 1699
75	fig. 60 Quebec City, 1763
76	fig. 61 Quebec City, contemporary view
76	fig. 62 Montréal, 1758
77	fig. 63 Montréal, 1846, showing the density
78	fig. 64 view of Upper Fort Garry, 1858
78	fig. 65 plan of Upper Fort Garry, 1876
89	fig. 66 Princess Royal Terrace, Montréal 1862-63
91	fig. 67 Winnipeg, 1874
91	fig. 68 Winnipeg, 1911
93	fig. 69 Los Angeles, 1940, population distribution & freeway system
98	fig. 70 urban fringe diagram
99	fig. 71 aerial view of Winnipeg 1880
101	fig. 72 City of Winnipeg (1968)

part III

page	figure
123	fig. 73 neighbourhood plan, Clarence Perry
123	fig. 74 Norwood community, Winnipeg

VIII

part III (continued)

page	figure
124	fig. 75 National Capital Region, Ottawa-Hull, Canada
135	fig. 76 Die Stadt, Franz Masereel
135	fig. 77 Subway, George Tooker

part IV

page	figure
139	fig. 78 Homo Industrialis and Homo Faber, Krier
139	fig. 79 Urban growth from 1850 - 1950, Krier
140	fig. 80 Res. Publica, Res Privata, Civitas, Krier
144	fig. 81 plan of the Acropolis in Alantis, Tenariff, Léon Krier
144	fig. 82 plan of Imperial Rome
145	fig. 83 view of the Acropolis in Alantis, Tenariff, Léon Krier
145	fig. 84 view of Imperial Rome
147	fig. 85 Seaside, post office building
147	fig. 86 Seaside, general view
150	fig. 87 excerpt from Seaside's urban code
150	fig. 88 Type IV location on master plan
150	fig. 89 illustration of Type IV
151	fig. 90 aerial photo of Seaside territory prior to development
151	fig. 91 context plan of Seaside
151	fig. 92 figure/ground plan of Seaside at maximum capacity
152	fig. 93 plan of hotel complex, Disney World, Orlando, FL.
155	fig. 94 West Pier, Brighton
158	fig. 95 Royal Mint housing, London, proposal by Léon Krier
158	fig. 96 ground floor plan of West Edmonton Mall
158	fig. 97 roof-top view of West Mall.
160	fig. 98 Dome over Manhattan, NY, Buckminster Fuller
160	fig. 99 under ground, futuristic city; Taisei Corp

conclusion

page	figure
171	fig. 100 evolution of spatial types
174	fig. 101 traditional and contemporary quartered, urban growth

IX

ACKNOWLEDGMENTS

Thank you to Herbert Enns, Peter Forster and Carl Nelson, my advisory committee for this thesis. These people gently guided me, and, let me to run madly free, at exactly all the right times.

Thank you to Canada Mortgage and Housing Corporation for their generous financial support and their patience, which has enabled me to not only write this thesis, but also obtain a master degree in landscape architecture.

Thank you to numerous people who encouraged me emotionally and physically through the writing of this project and helped me see it through (you are too personally loved to be so publicly mentioned here — you know who you are).

FOREWORD

The parts of city have been tortured into the submission of service, but the parts that people tried to erase are struggling to emerge, to erupt, to explode in a revolution of feelings. Their passion has been disguised, but their soul cannot be hidden. It is time to un-fuse the parts of the city that whisper in the welded bones of the metropolis, the parts that speak of the reflection and intensity in human life as a richly rewarding and complicated struggle that should inspire, not retire us. Vacuity of meaning has come through the decisive attempt to rid urbanity of emotion, but emptiness has only a bitter taste and now we yearn to be full again, and to be full of everything all at once. The city and its quartered seeds are among the greatest symbols to human creativity, and they will continue to speak of the foolishness in trying to silence them.

introduction

This thesis is about the perception of cities. It explores a theory for planning and designing cities based on the concept of urban quarters. An urban quarter is a sector or district of the city wherein all essential urban services and spatial components are found. It is also a place that embodies a significant identity and meaning about itself as a particular urban environment. The quarter's integration of various utilitarian services and spiritual ideals provides a complete urban environment in a limited portion of the city. Essentially a quarter represents a smaller city within the frame-work of the larger urban context, or the metropolis. A city based on the conception of urban quarters might be called a quartered city, in the sense that it is composed of distinct areas, each of which acts as an individual urban entity.

The quarter, as a unit of planning and urban design, and the quartered city as an urban conception, are not novel or innovative ideas about urban form, but have had a long and fruitful history in many parts of the world. However, in the last century the notion and use of the urban quarters has rapidly disappeared from the milieu of urban design, and modern cultures have assumed alternate modes of conceiving, designing and building cities. This thesis examines some of the reasons behind the quarter's dismissal, and to what effect other principles have affected urban conception since.

Also investigated in this thesis are strategies for reviving the quarter as unit of urban planning in contemporary design. This investigation is done in light of certain undesirable situations within the existing urban arrangement that have resulted from the use modern design strategies. This suggests that by using urban quarters there are various advantages to be gained in regards to some of the problems facing contemporary cities. To this consideration one must also state reservations about how much of the historic proposal for urban quarters is still meaningful and practical in the contemporary Canadian context, and what parts of such a design theory have to be re-thought and restructured to meet the current directions of culture.

To achieve these objectives the main body of this thesis has been divided into four main parts, each of which develops a particular aspect of the entire theory of the urban quarter as follows:

Part I of the thesis deals with a definition of the urban quarter. This description represents my own understanding of the concept. The reason for starting this way is to introduce the quarter as background to further discussions. I feel that the subject of the urban quarter is not well known in current architectural theory, and it seems important to clarify this concept before any meaningful discussion about it can take place. To achieve this objective the first section looks at the principles that organize a quarter; how a quarter operates as an integrated urban environment; how a quarter entails an certain collective meaning; the typological components required in defining a quarter; and, the morphological evolution of urbanity over time.

In Part II the historical pretext and the development of the urban quarter are explored. This section examines the origins of the quarter to show its development from Roman traditions of settlement. Then, an exploration of Medieval life is used to illustrate what might be considered an ideal or archetypical conception of the urban quarter. Like the Roman city, the schema of the Medieval city was also

based on the quarter, but this conception was more integrated and resembled more closely the theory developed in Part I. The exploration of historical contexts is also necessary in understanding developments related to the quarter's occurrence in Canadian cities. Medieval urbanity is comparable to the first of five forces — fortification — that strongly effect Canadian urban development. The other four forces examined — industrialization, suburbanization, metropolization, and decentralization — are fairly consistent indications as to why the use of the urban quarter was discontinued in the development of Canadian urbanism. The examination of these forces is important in understanding the potentials and problems of a contemporary revival of the quarter.

Part III examines the possibility of incorporating the urban quarter into contemporary cultural shifts. Much of postmodern philosophy has developed as a reaction to the modern conceptions of urbanity. It is important to consider how the quarter, as a historical construct, is compatible with these current philosophies. The examination of Postmodernism is especially important in consideration of the fact that much of the Modernist urban design principles have worked directly against the conception of the urban quarter as an integrated, holistic urban environment. This section explores the notion of the urban quarter as a theoretical basis from which practical applications to the contemporary city can be developed.

Part IV of this thesis looks at some architectural theorists and practitioners who advocate the use of urban quarters, or a similar conceptions of urbanity. The efforts of Léon Krier, Andres Duany & Elizabeth Plater-Zyberk, and George Baird are presented to show the possible diversity in both the theoretical interpretation and constructed form of the urban quarter. The exploration of work by these designers is done as a critical review based on comparisons to the theory of quarters developed in Part I of this thesis. These reviews work from a concern about the needs of contemporary urbanity, and how such needs might be more specifically understood in respect to a Canadian urban context.

Finally, after having explored various aspects of the urban quarter individually the conclusion begins with summaries of each of the four major parts of the thesis. These summaries are brief and intended only to remind the reader about the essential concerns in each part. The major aim of the conclusion is to create a decisive opinion about the validity of the modern urban quarter as design unit for contemporary Canadian cities. To achieve this objective a cross-examination between several of the ideas just summarized creates a more accurate picture of how the urban quarter might begin to evolve from contemporary urbanity. The conclusion ends with a series of considerations that detail the difference between the quarter's classical conception and how it might be conceived for a contemporary urban environment.

A Note on the *Allegorical* Text

The italicized text, starting from the right hand margin, that accompanies this work is an attempt to include concerns and discourses about urbanity from sources outside the realm of architects, designers and planners. This text has been compiled from an intentionally broad spectrum of sources to reveal the language that others might use in talking about urbanity. The hope is to address the universality of what the built environment means to all us.

*He kept dreaming, he kept dreaming
Of the day they'd realize, what he was feeling
Only so many songs can be sung, with two lips, two lungs and one tongue
No Means No : Wrong¹*

¹ No Means No. "Two Lips, Two Lungs and One Tongue" from Wrong. (Wrong Records, 1989).

part I

TOWARDS A DEFINITION OF THE URBAN QUARTER

THE QUARTERED CITY

The city is redundant: it repeats itself so that something will stick in the mind...
Memory is redundant: it repeats signs so that the city can begin to exist.
 Italo Calvino : Invisible Cities.¹

A quartered city is one where a series of locales or places have occurred in autonomous harmony to form the larger urban complex. Rather than regarding the city as an entity onto itself, a singular experience or construction, the quartered city requires viewing as a collection of distinct areas known as quarters. The individual quarters that make up the quartered city enhance and complement each other, but are not strictly dependent on one another, and theoretically each quarter could exist and operate independently. Thus the quartered city is one of repetition — the physical reality and the ideological notions of the quarter are repeated to make the quartered city. The distinction of individual quarters is achieved not so much through their structural differentiation, as through their ability to be viewed, and to exist autonomously. In this way the quartered city is a collection of smaller cities inside a larger city.

¹ Italo Calvino. Invisible Cities. (London: Pan Books Ltd., 1979). p. 18.

The notion of the quartered city is markedly different from that of the city as singular entity — the metropolitan city or the mono-centric city. This kind of city has a single geographic, functional and ideological centre, rather than the many centres of the individual quarters in the quartered city. To illustrate this difference compare the plan for Brasilia (as designed by Lúcio Costa) with the (re-)design for Luxembourg (as proposed by Léon Krier.) In Brasilia one can discern from the imprint of the city plan a series of functional fragments. Each separate area of the city has a different texture and structure to match its unique function. The whole is dominated by a pair of spines that cross as axes, to define the city's centre. In contrast Luxembourg shows a series urbanized cells or separate parts of the city. Each quarter is of a similar pattern, but adapted to a specific location. Each quarter has its own centre and variety of urban functions. The difference between the two cities can be further distinguished by inferring that the political organization of Brasilia is singular, metropolitan form of government controlling the whole urban area, where as in Krier's Luxembourg the city would be a federation of quarters each with their own political determination.

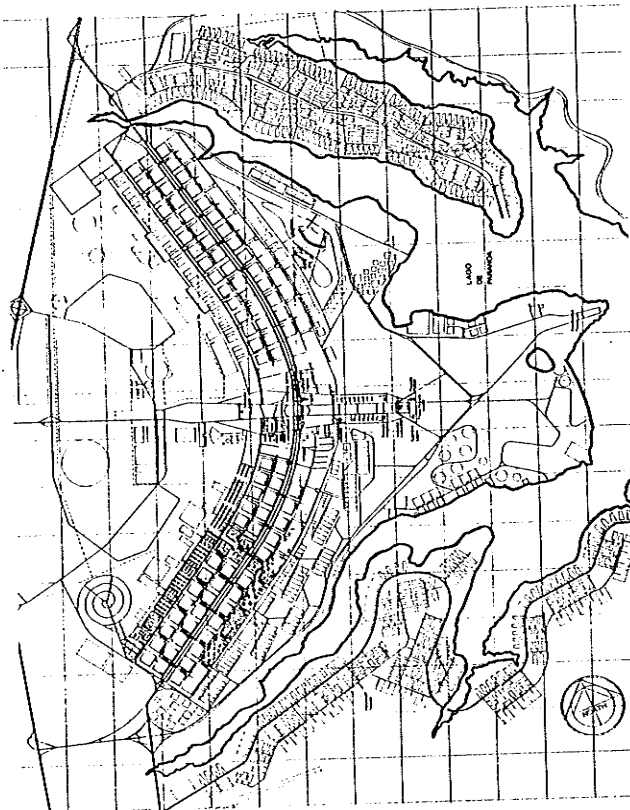
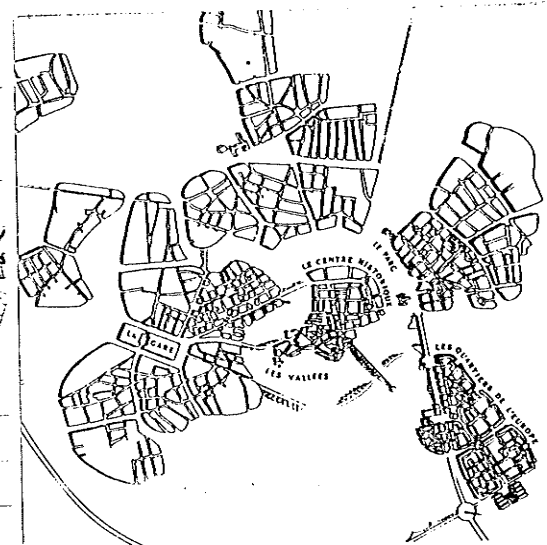


fig.1 Brasilia, by Lúcio Costa.
(source: Gosling & Maitland,
Concepts of Urban Design).

fig.2 Luxembourg, by Leon Krier.
(source: Architectural Design, Vol 49 no. 1).



THE QUARTER

*Even the ultimate city of imperfection has its perfect hour, the watcher thought,
the hour, the moment, when every city is the City.*
Italo Calvino : The Watcher.²

If an individual quarter is the unit that makes up the quartered city, or as Léon Krier would say the "city within the city," then the quarter must be like a city in itself. It must have all the functions, emotions and meanings of the city; in short, the quarter has all the qualities of the city in reduced quantity. However, the notion of the city is such a vast and differentiating concept that it would be hard to describe in its entirety here. What follows here is rather a personal impression of the what is important in understanding an urban quarter as a representation of a city, and as a distinct component of the city.

Concerns of Accessibility and Function

The quarter brings about a meaningful relationship between the infrastructure of urbanity and the people who dwell within the given precinct of their quarter. Christian Norberg-Schulz has described the act of dwelling as :

... more than having a roof over our head and a certain number of square meters at our disposal. First, it means to meet others for the exchange of products, ideas and feelings, that is a multitude of possibilities. Second, it means to come to an agreement with others, that is, to accept a common set of values. Finally, it means having a small chosen world of our own.³

These activities suggested by Norberg-Schulz indicate the richness and variety of things that can and should occur in an urban quarter for which architecture is responsible in providing a framework and physical construction that enable them to happen.

² Italo Calvino. The Watcher and Other Stories. (London; Harcourt Brace Jovanich Pub., 1971), p. 28.

³ Christian Norberg-Schulz. The Concept of Dwelling: On the way to figurative architecture. (New York: Rizzoli International Press, Inc., 1985). .p. 7.

In a more pragmatic sense the urban quarter needs to make provisions for people to do all the things that they would normally do in the city. One must be able to rest (sleep); to have a home (place of residence); to shop (commercial trade); to work (employment); to produce (manufacturing); to meet others publicly (congregate; socialize); to govern (politics); to worship (religion); to meet others privately (love, companionship, sex); to raise children (regeneration, procreation); to learn (education); to talk (exchange information and sentiments; communication); to play (recreation and leisure pursuits); to eat (nourishment) and to be alone (to contemplate oneself); to move about (circulation); etc...

Such a list of activities does not represent a complete list of things that happen in a city — requirements will vary for different people, places and times, and this list suggests the potential magnitude a programme for an urban quarter would require. Another way of describing this set is to say it represents the entirety of essential functions required on a daily basis. There are functions which do not happen on a regular basis, and therefore, need not be accommodated within the quarter, like world fairs, conventions or vacations. Secondly, it suggests that there are things that are intrinsic to cities rather than to rural settings, and one can gather that farming, and nature reserves are also not to be found in the urban quarter. The distinction between city and country should be clear in the sense that the low rural populations would not be able to accommodate the specialized opportunities of urbanity. Conversely, people who live in cities sacrifice nature and open space for the opportunities that arise when large numbers of people come together to produce, create, trade, consume and enjoy.

One would like to think of the quarter as a self-contained, and self-sustained community, but there are limits as to what it can offer and produce for itself. Cities have always been places of specialized production and refinement of the raw materials produced from the land. These operations are often more efficient in a collective approach to manufacturing and many quarters have gained a strong identity and sense of homogeneity by becoming specialized in a particular field.

Because trade exists and allows goods and materials to be exchanged between different quarters, cities and rural areas, it should be possible to obtain most commonly required products and services inside the quarter. In this sense, a quarter should be so self-contained in urbanized manner that people can live their with a great amount of comfort and accessibility to their needs and desires.

The idea of self containment implies that there must be limits to the size and dimensions of a quarter. One of the most important criteria in defining functional concerns of an urban quarter is the circulation system which allows accessibility to all parts of a quarter in a time frame fitted to human comfort. Traditionally this has been achieved by creating a density of inhabitants high enough to support and facilitate the rich variety of services that are needed to make the quarter representative of the city. The population density allowed for a containment, or limitation of the area that could easily be covered in a fifteen-twenty minute walk. The idea of pedestrian accessibility thus becomes an important concern in the notion of an urban quarter, necessitating a limit to the area it covers, and in creating a human scale to the urban environment.

Freedom of circulation is an art form dependent on the advancement of technology. In suggesting a quarter's circulation system be pedestrian orientated does not mean all movement should be accomplished on foot. Pedestrian circulation provides accessibility, but this can also be accomplished by other modes of transport: Pre-industrial cities had carts driven by animal locomotion, and today private automobiles and public transit systems have largely replaced the animal locomotion. These tertiary transport systems are important in moving goods that can not easily be carried on foot, as well as assisting individuals who are disabled from walking. As most of the essential accessibility of the quarter could (and should) be achieved on foot, the primary objective of tertiary movement systems is to supplement the pedestrian circulation. Whatever form of tertiary circulation arises it must be compatible with the pedestrian system which is still the easiest and most economic way of maintaining comfort and complacency.

The quarter is not an isolated occurrence, but exists in a relationship with the rest of the city. Although most of the objectives of its inhabitants should be contained to their own precinct, this does not mean there is no need or desire to go beyond its boundaries. The circulation system must also provide access to other parts of the city. This becomes another component of the system as a whole, rather than an un-differentiated extension of the local system. Circulation operates on different levels of function and accessibility that relate to the type of movement within the system of any quarter, and the various objectives it must achieve and coordinate.

Another way of illustrating this complexity is the need for a circulation system to enhance and enforce the distinction between various socially implicated definitions of space and place in terms of its public and private embodiment. There should be a definitive hierarchical sense of order between the collective, public, semi-public, semi-private and private spatial settings that are found in the urban quarter. The transition between these different spatial modes is another important aspect accomplished by the circulation system's ability to delimit the accessible area of the urban quarter. It is responsible for demarcating and identifying different zones that relate to the different modes of dwelling, as well as offering a differentiated level of service that characterizes these areas.

The various modes of interaction between members of a community define what settlement achieves when dwelling occurs in a meaningful way. The essence of the quarter's purpose, facilitated by accessibility, are the various types of interaction between the individuals that make up the community. The active and involved mixing amongst any or many individuals can be called the public mode of dwelling. The public sphere comes to an agreements on how their community should operate by unanimous or majority consensus, and this can be called the mode of collective dwelling. Finally, a third mode of dwelling is the private mode, which constitutes the actions and desires of a given individual.⁴

⁴ Christian Norberg-Schulz. The Concept.... Ibid. p. 7.

The three basic modes of dwelling form a complex set of interactions in both the spatial organization and the community structure. The urban quarter must be able to accommodate and enhance all these modes of dwelling and do so with a great mode of variety and meaningfulness. These different modes of dwelling are actually descriptive of the functionality of an urban quarter. We have already briefly discussed the various kinds of activities that are facilitated by the quarter, and these things relate to the pragmatic aspect of function. However, function is in essence the purpose of a person or thing, and thus we can see that it relates to the various modes of dwelling in a fundamental sense; space as a thing requires dimensional, emotional and constructed qualities and quantities that make it possible for a person or people to do what they must do in it; and people inhabit space, different spaces for different purposes. The urban quarter therefore provides a multitude of purposeful spaces which are more than basically functional, they are purposeful through their ability to bring about dwelling in all its various modes.

Theoretical and Spiritual Considerations

The activities encompassed in dwelling represent on the one hand a variety of functional or pragmatic concerns that are physically necessary to make a quarter first operational, and then comfortable for numerous humans to live together; on the other hand, a quarter must also be concerned with more incorporeal things that occur in human settlements. That is to say that a quarter must bring about a meaningful relationship that goes beyond the operative services of the daily needs for a community. These qualities arise from the more sublime nature of humanity's existence through time and deal with the concerns of how and why humans come together to form places and cities of collective dwelling.

It is difficult to distinguish between the city as a *result* of the desire for, or the *cause* behind, the collective agreement it entails. Most people live in settlements to which they contribute to the continuation of that settlement in some way. They do

this by either nurturing the material reality of their place, or through the enrichment of meanings about their place. (Often the material and immaterial become a combined effort as the architecture illustrates particularly well.) Conversely, most cities were built before the current population came to live there, and this pre-existing urban structure must in some way affect the development of people living there. Regardless of such dualities, for they become a somewhat symbiotic, self-enhancing relationship, an urban quarter is an expression of the collective agreement it entails as both a progressive and retrospective notion.

One way in which an urban quarter expresses some incorporeal concerns is illustrated by the theory of the collective memory of the city developed by the Italian architect Aldo Rossi. This theory implies that cities, and parts of cities like urban quarters, come about through the collective will of past constructions affecting the architectonic and social sensibilities of the present city. In Rossi's definitive book *The Architecture of the City* he states that :

One can say that the city itself is the collective of its people, and like memory it is associated with objects and places. The city is the *locus* of the collective memory. This relationship between the *locus* and the citizenry then becomes the city's predominant image, both of architecture and of landscape, and as certain artifacts become part of its memory, new ones emerge. In this entirely positive sense great ideas flow through the history of the city and give shape to it.

Thus we consider *locus* the characteristic principle of urban artifacts; the concepts of *locus*, architecture, permanences, and history together help us to understand the complexity of urban artifacts. The collective memory participates in the actual transformation of space in the works of the collective, a transformation that is always conditioned by whatever material realities oppose it. Understood in this sense, memory becomes the guiding thread of the entire complex urban structure and in this respect the architecture of urban artifacts is distinguished from art, inasmuch as the latter is an element that exists for itself alone, while the greatest monuments of architecture are of necessity linked intimately to the city.⁵

Rossi suggests that the city's history, its historical collection of artifacts and infrastructure, affect the present city in two basic ways; first, in the actual

⁵ Aldo Rossi. *The Architecture of the City*. (M.I.T. Press: Cambridge, MA, 1982) p. 130-1.

existence of historical spaces, places and building materials that are currently employed and experienced by the contemporary citizens who inhabit a city; and secondly, that these historic elements carry with them, and exude a value system that is constantly being absorbed and re-interpreted by the contemporary citizens creating a mutation about the meanings within their particular place. I would like to stress that these principles apply in a like manner to the quarter as they do to the city, because a quarter has to apply itself to emulating the reality of the city.

*My ears are ringing and these eyes have it lean your head to the wall
these walls have ears and those ears are ringing support this wonderful wall
inside the mortar there's talk about lean your head to this wall*
Hunters and Collectors : "Scream Who"⁶

The importance of collective memory in the creation of urbanity can be further noted in the complex meaning(s) of the word quarter. "The intended meaning of the word is more or less retained in an expression like 'working class quarters,' where it suggests a residential area which has evolved in the city rather than been superimposed upon it (by zoning, for example)."⁷ Thus clarified the editor of *The Architecture of the City* in explaining why *district* was used to translate the Italian word *quartiere*. This editorial note suggests that quarters evolve and develop over time confirming the importance of the collective memory. Collective memory is both a mutation of the original meanings, as well as an influence in the current vision and construction of the city. Thus we see its influence on the shape and form of the city over time.

In this thesis I have opted to use the the literal translation of *quartiere*, namely the word *quarter* even though it has many other meanings in English; (one fourth; a portion of; to subdivide; a twenty-five cent coin; to lodge, particularly in military terms... to name but a few). My choice of the word quarter instead of district is an attempt to strengthen the novelty of the idea of urban quarters in Canadian cities.

⁶ Hunters and Collectors. "Scream Who" from *Human Frailty*. (Human Frailty PTY, Ltd., 1982)

⁷ Aldo Rossi, —Editor's note on English translation — *The Architecture of the City*. (Cambridge, MH; M.I.T. Press, 1982) p. 65.



The lesson here is that any structure is only defensible as long as it remains flexible and capable of evolution; life itself is in a state of constant flux and no merely human construction can hope to survive if it cannot adapt.
 Alfred Douglas: The Tarot.⁸

fig.3 The Tower, tarot card .
 (source: Douglas, The Tarot.)

The notion of permanent settlement is a result of the opportunity to evolve over time. Permanence embodies the ability to harbour successive generations of inhabitants who accept and operate within the infrastructure of their predecessors' efforts, as well as embracing and constructing their own set of meanings and directions for their community. As such permanence implies that a quarter must be able to regenerate itself grasping at new opportunities and hopes while editing and transforming the older ideologies that have become meaningless in their present context. The notion of permanence is not a stagnant, rigid construct, but rather one that operates under a certain amount of flexibility — it bases itself on the very foundations of a settlement, the locus which has been selected over others to become and stay an urban precinct, but alternately it adapts to new constraints from within and without of the community. Only in this way can the notion of permanence become truly permanent.

In the adaptive sense of the word, permanence begins to describe and encompass the quality of meaning of a place. The word *meaning* in this instance relates to understanding and comprehension of things, as well as an increase in the significance of the things that are meaningful. When a place has gained some history it displays a sense of permanence over time, and that which is, was and will be meaningful has become a permanent notion that in itself can experience

⁸ Alfred Douglas The Tarot. (Markham, Ont.; Penguin Books Of Canada, 1972). p. 95.

changes. What becomes permanent in a place is the concept of meaningfulness, not necessarily a specific meaning.

In the early stages of settlement pronounced community concerns are of security and survival. In many instances this factor is the cause of a particular settlement: Medieval towns built atop hills choose their particular topographic location as a vantage point and a place that was especially hard to assault. Even after the location was established for defensive reasons, one of the first community efforts was the building of a fortified wall. Of primal concern and at a great expense to the economic well-being of the town was the notion of security.

fig.4 Image of city from Utrecht psalter.
(source: Gulkind, International History of the City, Vol IV).

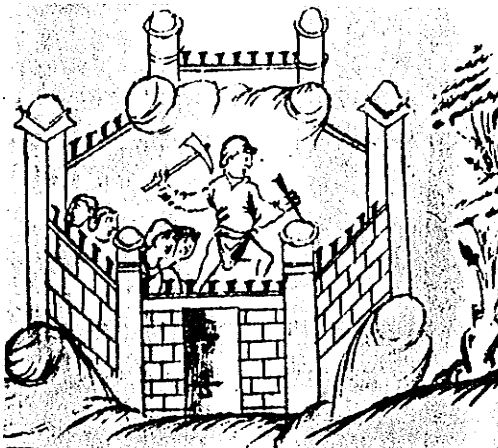


fig.5 Image of Codex Egberti.
(source: Gulkind, International History of the City, Vol IV).



The sense of meaning about the community can shift from a notion of security to a sense of well being and accomplishment as that settlement matures and achieves a sense of permanence. In Paris of the seventeenth and eighteenth century the medieval walls were removed as the city's defensive need was diminished. This allowed not only the eventual expansion of the city, but where the walls stood grand boulevards were created on which it became fashionable to promenade. From this newly created vantage point one could comprehend the city in a way not

possible while it was enclosed. One could look into the city and marvel at its accumulated splendour and prosperity, while conversely surveying the country in the prospective terms of expansion.

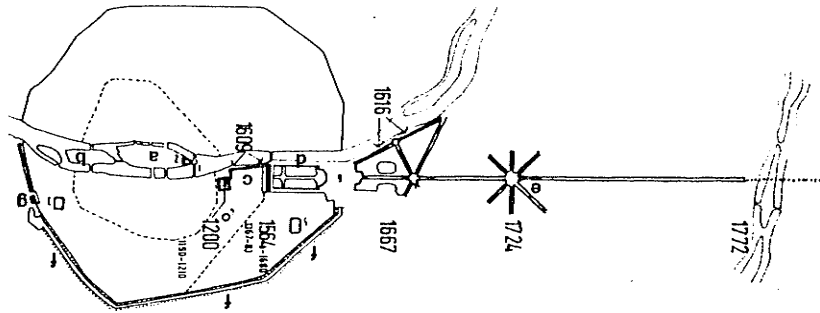


fig. 6 successive fortifications and boulevards, Paris.
(source: Morris, History of the City).

In the even more mature stages of settlement when security and well-being are already taken for granted, a community begins to focus on its intellectual and emotional notions possibly bringing about a sense of deep introversion and introspection. The collective memory takes on new symbolic proportions that can become almost inverted mannerisms of their original meaning — "There no such thing as human rights when you walk the New York Streets A cop was shot in the head by a 10 year old kid named Buddah In Central Park last week The father and daughters are lined up by the coffins by the Statue of Bigotry You better hold on something's happen' here . . ." ⁹ One can note how Lou Reed ironically refers to the famous symbol of freedom and hope, the Statue of Liberty and has transformed its association with the city-life force of immigration, to an image of death, like a giant gravestone for the coffins that are figuratively lined up by it. This sense of inverted, introspective vision need not always be so bleak, but in this case it is meaningful because of the racial tension and violence the city experiences between various factions of its assimilated and immigrant ethnic cultures.

These three scenarios are but possibilities in the interpretations that were chosen only to illustrate the potential change in the meaningfulness of places. There is often a rich variation between different members of a community as to what

⁹ Lou Reed. Lyrics from song "Hold On" on the album New York. (Sire Records U.S.A., 1989).

exactly a place means, but in general terms the quarter as a meaningful place in the city can be described as a limited portion of the city that is endowed with a particular set of values for the individuals who reside in it; these values can be comprehended by others who do not live there, but they are of more intrinsic and of greater significance to the quarter's inhabitants. Thus a quarter becomes an unique identity in the city and assumes a certain mental as well as physical homogeneity. The uniformity in this case is a reference to its character, as a whole community, and to some degree the morphology of its architecture, but not in an totalitarian or segregated sense. The compact completeness of the quarter make it symbolic of a world of its own, and the world is not a uniform thing.

TPOLOGY

Typology deals with cataloguing the essence of things. It is the consideration that all things are derived from some basic idea, or a combination of several basic ideas. The type is the individual unit that makes up the set of ideas and essences represented by typology. "Ultimately we can say that the type is the very idea of architecture, that which is closest to its essence. In spite of changes, it has always imposed itself on 'feelings and reason' as the principle of architecture and of the city."¹⁰ When we speak of the type *house* we have made a typological reference to indicate a building schema which relates to the domestic scale and operation of a home. We know from experience that the *house* as a type can take on a multitude of configurations which we have seen in the expressions of different houses, but all these contain some essence to the universal idea of what the house is. From this we can gather that type "is an object according to which one achieves works which do not resemble one another at all. Everything is precise and given in the model; everything is more or less vague in type. Thus we see that the imitation of type involves nothing that feeling or spirit cannot recognize."¹¹

¹⁰ Aldo Rossi. The Architecture of the City. (Cambridge, MA : M.I.T. Press., 1982). p. 130 - 41.

¹¹ Quatremère de Quincy quoted by Rossi, Architecture of the City. (Cambridge, MA : M.I.T. Press., 1982). p. 40.

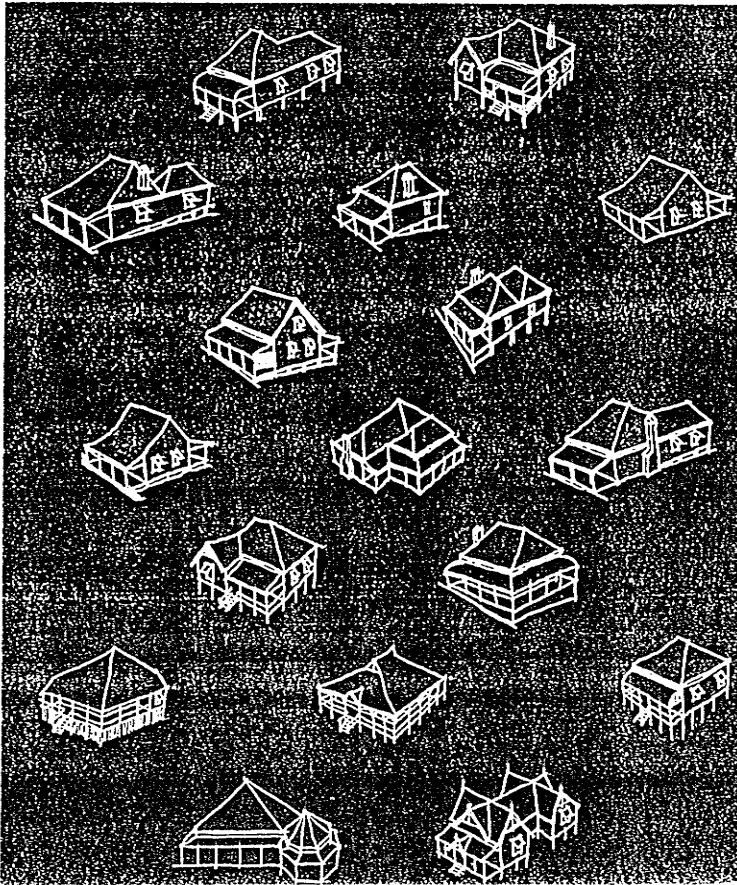


fig. 7 domestic typologies,
Australia .
(source: Saini, The Australian
House).

The scale at which typological considerations are made is limitless because typology can concern itself with the different parts of a building, individual kinds of buildings, configurations of buildings, urban configurations, and types of cities as a whole. We can see this in the sense that typology "is concerned with the manifestations of modes of dwelling. The very word indicates that places are not an endless multitude of basically different cases, but constitute a universe of meaningful identities."¹² As all architectural constructions bear some notion of identity, either as a part of a settlement, or as an entire settlement, they must vary in scale but not in the specific, essential qualities of their type.

A meaningful identity refers to more than just a niche in a system of classification, because meaning deals with the very essence of the idea, and identity is concerned

¹² Christian Norberg-Schulz. The Concept... Ibid. p. 29.

with the recognition and comprehension of that essence. In the typology of architecture we can then discuss ideas of space, style, function, composition, organization, materials, and components as different ways of understanding architecture's complexity. Also the making of architecture is not a spontaneous act, but rather it involves contemplation, discussion and understanding before proceeding with the actual act of construction, and typology provides an invaluable form of communication for identifying and enhancing ideas; or as Christian Norberg-Schulz says:

Types are the essences of architecture, corresponding to the names of spoken language. Names belong to things, and thus designate content over our everyday life-world. The world, in fact, is not only given as a world of things but also as a world of names. 'Language is the house of being,' Heidegger says. Language therefore does not serve as communication, but discloses basic existential structures.¹³

The value of the language can thus be understood to allow not only discussion about built-forms but more importantly it allows architecture to have the ability to communicate about ideas in terms other than the built-form.

fig. 8 Triumph of Ceaser showing symbolic models of conquest: Jacob of Strasbourg (source: Chastel, A Chronicle of Renaissance Painting).



¹³ Christian Norberg-Schulz. The Concept... Ibid. p. 29.

Typological Components of the Urban Quarter

Extensive reference has already been made to the quarter in discussions about its function and theory which indicated it was the essence of an urbanized settlement. This notion was presented as a part of the city, a defined locale within a larger urban framework that satisfies the daily operations of the whole city. As such, little more needs to be said here about it as a type for we have already indicated the basis of the idea that is emulated through the variation of built forms.

fig. 9 comparison of cities and quarters: Krier.
(source: Architectural Design, Vol 49, no. 1).

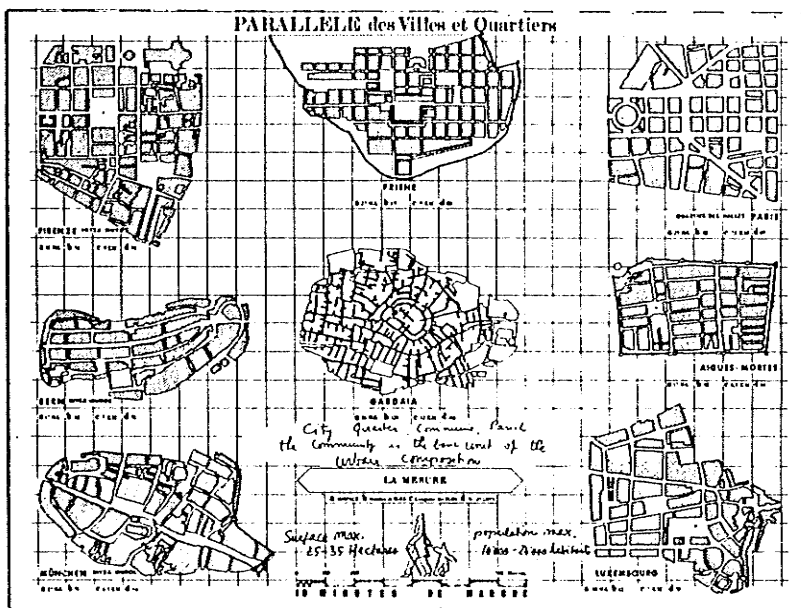


fig.10 bastide plans from Medieval France.
(source: Morris, A History of Urban Form).

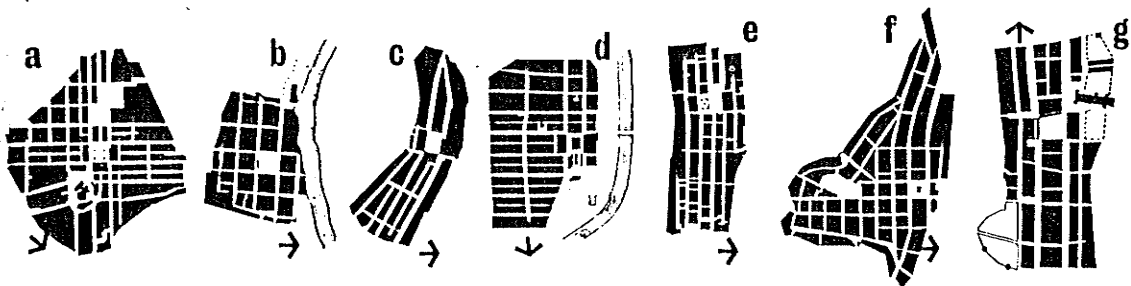
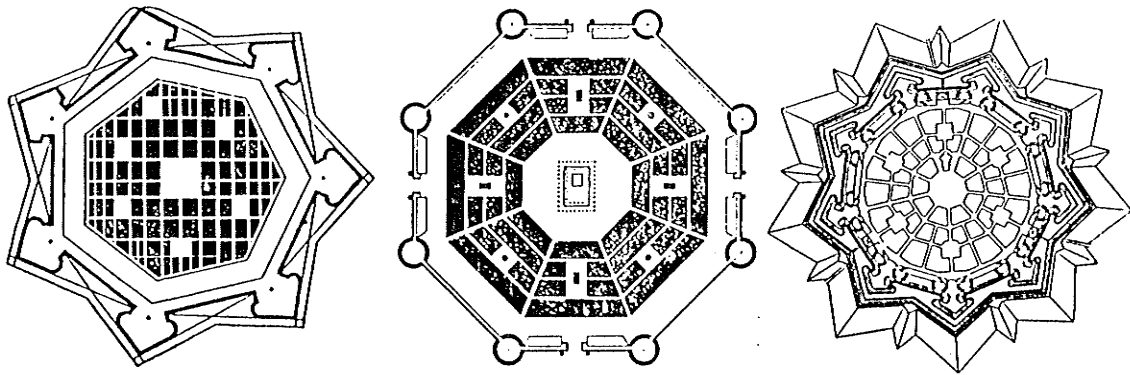


fig. 11 Ideal plans for fortified cities, 14th. and 15th. C.
(source: Morris, A History of Urban Form).



Aside from examining the quarter as a whole typological entity, it would be useful to break it down into its component parts. Things that make-up larger things bring their own essence and ideas to the larger construct by adding their individual intuition and reason to that whole. The urban components of the quarter are thus responsible for shaping and defining what the quarter is as a whole. If these pieces or parts are properly understood they convey their own intrinsic sense of building rules and organization, which when collected into a quarter can define and create the whole. For instance a fortified wall or edge element has only one possible location in the scheme of the quarter, namely at its border, and this structure serves a set purpose in defining the whole community. When all essential components of a quarter are arranged according to their intrinsic values and logic, they in turn define a unique and total quarter. In examining these components we will try to discern their natural organization by focussing on three aspects for each:

1. The essence of the type and its spatial dimensions.
2. The function or purpose of the component. (One should note here that we will concentrate on the function as meaningful entity rather than the active sense of the word. This allows for a more intuitive judgements of typology, rather than a scientific, data based evaluations).
3. As a component, how its essence and built-form relate to the quarter.

house / housing

*I know just how to stand
 Alone with perfect balance, hand in hand
 Prepared with boards and hammers. And several bags of nails
 I could build a wall to lean on, roof over my mind, but I see you got your own plans
 Please don't put your nails into this heart of mine*
 Bob Mould : Warehouse : Song and Stories. (Hüsker Dü)¹⁴

The house is the essential home of the individual. It is the basic outgrowth of human need for shelter from the natural elements. As the house is the domain of the individual it is the essence of private space, relating to the individuals' need to shelter, distinguish and protect themselves from others. In a banal sense, protection is the need to be possessive of material things, but, in a more intuitive sense, it is the need to possess one's privacy. The house is a territorial construct in which individuals can identify themselves. It is not a closed-off entity, but rather, one in which the individual has the option to control of his or her privacy — we are frequently *welcomed* into the houses of others, and this welcome can be extended to a more or less permanent expression in which the individual chooses to share the house with others. This act of cohabitation is frequently explored in terms of reproduction and thus the house becomes the home to a family.

As the city is home to a population, the house is the home of the individual in his/her larger city home. The house, therefore, is an essential and dominant type in any urban complex. As the house is repeated, its multiple extension becomes housing. Housing explores the similarities and collective needs of the individual while allowing or retaining the individual's for privacy. When housing loses its ability to allow individual expression it becomes nothing short of a jail. Conversely, when it fails to convey any likeness of a neighbourly context it represents the forced confinement of unequivocal ideologies which cannot make a community. Housing, as an accumulating many houses, is a distinct type but still related to the type house. Like the house it comes in many forms and expressions of its essential idea, creating a multitude of sub-housing types.

¹⁴ Bob Mould (Hüsker Dü). "Bed of Nails" from Warehouse: Song & Stories (B.M.I. records, 1986).



fig.12 Taylor Homes, Chicago.
(source: Miller, Urbanization in America).

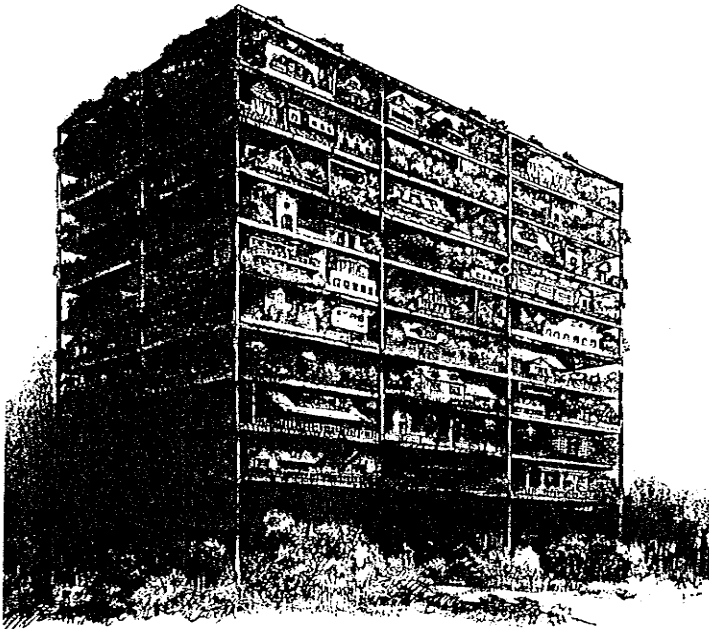


fig.13 Highrise of Homes: Site,
(source: Site, A.&U. special editions).

The housing of a particular quarter constitutes the bulk of the built-up land area, or the mass of the quarter once the public, civic and industrial areas have been defined. This can be proven by noting that if the house is the most essential component of dwelling it must be the most prominent and dominant type in larger urban complexes which represent collective dwelling. This is supplemented by considering other buildings types which relate to the essence of home by becoming houses of government (parliament buildings), or houses of God (churches), etc.

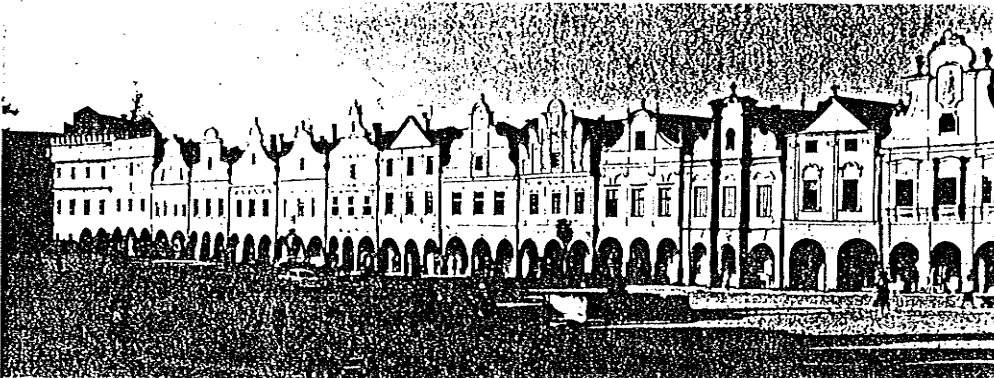
There is a tendency to speak of the housing of a particular quarter even when all the houses or residential units are quite different explorations of the house as a single type; this is because the housing in a quarter show some notion of

homogeneity. The housing of a quarter must show some flexibility in the exploration of type to adapt to various contexts like the corner versus the centre of the block, or the top verses the lower floors. The housing can even be comprised of different conglomerations like the single detached house, the row house or the apartment-block. Homogeneity can be expressed through a means of dealing with cultural, social, climatic or economic influences rather than just spatial organizations of type. More commonly though a quarter's housing gains its homogeneity due to the wide-spread use of a particular spatial type which becomes an important trait in creating, defining and identifying a particular quarter. The homogeneity and dominance a particular type produces the figurative quality of what can be called the urban fabric, because it tends to be the smallest spatial division or the finest grain of typological elements and thus produces a united background through which the identification of other types can be more easily comprehended.



fig. 14 Barcelona, showing variations in housing type that still form urban homogeneity. (source: Mackay, Modern Architecture of Barcelona).

fig. 15 Telc, showing housing type continuity which creates homogeneity. (source: Morris, A History of Urban Form).



institutions

*T'was on a Holy Thursday, their innocent faces clean,
 The Children walking two & two, in red & blue & green,
 Grey headed beards walkd before with wands as white as snow
 Till into the high dome of Paul's they like the Thames flow.
 William Blake: Holy Thursday.*

The institution is the architectural construct which houses both the symbolic meaning and the practical operations of a particular group, cause or organization. This makes it a collective building that represents a select group, or a private-public. It is more public than private domain of house, but not necessarily open to, desired or required by all. The institution should act both externally and internally in the identification, and promotion of the idea that it is the essence of. The outside acts as sign or signifier of what is collected inside, and the inside then must be able to cope with the practical act of collection (assembly hall) as well as the pragmatic operations (offices, retention of records, etc) of the institution. The definitive, object-like character of these buildings is symbolic of its singular cause or purpose and should be easily distinguishable from the regular urban fabric both through scale and symbolic expression of the building.

When we stand in front of the public building it should offer the promise of how things are by gathering and ordering the multifarious meeting of the *urbs* into a synthetic image or figure. And when we enter, the promise ought to be fulfilled by the space which appears as a meaningful *microcosmos*. The public building is, thus, an *imago mundi*, but always 'as something,' as 'church,' as 'city hall,' as 'theatre,' as 'museum,' as 'school.' In other words, the public building is not an abstract symbol, but partakes in daily life, which it relates to what is timeless and common.¹⁵

The function of the institution depends widely on the specific cause it relates to, but in all instances it provides a service to the entire public or a select public. In this sense it does provide some employment in a limited sense. The specialization of the service can be considered under six different aspects; namely institutions can serve a research purpose (arts, sciences, and general knowledge), or an educational need (schools, universities), or an entertainment function (theatres,

¹⁵ Christian Norberg-Schulz. *The Concept*, ... Ibid. p. 71.

arenas, galleries), or a religious purpose (churches, monasteries, synagogues), or a social well-being function (hospitals, family services, welfare offices,), or, finally, community uniting function (town-hall, political buildings, community hall). The service of the institution, depending on its nature, can be extended local totally local group like in the community hall, or to a regional group like a hospital, or finally to national or even international interest, like some universities or arts foundations, and the tendency is for the institution to be smaller when it serves a smaller group and larger even to the point of being many buildings, like a university, when it serves a group larger than a particular community.

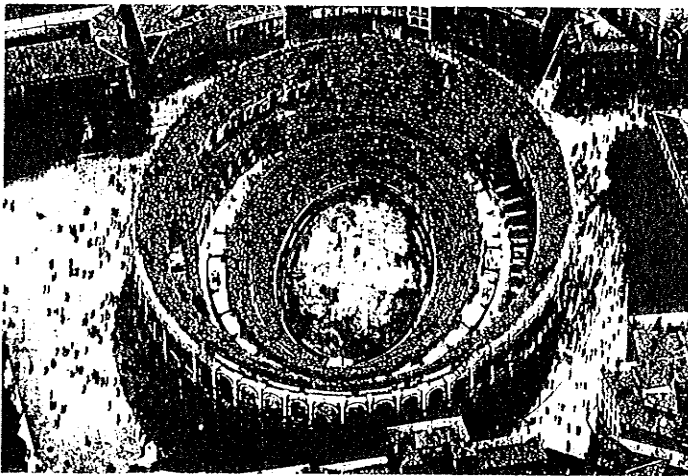
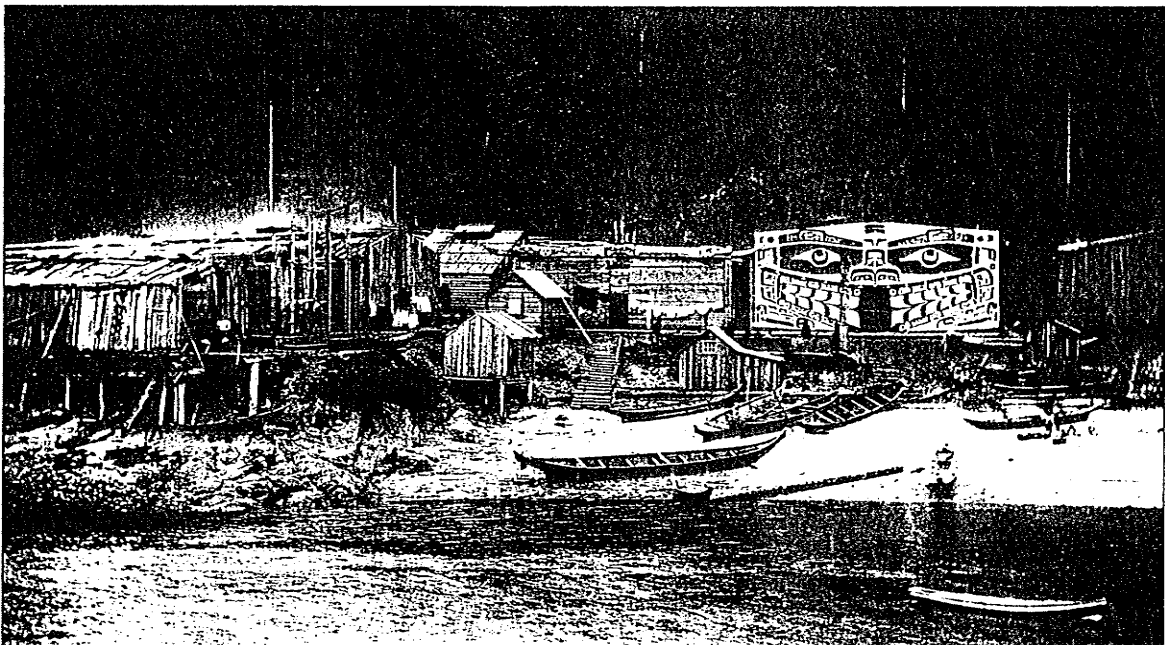


fig. 16 Amphitheatre, Nîmes.
(source: Photo Archives,
University of Manitoba
Libraries).

fig. 17 Assembly hall and village of
Koeksotenok Kwakiutl,
Gillford Island, c.1900.
(source; Bruggmann &
Geber, Indians of the North
West Coast).



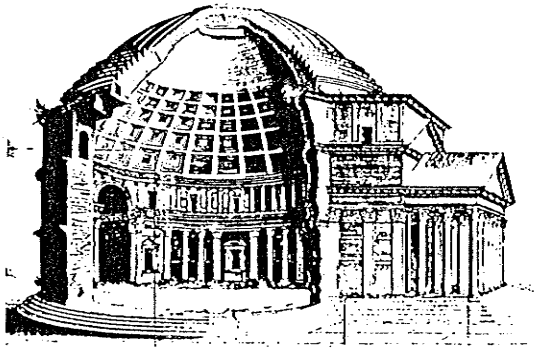


fig. 18 Pantheon, Rome.
(source: Rossi, Architecture of the City).

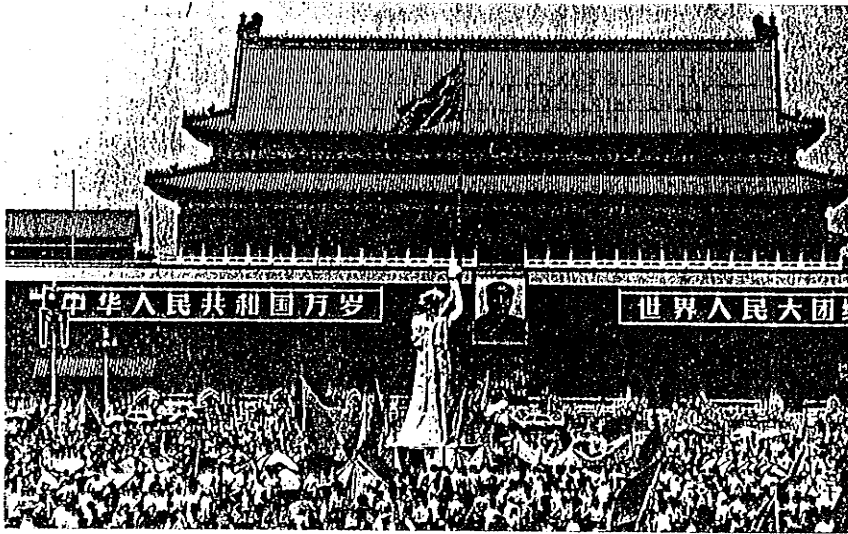
The meaningfulness of the institution is essential to the development of local pride, because it has the potential to create an image for a particular quarter. This pride can be displayed to both visitors and local people, giving the quarter an identity within the whole city, or as a means of giving it a specific and special purpose as an integral part of the city. Many larger institutions develop an almost synonymous relationship with a quarter especially in the case of the universities which often act as a complete community unto themselves. This leads to various spatial locations for the institution within the quarter, where in the local institutions can be more deeply located inside the urban residential fabric that it relates more closely like a school, while conversely the more inter-local institutions should be placed on access routes to and from the quarter. The institution is monumental to establish and identify its purpose, but this monumentality adds to the codification and ordering of the quarter, and in this sense the institution becomes a landmark. Finally, the institution which can occasionally over-lap with industry, as in the case of large, prestigious factories, maintain opportunities for work in the quarter adding to complete character.

the square

The term *square* here refers to hard, but not built-up urban space. The square is the essence of freedom in urban complex. It is a totally public entity that acts as relief from places of confinement and constraint defined in the private and semi-public zones. Freedom can be expressed through the notion that it relates to many causes as opposed to the single purpose of the institution. We can understand why

the square is an *open-space* where the *meeting of differences* occurs, rather than the enclosed space of the institution where the meeting of *likeness* takes place. The square is an open-space, and yet, it is often surrounded or enclosed by buildings, more so than the open space of the park. It could also be considered an urban room. In a way the square is the institution hall of the whole community, because it is physical and legal openness to all in the meeting of differences. This meeting of differences can be further seen when we consider that many squares are surrounded by the different institutions and public buildings of a community. In this case the square acts as neutral territory, symbolic of debate between different groups within the community. The square's association with institutions provides a location, a frame of reference or viewing platform from which the monumentality of the institution can be better comprehended.

fig. 19 Tiananmen Square, Beijing, with students.
(source: New Statesman Society, vol. 2, 1989).



The major function of the square is to provide interface for the community. If a square becomes associated with one specific function, like trade in the form of markets, it still illustrates the notion interface, because it allows different and independent traders to sell wares unlike a large department stores. Furthermore, the market is dismantled at night and so the space remains transient to allow other functions to occur. Traditionally one major functions of public squares was

as places of assembly where the entire public could be addressed, but this is no longer necessary as other means of communication have surpassed public oration. However, many symbolic assemblies take place in the square as a means of communicating a set of ideals in ritualistic manner.

Its relationship the quarter is vital not only as relief from the private, enclosed and built-up areas that dominate the community, but also because it is a stationary space unlike the street. This helps to bring about the possibility for the meeting of people, from both within beyond the community, and as such it becomes a public destination. The square can help to organize the hierarchy of streets by taking a centralized location within the quarter, making it most accessible to all while acting as a public focus. As mentioned the centralized quality and location can make it a useful place to associate with any other public institutions.

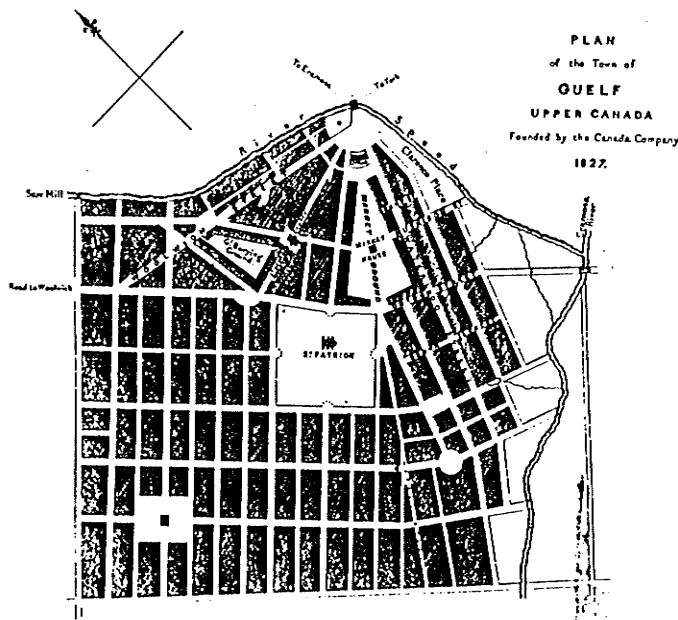


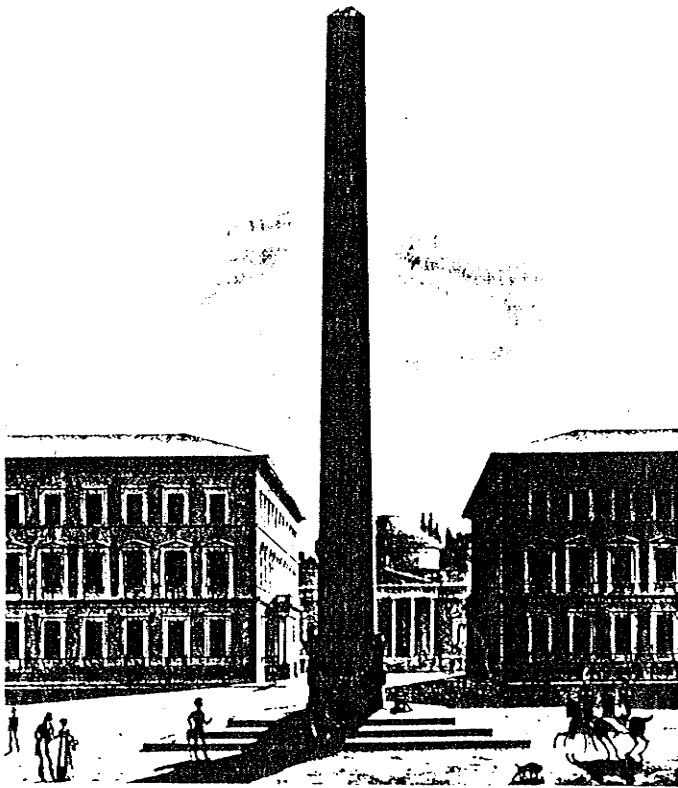
fig. 20 Guelph, Ontario, 1827.
(source: Urban History Review, no. 1-77).

monuments

The essence of the monument is the sculptural embodiment of a meaningful idea or concept. The monument is a public entity, slightly different from the institution which can relate to a select public. It is for this reason that monuments tend not to contain or enclose space, but rather, are represented as a point in space, unlike

the institution which has a monumental facade for the entire public, but an internalized space for purpose and select public. The monument, or its qualitative embodiment of monumentality, can be achieved through various principles or combinations thereof; it can have a scale beyond scale of ordinary fabric; it represents a point in space versus a place or enclosed spatial notion; it gives off a sense timelessness and materialistic eternity which relates it to the idea of collective memory; it has a richness in the craft of the architectural or sculptural language which distinguishes it from the mundane; and finally, the importance and relevance of the idea it portrays makes it meaningful.

fig. 21 Odeonplatz Monument to Bavarian Army : Project by Leo von Klenze, 1818.
(source: Rowe & Koetter, Collage City).



The monument is not technically practical like the institution. As a purely symbolic entity it cannot provide much pragmatic function. However, the idea of a thing as a symbolic in itself has a primary value through its quality and quantity of meaningfulness. Humans are distinguished by their sense of self, their ability to feel and think, which are conveyed in the monument, making the environment both meaningful and beautiful. One can understand from this, that when during

modernist era, symbolism as a prime function of monument was unacceptable, the number of monuments decreased significantly.

On their greatest national holiday, Hungarians walk to the statue of a poet, Sandor Petöffi, on the day he printed a poem without permission from the censors.
 Carlos Fuentes : "INTRODUCTION, THE CITY AT WAR."¹⁶

fig. 22 May Day celebration and Maypole Dance.
 (source: Encyclopedia Americana, 1990 edition.



In terms of the quarter the monument acts a both spatial organizer and codifier. Monuments are landmarks, distinct features of the urban landscape which relate to the community by creating memorable experiences, and thus monuments serve in locating places within the quarter. When mundane and practical elements like lamp-standards are monumentalized throughout a quarter they create an unified image and homogeneous identity. As a spatial codifier the monument has the ability, through the quality of monumentality, to impart the meaningfulness of the space it occupies with in the quarter, as well as the specific idea it portrays. This idea is perhaps best expressed when a monument deals with a historical event that was significant to the community and was specific to place where the monument now stands. Furthermore, every monument becomes a historical entity, and thus it able to add to define the collective memory of the quarter often becoming associated with some form of ritual.

¹⁶ Carlos Fuentes. "INTRODUCTION : THE CITY AT WAR" to The City Builder by George Konrád. (New York : Viking Penguin Inc., 1987). Page xli.

street

The street is essence of the path, of accessibility, and thus it belongs to the domain of motion. Motion implies direction and direction implies an axis, and so the street leads itself somewhere in a linear fashion. The street is part of the public domain of the city because it is open to all, and all must use it to leave or return to the private domain; in this way the street is active space being used to create accommodate the movement required when the individual moves from his private domain into the public. Most communities have more than one street, and as streets cross they begin to delineate areas inside them knowing as blocks. Blocks and streets together form a system which in most cases is regularized in some sense of creating a pattern or repetitive figure which subdivides the community into smaller parts. Thus the street system plays a major role in texturing the urban fabric which relates to the organization, and cognition of the city.



fig.23 Mulberry Street, New York, 1900.
(source, Girouard, Cities and People).

The street as basic circulation system is needed to create accessibility around the urban environment. It moves private individuals and public entities to all parts of the community helping in the maintenance and service. Because the street is the thread that connects all parts of the community with all other parts it acts as a one-to-one interface between houses, stores, institutions or any other urban component. Because it is public domain it can serve to enhance the possibility of chance meetings but with limited proportions in comparison to the large places of assembly. The street serves all types of movement for practical transport to symbolic procession.

As the street is essential to the notion of accessibility it is likewise necessary for the quarter. If the streets of a quarter have a consistent character, which is likely to occur if the housing on it is relatively homogeneous, the street and the street system can begin to develop a specific identity for that quarter. The hierarchy and organization of the streets and paths within the quarter need to recognize where the centre is, and create a circulation flow to it, while simultaneously providing the definition for the key access points into and from the quarter.

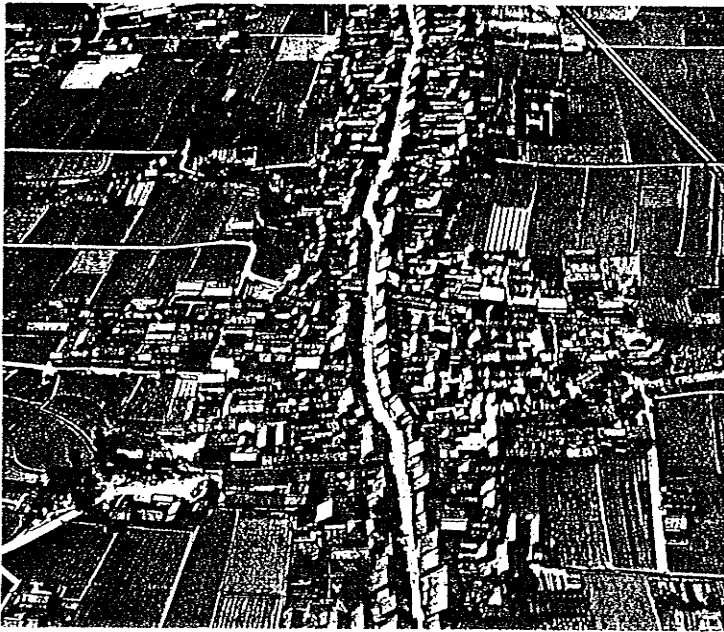


fig. 24 Linear Town in Japan.
(source: Tranick, Finding
Lost Space).

boundary/edge

The boundary or edge is the essence of territory defining the limits of where the community begins and ends. As all things have limits to their presence somewhere, and therefore they must have boundaries in a spatial sense which is the essence of the urban edge.¹⁷ Originally this concept was explored in a manner similar to the house, which provided shelter for the individual, but in this instance the boundary provided shelter or defence for the whole community. The notion of defended territory does no longer necessarily result in the boundary being demarcated by fortified walls, but it is enacted in political and spatial divisions

¹⁷ Christian Norberg-Schulz. The Concept... Ibid. p. 27.

delimiting an urban territories. The edge is often enhanced or suggested by some natural feature and when such practices occur the *genus loci* is being incorporated in the notion of city building. The *genus loci* can even operate in creating boundaries in urban areas where there is little natural suggestion to limits but interpreting the essence and qualities of the existing urban fabric.

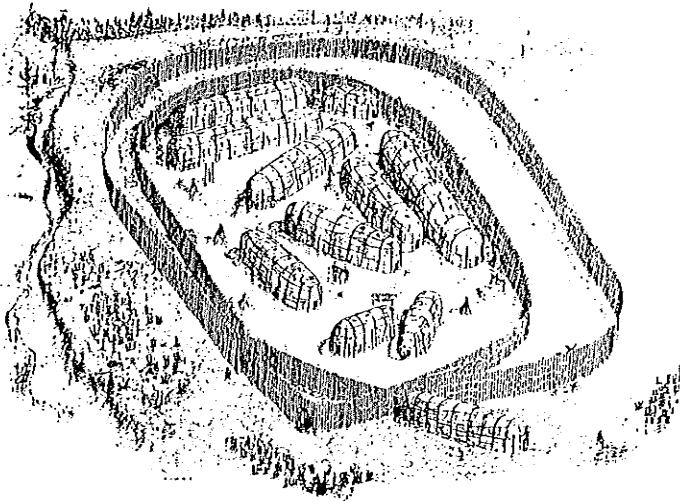


fig. 25 Huron Village, Nodwell site.
(source: Nabokov & Easton,
Native American
Architecture).

fig. 26 Quebec City, with
fortification dividing upper
and lower town.
(source: Artibise & Steller,
edit., Shaping the Urban
Landscape).



The function of the boundary is to define a manageable area, population, and resources, which in the polemics of a city relates to the human dimensions of communities. The boundary becomes a function of politics, and politics in turn must satisfy itself with the limits described by its territorial status and ability to

affect. Because all things have their limits the boundary represent the functional and physical dimension of what it contains.

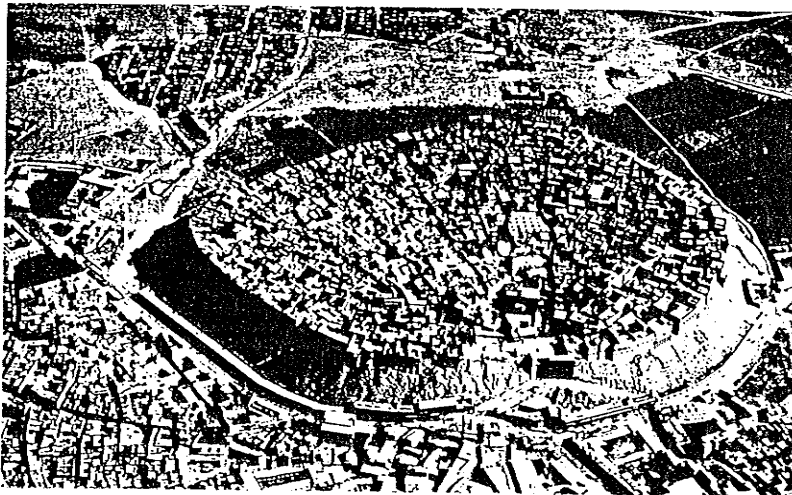
Its a strange thing about the Wall. Of course it was built in 1961, way after the war. Yet it feels as if it came right out of that time... It creates an awareness if you live there, a heightened sense of freedom and tolerance because its endangered.

Wim Wenders: Interviewed Bethany Eden Jacobson¹⁸

fig. 27 Berlin Wall.
(source: Photopost Karten).



fig. 28 The tell of Erbil (Ancient Arbela); Iraq.
(source: Morris, History of Urban Form).



¹⁸ Wim Wenders Interviewed by Bethany Eden Jacobson. Impulse Magazine Vol 15., No. 1. (Toronto; Impulse Magazine, 1989). p. 70.

The very essence of making a quarter comes through its ability to suggest where a thing starts and where it stops, and what must be found within those limits to make it meaningful. As such a well defined quarter starts and ends at its boundary. The boundary serves to mark and define it within the city and if the boundary does not exist in any shape or form, the quarter does not exist. It loses itself in the ranks of a continuous city. A boundary makes the quarter a meaningful entity not only onto itself, but also the larger urban framework.

park / public garden

The park was in the meadowy early summer glory, with long plumes of uncut grass making a luscious light yellowy green between the splashed shadows. The air was thick with soft polleny smells that made breathing a luxury. Trees hazed the Albert Memorial and smudged the rosy front of Kensington Palace,...

Iris Murdoch : An Accidental Man ¹⁹

The park is the essence of nature. No matter how contrived, or how little it resembles or is created by natural elements, its primary quality relates to the essence of the natural, organic world. It is not so much natural, as it is a reflection of things humanity has described as natural, but in comparison to the square which is also an open space in the urban framework, the park or public garden has a much stronger affiliation with nature. Like the square it is an open space without ceiling plane or walls, and thus, it also falls under the public domain, but, unlike the square as an urban room, the park is less enclosed spatially. The park is more a space of personal reflection and contemplation than congregation, which derives from one of its original intentions as place of meditation. Over time the park has developed many meanings for many cultures, but these all seem to have some affiliation with the natural, as opposed to the urban, cosmos — from the pastoral settings of cemeteries to the village common; from wildlife sanctuary of nature preserve to the meditative silence of the Zen garden, the park is instinctively tied to the concept of the world outside of cities.

¹⁹ Iris Murdoch. An Accidental Man. (Harmondsworth : Penguin Books Ltd., 1973). p. 127.



fig. 29 Hyde Park, London.
(source: Real Britain Ltd.,
Postcard).



fig. 30 Fountain Square, Portland.
(source: French, Urban
Space).

The park functions as a place of interface, but not between different people, but between people and their perception of nature. Thus we can find many different functional attributes occurring in different parks. As containers of horticulture they relate to scientific collection of plants. As floral gardens and plant nurseries they relate to the world aesthetic and the quest for beauty. As agricultural reflections they relate to nutrition and health in the production of crops and medicinal plants. As places of leisure they relate exercise and competition. As quiet contemplative spaces they relate to the individual taking his privacy away from the womb of his home. And, as places of rest for the dead, the function of the cemetery has as much to do with the living who remember. In the overall structure of urbanity one of the essential functions almost any park performs is to act as "breathing space" or urban relief and it can perform this function in most any of the above mentioned functions.

The park is the latest addition to a set of requirements for an urban quarter, in part because it is the hardest to describe in a typological context, failing to find any a definitive shape, form or purpose. Furthermore, natural elements of many kinds are standard material in detailing other primary parts of the quarter; like tree lined streets, flower beds, or patches of lawn on the square. As such, the park as a typological component is often hybridized with other components, like the square, the boundary or housing. Because the park goes through a variety of dramatically different expression of scale it also may not be possible to include it in any one quarter in its larger configurations. However, when smaller urban parks of any size less than city block are included in urban quarters they bring with them an affiliation of nature that until recently the quarter has not considered essential, but now is becoming accepted as standard urban component.

MORPHOLOGY

Morphology is derived from the Greek words *morphos*, meaning form in the sense of a thing's shape and structure, and *logos*, which pertains to a discourse in the sense of a doctrine or theory. Together they denote the science of form and structure. When we apply this discipline particularly to architecture we can say "in general, morphology studies the concrete structure of floor, wall and roof (ceiling), or in short, the spatial *boundaries*. The character of a form is determined by its boundaries."²⁰ However, because morphology is an in-depth study into the form of things, especially when we consider its relationship to biology and the science of living forms, we must take into account the element of time and context as an influence in changes to the form. The notion of time can be explored within the architectural frame-work of morphology in two ways which relate to type; namely morphology can study the evolution of formal expression of a specific *type*, or, it can study the evolution of form in a specific *artifact*, especially a complex artifact like a city which has acquired history and transformation.

²⁰ Christian Norberg-Schulz. The Concept... Ibid. p. 27.

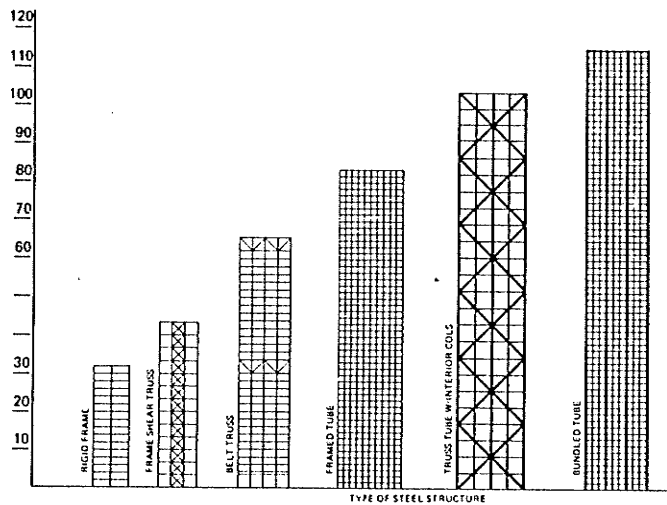
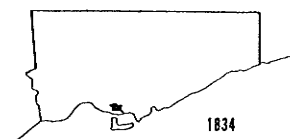
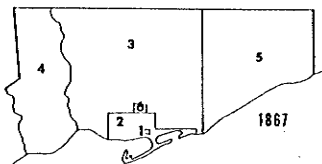
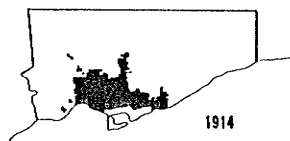
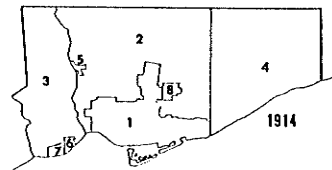


fig. 31 suitability of steel structural system for skyscraper.
(source: Jencks, Skyscrapers - Skyprickers - Skycities).

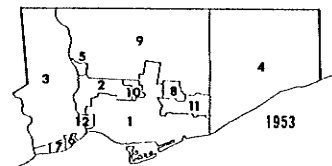
- 1867 1 Original Townsite (1793)
2 City of Toronto (1834)
3 Township of York (1850)
4 Township of Etobicoke (1850)
5 Township of Scarborough (1850)
6 Village of Yorkville (1853)



- 1914 1 City of Toronto
2 Township of York
3 Township of Etobicoke
4 Township of Scarborough
5 Village of Weston (1881)
6 Village of Mimico (1911)
7 Village of New Toronto (1913)
8 Town of Leaside (1913)



- 1953 1 City of Toronto
2 Township of York
3 Township of Etobicoke
4 Township of Scarborough
5 Town of Weston
6 Town of Mimico
7 Town of New Toronto
8 Town of Leaside
9 Township of North York (1922)
10 Village of Forest Hill (1923)
11 Township of East York (1924)
12 Village of Swansea (1925)
13 Village of Long Branch (1930)



- 1967 1 City of Toronto
2 Borough of York
3 Borough of Etobicoke
4 Borough of Scarborough
5 Borough of North York
6 Borough of East York

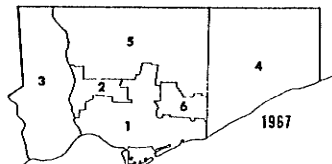


fig. 32 growth of Metro Toronto.
(source: Jackson, Urban Canada).

Typology instinctively concerns itself with form as an essential trait of a type — a *square* room, a *round* space, etc. — and in turn, morphology must examine, and start with the comprehension the essence through which a form has developed. Between typology and morphology there is clearly some over-lap, because both deal with form. A way clarifying there difference is to consider that typology is

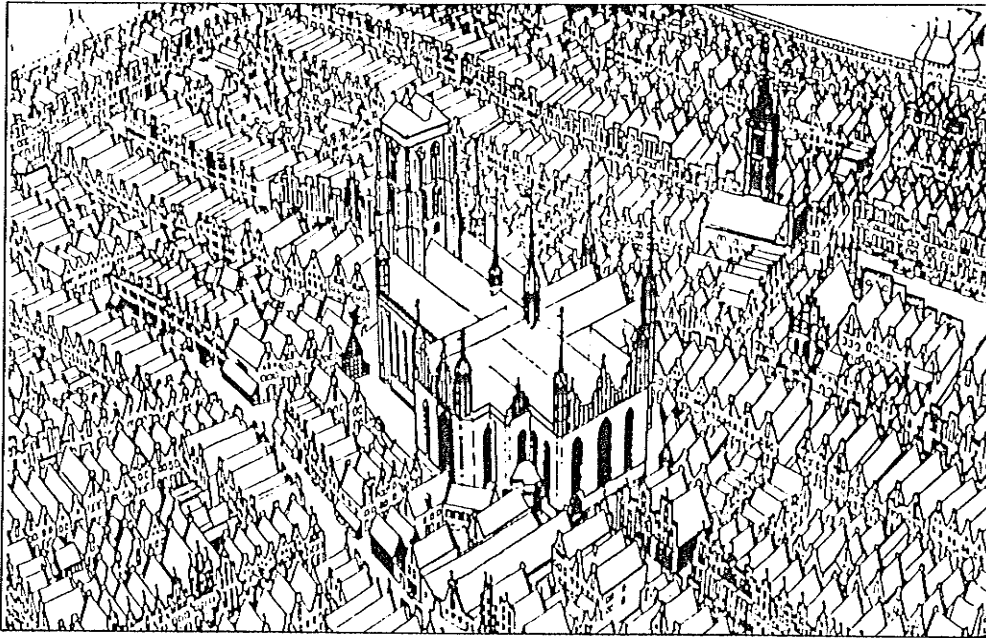
concerned with the primal essence of things, or their *basic intuitive construct* in an almost Platonic sense of form, and morphology is concerned with the way things come to resemble what they are, or shall we say the *how* and *why* of a form²¹. Consider that any level of building or environmental creation involves the assemblage of *parts*, which relate more closely to the objective essence of typology, while the *assembly* of these parts, the "how" of how things go together relates more closely to morphology. Thus we can see morphology as more complex and total language of architecture resulting a contextual from rather than typology's more fragmentary, isolated objectives.

Morphology of the Urban Quarter

It should at this point become clear why I have basically refrained from discussing the typology of the whole quarter, and conversely, why I will not discuss the morphology of urban components that make-up the quarter. If we consider the quarter in terms of an historical continuity on which forces of collective memory have acted, it is not a stagnant entity, but a field of development and experiment, and these forces will manifest themselves in parts affecting the whole through its composition, organization and level of completion. As such we see that the form will not remain constant or consistent in any one particular example, or in the many manifestations of the quarter as a type of urban development unit. Unlike the smaller typological elements within the quarter which can to some degree be viewed as artifacts or architectural objects on their own right, the whole quarter as an entity is more contextual creation that prescribes and derives some of the formative rules through and from its components, but also from the adjoining parts of the city or landscapes. The individual components must retain their typological identity while morphology, as a systematic approach, can bring harmony and unified understanding to them in the creation of a quarter.

²¹ Christian Norberg-Schulz. The Concept... Ibid. p. 27.

fig. 33 Danzig, pre-WWII.
(source: Rossi, Architecture of the City).



One method of understanding the development into unified entities is to examine how three different forces act on a locale over time. Manuel de Solà Morales has identified urbanity to be the outcome of "division + urbanization + construction," or more explicitly that morphology of the city is dependent on the nature of subdividing and parcelling the land, of the creating dictums, methods and physical linkages (roads and other services) to make the settlement operative, and finally the construction of the structures that make a city inhabitable or physically livable for a number of individuals. "But these three operations are not simultaneous acts nor are they connected in the same manner. On the contrary, it is out of their multiple modes of combination in time and space that morphological richness of the city comes."²² These steps represent the transition between viewing land as an essentially two-dimensional consideration, into the three-dimensional construct that built urban form represents. In an informative diagram Solà Morales shows how different combinations of building patterns produce individual urban configurations.

²² Manuel de Solà Morales. "Space, time and the city" In Lotus International #51. (Mulling; Electa Periodici srl, 1987). p. 27.

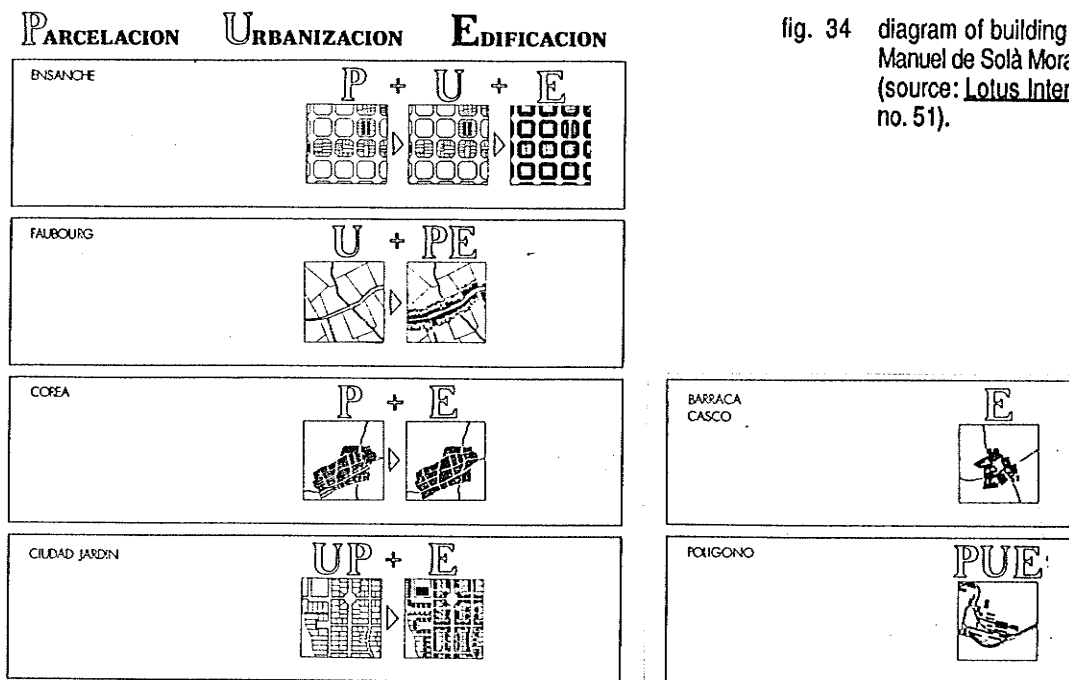


fig. 34 diagram of building process :
Manuel de Solà Morales
(source: Lotus International,
no. 51).

The primal consideration of morphological development intrinsically must be the division or parcelling of land because all settlements were begun with some expression of basic territorial definition for the settlement as a whole and for its individual members. The essentials of land division arise from the reality that human and their cities are gravity based, and therefore, are rooted to the surface of the earth. The general construct of human spatially in regards to territory is two, because humans are surface dwellers unlike some other animals, like birds that fly through three-dimensional space, or moles that burrow into the earth. Since their beginning settlements have made use of some sort of territorial distinction to facilitate the fact that two people cannot occupy the same space at the same time. Land division is thus a characteristic development of any settlement and has a marked effect on the resulting three-dimensional form of a community.

Land is divided differently based on varying assumptions about cultural and geographic ideologies intrinsic to the people settling on a distinct piece of land. Political, economic, social and functional values of community react with the physical properties of the land itself, and thus insights into a culture can be gained based on their method of land division. As both the physical properties and

more frequently the cultural ideologies change with time initial land parcelling may require further re-division. A basic scenario in development of land division can be formulated through four stages which relate to development of urbanization. These stages of land division are generally from larger to smaller plots of land in the transition from agricultural to urban development.

The first stage of land division occurs when land is used for agricultural or natural resource purposes. Settlements associated with this stage of land division are generally small because generally the land is required for the organic properties of soil, or the intrinsic material found in or under the soil and settlement on a large scale would make it difficult to access and utilize these resources. As the success of the resource venture matures the development of secondary settlement occurs which is primarily concerned with the facilitating the refinement of natural resources and this begins the physical development of collective urbanization.

During the time when the deep structures within my brain were falling into place, sewers and water mains were being put into the environment around me, replacing the private wells and septic fields of the first pioneer,... It was easy to see how and where individual and family life connected to civil life and its collective infrastructure. The subconscious conclusions I drew were probably unavoidable.

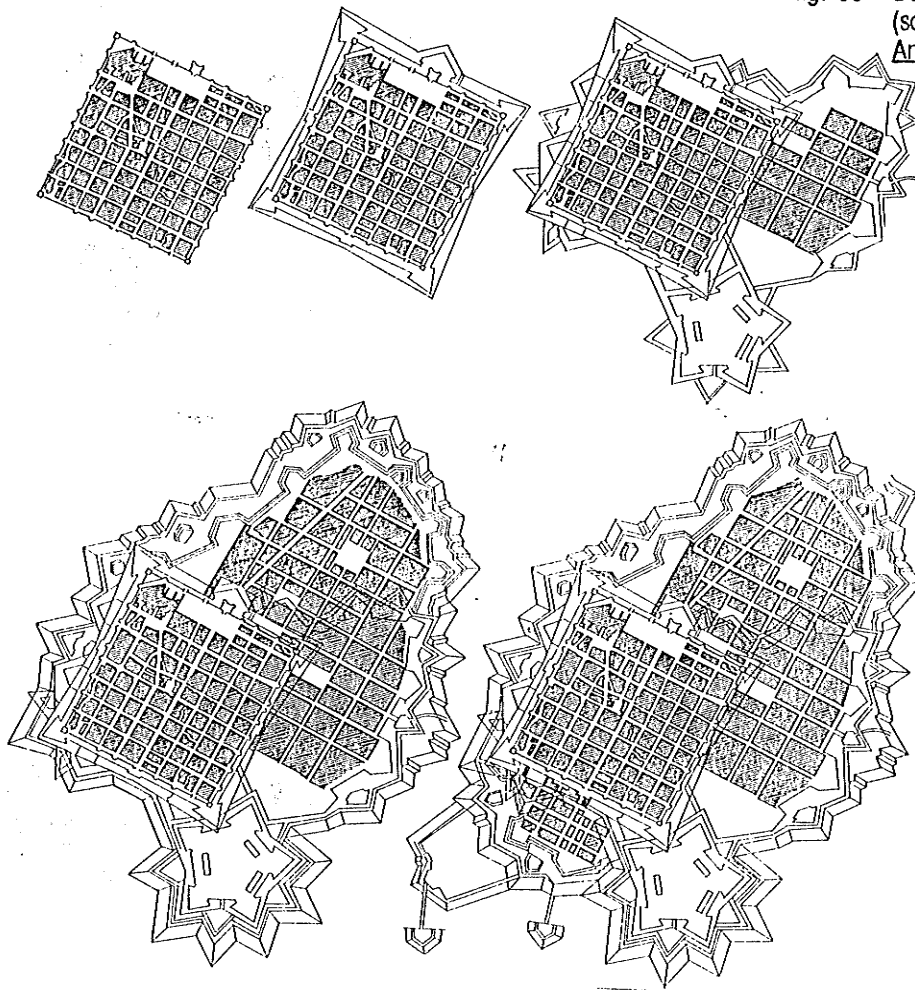
One of those conclusions was that my life and that of my family were tied to those of others, not [only] by the value of sentiment, but by the physical apparatuses that were part of the necessary design of civil existence,... I was part of a powerful and numerous species forced by our growing numbers to live collectively.

Brain Fawcett: Public Eye : 23

The second stage is the basic transformation of agricultural land in preparation of urbanization. It represent the essential proposal for the division of land into a series of streets and blocks — the most basic level of defining public and private areas — and allows other morphological factors to begin like development of codes or guide-lines for urbanization. With land divided into smaller parcels intended to represent street and block-layout urbanizing factors such as zoning laws or rules

23 Brain Fawcett: Public Eye, (Toronto: Harper & Collins, 1990.) p. 95-95.

fig. 36 Development of Turin.
(source: Rasmussen Towns And Buildings).



Holistic growth relates to the notion of the quarter and operates from the idea of adding entire, self contained parts to existing urban settlements, like new buds of urban development. The notion is not so much that an entire new part of the city appears instantaneously, but rather that a new part of the city is envisioned in a delimited area and consciously added in a concentrated manner till it reaches a stage of completion at which time new growth efforts are relegated to a new locale. In the 17th. C. illustration of Turin successive, distinct parts added on to the Roman core are clearly visible. Each successive stage has it own morphology and method of urbanization which adds to the clarity and distinction between them. The reason this type of urban growth occurs is in part due to a defensive need, and also because (especially in the feudal period) the land surrounding a settlement belonged to a single individual who could easily force this concentrated effort.

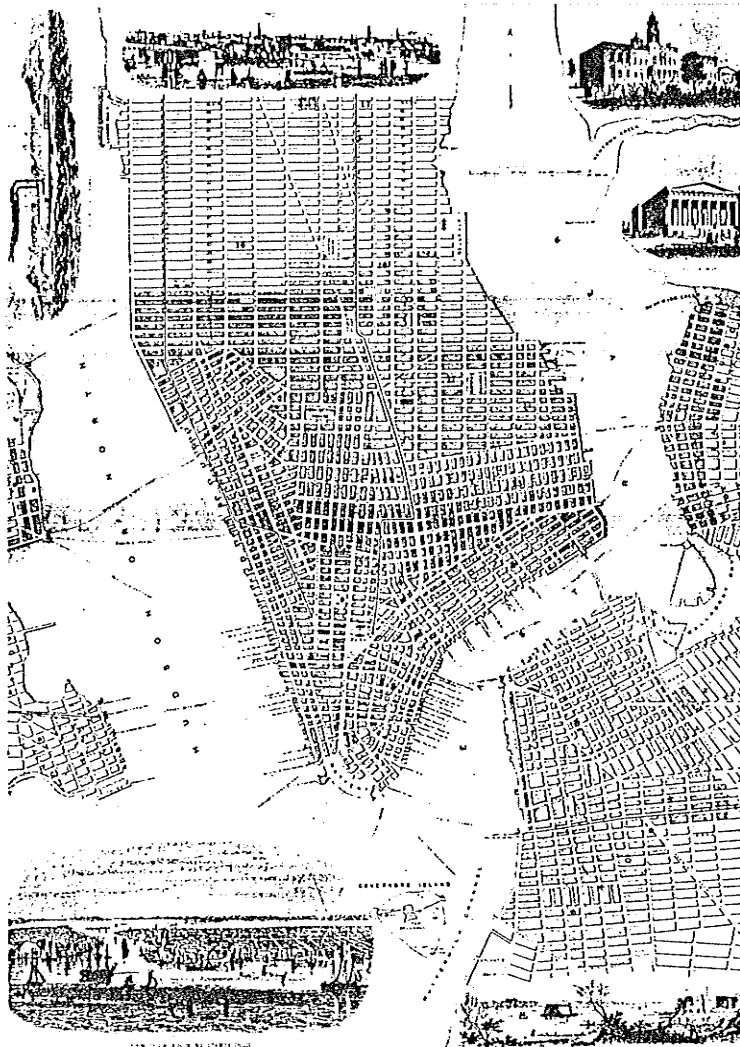


fig. 37 New York City and the infinite urban grid.
(source: Morris, A History of Urban Form).

In the mechanically planned additions to the settlement urbanization is expressed in expansion in all directions at once, outwards from a central core. This morphology can clearly be seen in the grid that spreads out from the lower end of Manhattan Island, where the settlement of New York began, till it reaches the surrounding water bodies and can spread no further. The endless grid becomes an expression of land developed under private ownership for capitalist gains. Everyone owning land beyond the urbanized limit of the city can present it for sale. Land value increases with the smaller subdivisions and further parcelization of land that is commonly associated with urbanity. The continuous urban grid is also a morphological expression of increasing dimensions in urban travel that accommodate new modes of accessibility.

After the transformation of agricultural land into the basic expression and accommodation of urban form occurs through streets and blocks, the next stage of land division comes as yet a finer grain of dividing the interior area of the individual blocks for the private domains of a settlement. The size of individual dwelling plots and ordinances to govern their building activity determines the type of construction that will occur. On large plots with wood construction, as is in much of North America, fire regulations ensure that houses are separated as individual entities causing a dispersal of the urban fabric. Conversely, on smaller plots of more expensive land where the construction materials are fire resistant the urban form will likely be a side-by-side, multistory stacking of residential units, as is common in older European cities that have a dense urban fabric.

Finally the last stage of dividing land represents a re-formation or re-division of the existing urban development. This type of re-division occurs as a result of the deterioration of ideological and physical structure of an urbanized area, or, through large scale destruction of the urban fabric by way of some environmental disaster like earthquakes, wars or fires. What is basically constituted here is a change in the forces which have acted to create the urbanized settlement thus far. Such forces might be introduced as elements of chance in urban morphology and what appears to be constituted here is an unforeseeable set of circumstances that alter the form from what seemed to be a stable condition.



fig. 38 layout for the centre of Lisbon after 19th C. earthquake, Eugene dos Santos and Carlos Andrea. (source: Lotus International, vol. 51).

This last stage of land re-parcelling represents the determination of historic continuity (and discontinuity) in morphological developments. Changes in circumstances affecting the morphology occur continuously during the first three stages and represent an idealized set of conditions useful in understanding the development of an urban form. However, cities represent a constant state of flux, and these changes in turn affect the existing morphology. Phrases like "the city is alive" reinforce this notion, as does the fact that inhabitants of a settlement alter, as do their beliefs about how a settlement should be. The morphology of a settlement depends on the specific circumstances that determine its history, as opposed to another's history, must be carefully noted in their effects to the existing form and structure. Further contemplation of a specific settlement involves a careful analysis of possible changes that must be carefully considered especially if a modification of the built form is envisioned. The relationship between morphology and the specific history of a place can also work in reverse order — by studying an existing urban form, historical circumstances and events may be discernible through the interpretation of the morphology of elements and residues.

The acute relationship between morphology and circumstantial history is vividly illustrated in the transformation of Roman arenas into small residential environments. In all the cases illustrated below one can deduce that the need for such a large assembly building was a facet of Roman culture, and with the fall of the empire, the use of the this type changed in its particular context. A different set of inhabitants with different cultural requirements adapted the arena structures into residential communities.²⁴ We can see how the morphology of the city is malleable, but not able to be erased, and, that form can be adapted through morphological innovations of a type. Furthermore, when one compares the examples of arenas-turned-residential communities, the morphological mutations are similar but not the same, owing to a general need for the adaptation of the theatres, but a different set of specific realities in each case.

²⁴ Aldo Rossi. The Architecture of the City. (M.I.T. Press: Cambridge, MA., 1982). p. 87-8.

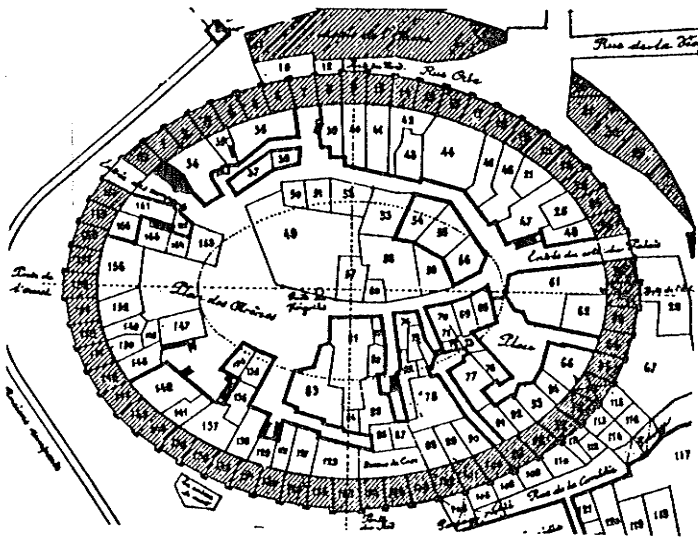


fig. 39 land claims around ancient
amphitheatre, Nîmes, 1809.
(source: Rossi, Architecture
of the City).

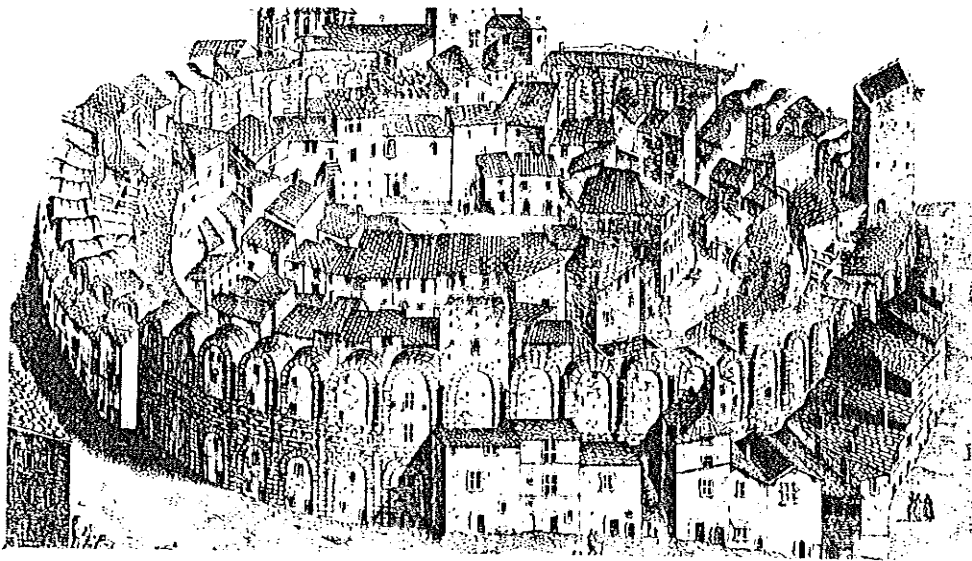


fig. 40 Amphitheatre at Arles, from the middle ages.
(source: Girouard, Cities and People).

The relationship between morphology and the urban quarter represents a holistic conception of urban growth rather than the expansiveness of the mechanically inspired grid. This relates to the fact that quarters are by definition complete units of urbanity, and they must offer the norms of a whole city in a delimited area. A scenario for quartered growth starts by a geographic limit for the quarter, then allowing the typological components to fill-in until sufficient urbanization is achieved to create a complete quarter. The quarter's homogeneity is a result of an urban growth history that is distinct in terms of rest of the city, but relatively consistent onto itself. This suggest that the morphology of the quarter is definable

as a creation of a particular historic period, due to an intrinsic expression of spatial, structural and cultural values.

When the Barceloneta quarter is compared to the rest of Barcelona, its homogeneity is the result of an organization distinct from the medieval or modern city. Not only is the block pattern distinctly rectilinear from the organic fabric of the medieval city and the truncated-square blocks of the modern city, but the dimensions of the streets are very rigid, long and narrow, unlike curved streets of the older fabric, or the broad, open streets of the modern fabric. We can see that it represents a unique set of planning values interacting with a specific location. Its original intention was to serve a specific group, namely sailors and other ocean related workers. These people had inhabited the peninsula prior to a siege in 1714 which destroyed much of their existing settlement.²⁵ The conception of this quarter as a homogeneous morphological entity is intrinsic in the construction of the built artifacts of the fabric and not only the urban layout. The long, narrow blocks and the stringent regulations for housing types produced an extremely unified character in the area which is still visible today even though many variations of the original building restrictions have been allowed.²⁶

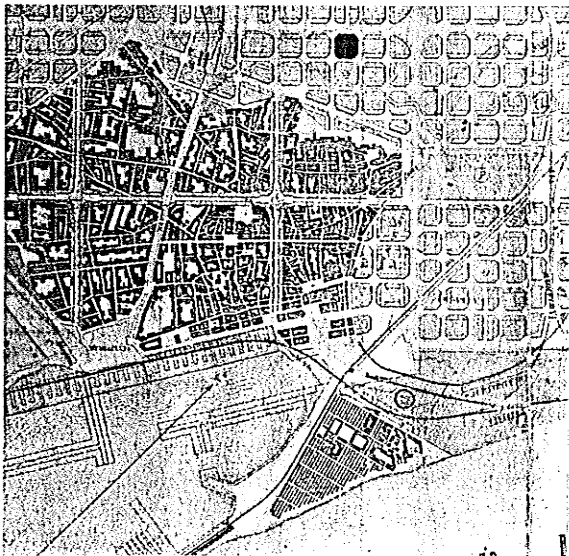


fig. 41 Barcelona in 1859, with the Barceloneta district on the triangular peninsula.
(source: Lotus International, no. 51).

²⁵ Manuel de Solà Morales. "Space, time,... Ibid. p. 31.

²⁶ Manuel de Solà Morales. "Space, time,... Ibid. p. 39.

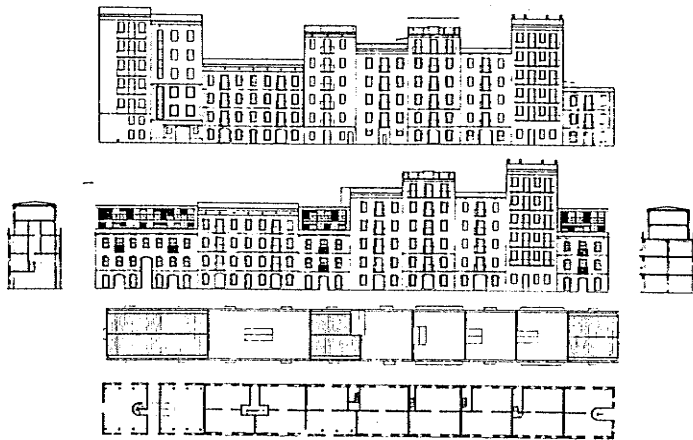


fig. 42 Barceloneta housing,
contemporary proposal.
(source: Lotus International,
no. 51).

The vision of quartered growth is generally reserved for urban activity prior to the modernist era, and hence it was a more frequent conception of pre-industrial Europe. Because industrialization was an intrinsic to the modernist vision it effected the conception of the city in terms of transportation, collective places of work and zones of functional identity, and North American cities which developed during the period of industrialization, never expanded by the addition of individual quarters. In general cities experiencing growth in industrial era expand by outward thrusts in all directions where land is available. This pattern of growth spreads form the core without a concentrated effort to one particular area, except along major transportation arteries for reasons of accessibility. This method of organizing urban growth in such cases was usually via the grid-network of streets as can be seen in both the modern parts of Barcelona and especially in many North American cities like Chicago. This spread-out, expansive growth created a definite lack of smaller, intrinsic parts of the city as the urban morphology became a continuous web on the metropolitan scale of design.

Inside the framework of the over-all grid, smaller communities did arise as more holistic conceptions, but these so called subdivisions had an overwhelming homogeneity in the sense that they lacked anything but residential functions. In terms of both a limited building typology, and, an act of complete plan-to-building process over a relatively short period of time, the morphology could not evolve, but

rather, had to come simply into existence. The morphology of the subdivision became stagnant in light of its singular creation.

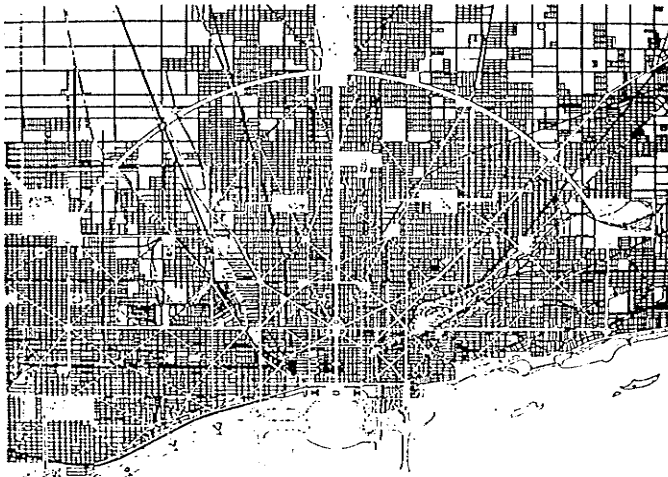


fig. 43 plan for Chicago, Burnham and Bennet, 1912.
(source: Benevolo, History of the City).

The realization that the suburban places of North America are not a unified or complete environments has come to a forefront in recent architectural thinking. There is an acceptance than some improvement and adaptation to the pattern of morphology should occur; however, most of the work in this area is pursued in the direction of yet newer settlement patterns. This does little to improve existing conditions of built urban. I would like to suggest that these existing environments constitute a morphological and functional entity, one which can be suitably adapted. Their mere existence, even if it does not constitute a complex morphological development, gives them a concrete reality and structure, which can be added on to.

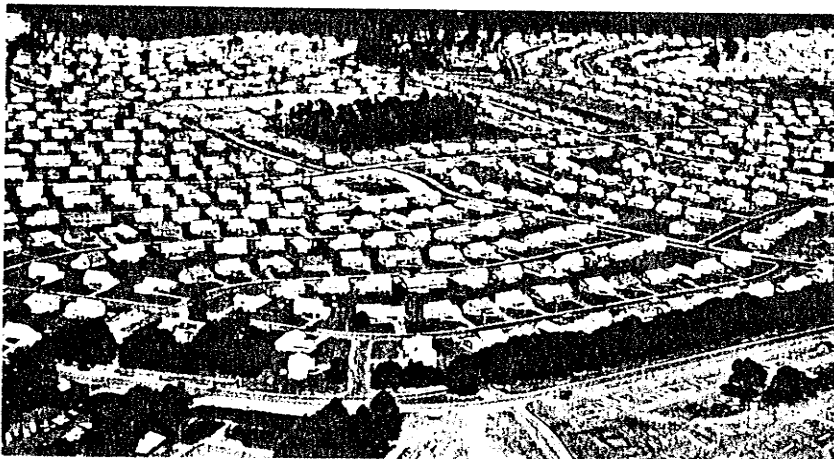


fig. 42 Aerial view of standardized North American subdivision.
(source: Halsey, Your City Tomorrow).



fig. 45 portion of Milwaukee, showing variations of individual subdivisions within the grid framework of regional streets.
(source: Attoe & Logan, America Urban Architecture).

As morphology is the study of form over time, there is reason to try and interpret what new forms may be possible within the framework of the existing environment — new forms like an adaptation of the quarter system to the urban planning of existing subdivisions of North America. Rather than simply performing new exercises of urbanization on new landscapes, experiments within the existing urban form could be based on enriching the existing structure. The needs of a quarter, could be implemented in both an theoretical and actual sense in such an exercise. Rather than following the older European pattern of developing quarters as a new area of concentrated growth, the North American quarter thesis I suggest requires the acceptance, and development within the present urban framework. The kind of thinking that would impose a morphological evolution on the contemporary urban fabric, rather than a revolution on the contemporary landscape around the city.

To achieve the development of a modern quarter involves the understanding of history, and hence the morphological development thus far. As was already noted, a quarters meaningfulness comes into being as a partial result of its ability to represent a permanent settlement. Permanent settlement was denied as defined as both persistent in place, and flexible in its reflection of urban life. History, in this instance, is seen as both the physical culmination of existing

infrastructures, and as the embodiment of a meaningful entity. This allows historic development to act as morphological seed to shape future form, almost like cell divisions which represent a mutation of form that remains true to the essence of the material substance. The combination of these various morphological readings can suggest possibilities in the direction of how and why further modifications can occur. Morphology is the historic evidence of change and hence, it is an accessible reality in the formation of the urban quarter.

part II

A SELECTED HISTORY OF THE URBAN QUARTER and THE DEVELOPMENT OF CANADIAN URBANISM

This section contains a two-fold history of the quarter, its conception and rise on the European continent to its decline and fall in North America and especially Canada. This section might, therefore, be loosely considered as two themes ; the first examines how the notion of a quarter arose in ancient towns of Europe, and how this concept was further developed into a more integrated form of urbanization in the Medieval period. The second half explores how the quarter made an appearance in early Canadian fortified settlements, and how subsequent forces of urban growth, like suburbanization, industrialization, metropolitanization and decentralization, erased it. The historic European context of the quarter is only surveyed until the Middle Ages, and ignoring the rich history of the Renaissance, Baroque and Neo-Classical urban design, because the first settlement in Canada was essentially based on Medieval conceptions.

ANCIENT BEGINNINGS

Legend has it that Romulus founded the city of Rome by ritual rite as a *Roma quadrata*, in 753 B.C. To found a city in ancient times was not a simple exercise. It meant bringing together the spiritual urges of the gods with physical realities of the site, which as in the case of Rome, with seven hills amidst a swamp, was not always an easy task. But Romulus, in agreement with Remus, had decided to build a town in the general area where they were found by the she-wolf, the exact location of which was to be determined 'scientifically' by the flight of birds.¹

¹ Joseph Rykwert. The Idea of a Town. (Princeton, N.J.; Princeton University Press, 1976). p. 44-5

Once the site was determined various ritual and technical exercises had to be performed. For our purposes, the most interesting of these rituals were the *templum*, which defined the outline of the town, and *conrectio*, the division into four parts according to the compass points. On a spiritual level these exercises related the town's foundations to the centre of the universe, which in the image of ancient world consisted of four quarters of a flat, circular earth, and central, vertical axis that reached towards the heavens.² On a more practical, technical level the *templum* and *conrectio* began the subdivision and demarcation of the land for distribution among the various people who were to inhabit the town.

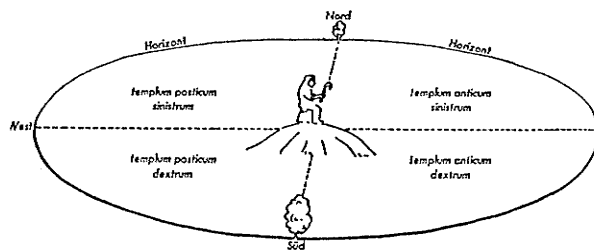


fig. 46 Diagram of division of Roman settlement.
(source: Norberg-Schulz, The Concept of Dwelling).

Although the exact dates, forms and facts of the tale of Rome's founding are uncertain, what is more important for us is the conception of the city as *quadrata*. Joseph Rykwert, in *The Idea of a Town*, suggests:

...that *quadrata* simply means 'rectangular' seems to abstract for a ritual term. The only translation of *quadrata* which might fit this context is 'quadrupartie,' or squared in the sense that the four angles at the centre are right angles. It would mean that all Varro and Ennius tell us about the topography of the Palentine city when they describe it as *quadrata* is that *cardu* and *decumanus* crossed at right angles. This was done, as all the evidence quoted confirms, so that the town could be 'square,' immovable in and at harmony with the universe at whose centre it was placed...

[and]

As to the earliest walled hill-settlements, there is no evidence yet when these walls were linked by an enclosure; certainly not until the construction of the *agger* sometime between the end of the sixth and beginning of the fifth centuries B.C., on the latest estimate. This encloses a Rome which is *quadrata* in another sense; the city was divided into four

² Christian Norberg-Schulz, The Concept of Dwelling: On the way to figurative architecture. (New York: Rizzoli International Press, Inc., 1985). p. 23-4.

tribes by Servius Tullius, named after the four sections of the city: Suburran, Esquiline, Colline and Palatine.³

We can say then, that Rome, at some point in its history, was divided in quarters, and that this conception was done along geometrical, spatial and social terms creating urban districts that corresponded to the original *quadrupartie*.

The notion of sub-dividing the city into composite parts was stable enough conception that even in 7 B.C., when Augustus re-organized the city into fourteen regions, each region was still further subdivided into quarters, or *vici*. Pliny, in 73 A.D., counted 265 such *vici*,⁴ and, if one accepts estimates that the population of Rome could have neared the one million mark, each such quarter would have had between three-and-half to four thousand inhabitants on average. Although population estimates are sketchy, it is known that there were enough people in each *vicus* to entail it to its own magistrate.⁵ We can see how the initial notion created by the *Roma quadrata* was simply multiplied to accommodate the phenomenal growth of the city.

As Rome grew so did the empire. Imperial growth required new settlements to maintain and administer the Empire. The notion of the town plan as *quadrata* was refined and purified for the foundation of new towns and *Castras* (military camps) which the Empire founded from London to Babylon. The plans of these new settlements were always based on a rectilinear street grid with the crossing of the *cardu* and *decumanus* as central axes, again dividing the settlement into four parts or quarters. These principle axes always led to an openings in the town walls where gates were found, as well as an open-space in the centre of the settlement known as the *forum*.

³ Joseph Rykwert. *The Idea...* p. 98-9.

⁴ A. E. J. Morris. *History of Urban Urban Form: Prehistory to Renaissance*. (London; George Godown Ltd., 1972). p. 43.

⁵ E.A. Gutkind. *International History of City Development*, Vol. IV: *Urban Development in Southern Europe: Italy and Greece*. (New York; Free Press, 1969). p. 418-9.

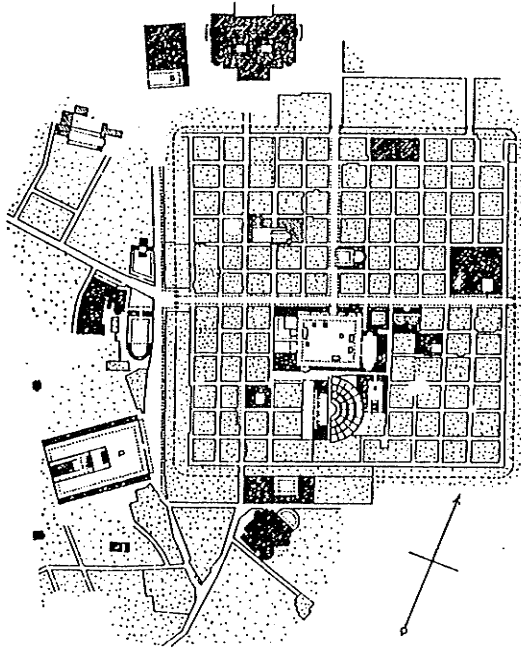
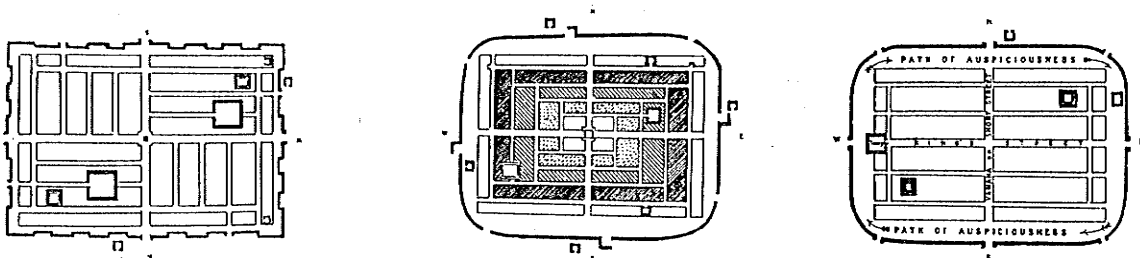


fig. 47 Timgad, North Africa.
(source: Gutkind, International History of City Development; vol. IV).

fig. 48 Town plan-types suggest by the Manasara Silpasatra.
(source: Rykwert, The Idea of a Town).



In fact, this theory of urban planning, like so much else of Roman culture, was the combination of ideas from other, older races. The Egyptians and the Greeks both employed rigid, orthogonal plans for some of their town layouts, and, along with the Etruscans, used complicated rites that involved all manner of divination, limitation, relic burial, orientation and quartering in then foundation of settlements.⁶ The obvious reason for the success of the *quadrata* as an urban conception was perhaps due to its universality. It was a wide-spread, ancient conception that universe existed in four parts which occurred in many cultures that would have little or no contact with the Romans. The most obvious example here being the *mandala* from ancient India, and its effect on these plans for ordering and laying out new villages through a series of complicated rites.

⁶ Joseph Rykwert. The Idea... p. 72.

Throughout the Mediterranean basin the legacy of the Roman empire left its imprint on the fabric and conception of urbanism. The names for the districts that grew beyond the original four quarters were still called quarters, showing how the essence of an urban type was developed. The *quadrata* attributed to Rome was abstracted from an ideal that never really existed in such a pure form as the versions of it that were employed throughout the empire. Considering that some of the qualities of *quadrata* were applied retroactively to Rome, the importance of its conception as both symbol and ordering device for urban culture become obvious. The crossing of the axes, that meeting of cardinal points organized the practical and sacred aspects of the Roman settlements. The essential orientation of life was thus defined for the Romans, and was transferred in part through the urban typology that resulted from this orientation. The peoples conquered by the Romans, and the successive generations that inhabited the towns they built all came to know and accept urbanity as a quartered notion.

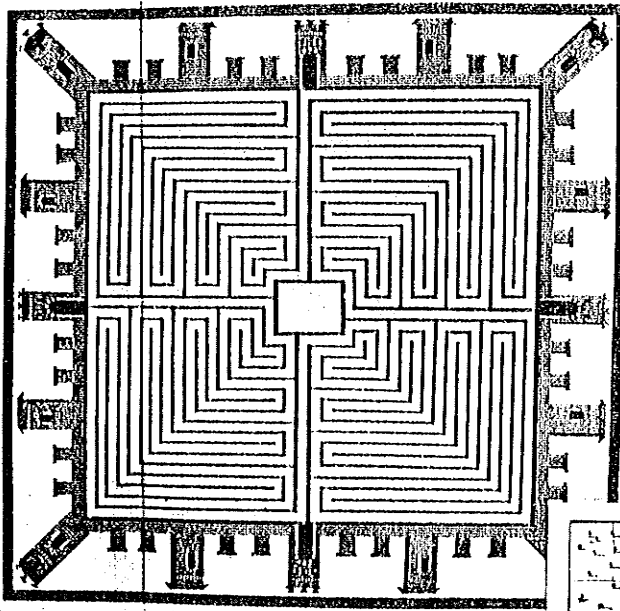
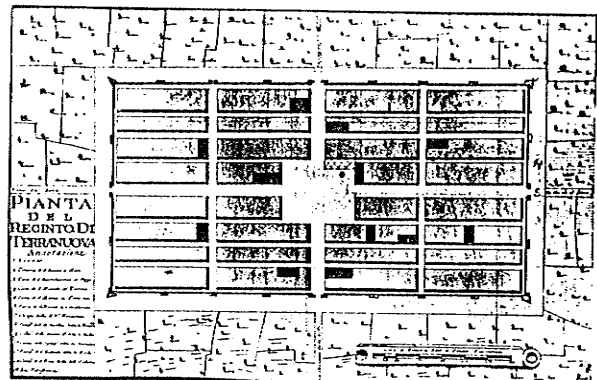


fig. 49 Roman floor mosaic of fortified, quartered settlement (source: Rykwert, *The Idea of a Town*).

fig. 50 Terranuova, founded in 1337. (source: Friedman, *Florentine New Towns*).



THE MEDIEVAL CITY AS INSPIRATIONAL EXAMPLE

she is so learned in medieval things, and surely has enough sense to understand what underlay so much of medieval belief is still alive in our minds today, and only waits for the word, or situation, to wake it up and set it to work. That is often how we fall into these archetypal involvements, that don't seem to make any sense on the surface of things, but make irresistible, compelling sense in the world below the surface.
Robertson Davies : The Lyre of Orpheus.⁷

This brief overview of the Medieval cities is intended to show how they embodied an essence of the social and morphological structure, which make them definitive of the the concept of urban quarters. More than just demonstrating clearly defined examples of the concept of an urban quarter, Medieval towns and cities can be thought of as the founding seeds in much the development of Western urban tradition. This represent a link between the ancient almost geometric idea of a quarter, to one based on urban social and spatial divisions. As this investigation occurs it is important to consider what of these forms is still pertinent to today and what is irretrievably lost to situations and circumstances that define this historical period. This section can then be thought of as a referential, inspirational definition of an urban quarter.

Medieval settlements are characteristic of a microcosm, or self-contained and self-sustained community, which was essential to the intrinsic development of their unique form. As places, towns or cities they represent more than just an abstract collection of people and buildings. There was a tentative, complete interaction between the inhabitants and place. As Christian Norberg-Schulz explains:

When settling is accomplished, other modes of dwelling which concern basic forms of human togetherness, come into play. The settlement functions as place of encounter where men may exchange products, ideas and sentiments. From ancient times urban space has been the stage where human meeting takes place. Meeting does not necessarily imply agreement; primarily it means human beings come together in their diversities. Urban space, thus, is essentially the place of discovery, a

⁷ Robertson Davies. The Lyre of Orpheus. (Markam, OT.; Penguin Books Canada Ltd., 1988). p. 271.

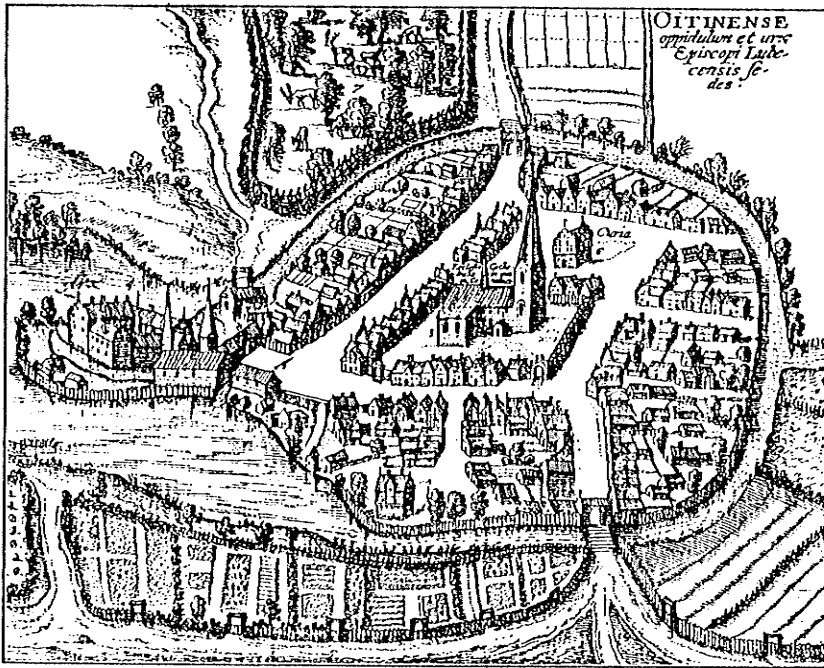
'milieu of possibilities.' In urban space man 'dwells' in the sense of experiencing the richness of a world. We may call this mode *collective dwelling*, using the word 'collective' in the original sense of gathering or assembly.⁸

The term collective dwelling does not specify that everything was equally shared or that all people were equal, but rather, that there were unanimous systems which governed the settlement. Systems in which each member of the community had a place that was recognizable and meaningful to the whole. Thus Medieval life was characterized by three primary modes of social organization, namely feudalism, the church and the professional guilds, which all played important parts in creating the collective organization of the whole settlement, and inevitably had an impact on aspects of its form.

During the first part of the Medieval period, cities developed as relatively independent states consisting of an urbanized nuclei politically dominating agricultural hinterlands. Feudalism, primarily a political institution, was the mechanism by which communities could operate in isolation, which became necessary as established European and Mediterranean networks of trade and commerce broke down after the fall of the Roman empire. The authority and protection of the feudal land-lords flowed out from the city over its rural area, while the resources flowed into the city where they were consumed or manufactured into refined products for trade. This organization of Medieval life is one of the primary influences in the development of an urban form that was compact and defined place in respect to the landscape that surrounded it. The urban settlement acted as a centre to the feudal area and it represented the place of meeting and protection. For economic, practical and defensive reasons it defined the city as meaningful entity separate from the country that surrounded it.

⁸ Christian Norberg-Schulz, The Concept of Dwelling: On the way to figurative architecture. (New York: Rizzoli International Press, Inc., 1985). p. 13.

fig. 51 Olinense.
(source: Rasmussen, Towns and Buildings).



Whereas feudalism was responsible in maintaining a local rural/urban exchange of ideas and products, the church was a more important influences in re-establishing continental trade networks that characterize the latter half of the Medieval period. The church ensured the connection between the individual city-states to each other, and eventually through Europe culminating in the Pope who symbolized and interrelated Christian empire. Although the church was significant in perpetuating a continental network, its influence on the urban sphere was strongly noticeable as a spiritual reason and justification behind the settlement. The iconography and scale of the church as an architectural monument were not lightly treated, but justifiably so because the church both dominated and protected the individual as member of the community. The church had the power to structure the average person's religious and social class, even to the point dictating public behaviour and dress, while conversely offering security, medical aide, alms and all other manner of social services.⁹

⁹ Mark Glouard. Cities and People : A Social and Architectural History. (New Haven / London: Yale University Press, 1985). p. 67.



fig. 52 San Gimignano blessing the town of his namesake.
(source: Gutkind, International History of City Development, vol. IV).

A third social factor that had some effect on the urban environment was the development of specialized industries into trade guilds. This phenomenon occurred again in the latter part of the Medieval period when trade routes had been re-established and local production was beginning to exceed local consumption. Individual cities developed localized industries based on resources readily available from the region. The guilds responsibility for a particular craft or trade developed a set of standards which to be adhered to, thus establishing a reputation of and identification of the particular craft. This led to the association of a guild as distinct group in the community, or if the a majority of the community was involved with the guild it gave the whole community a defined purposeful, productive image. In either case the guilds acted to not only psychologically strengthen community ties, they also presented another secular institutional meaning and organization for the community.

The three basic social orders are characteristic of most Medieval life in varying degrees. Their consistency created a continuity that provided a permanent framework from which an urban conception could develop. The steadfast nature of existing towns was a social and spatial model, which was applied to new towns in such a way that, "there was nothing especially pioneering about them in terms of town-planning; they were simplified and easily laid-out versions of the existing towns with which everyone was familiar, and which had assumed their shapes in accord with the economic and social forces of the time."¹⁰ Because of the established means of conceiving and maintaining urbanity, five typological components of urban form can be found repeatedly in Medieval urbs.

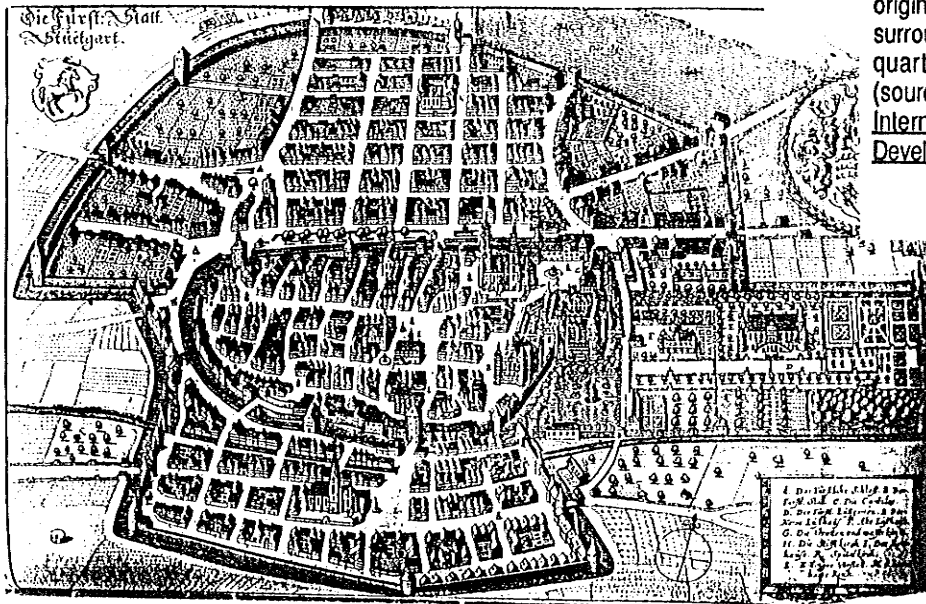


fig. 53 Stuttgart, 1643. showing the original walled city surrounded by newer quarters.
(source: Gutkind, International History of City Development, vol. I).

City walls were required to act as defensive strongholds against the predominant migrations of invading Germanic and other Northern European tribes. The walls allowed for the protection of all the people associated with a particular city-state, and not just those who resided in the town. During an invasion farmers and other rural inhabitants would seek refuge in the city, and in turn, were obligated to help to defend it. The town wall gave urban growth a limited area to expand into,

¹⁰ Mark Girouard. Cities and... p. 41.

causing the population density and urban compactness associated with mature Medieval settlements. As a particular section of walled city was filled in with built urban fabric, a new generation of wall was required. New growth would occur outside the city wall because there was no room left inside, but, then these areas would also eventually be walled in. Each successive generation of growth became a quarter with distinct characteristics related to stylistic constructions akin to certain historic periods, as well as a set geographic identity in relation to the walled divisions of a town.

The wall is perhaps the element that culminates Medieval concept of settlement the most, and although town and country could not be separated, it was in a way the wall that had the greatest ability to unify the entire state. During periods of calm the wall maintained the ability to define the settlement as a focus in the course of trading and production. It had the inherent quality of settlement to concentrate human creativity in relationship to understanding of nature. However, when the wall acted at a more practical level physically defending the town against siege, it also acted as symbolic collector of all the people in the city-state — both the urban and rural populations sought to be unified behind it. Thus the wall could act as both divider and joiner between country and city, depending on the requirements of the moment. This increased the notion of inside and outside adding to a subconscious distinction between urban and rural landscape.

The walls defined a settlement as distinct from the countryside, the internal structure of the town was comprised of the monumental and common buildings of the urban fabric's mass, and, the paths or streets and squares or open spaces of the fabric's public realm.¹¹ These four remaining typological elements were usually organized and executed only after the fortification was in place. The relationship between wall as envelope and internal space was one of prescribed density, but in turn, provided proximity and accessibility to the common needs.

¹¹ A. E. J. Morris. History of Urban... p. 71.

From outside the the settlement monumental buildings located and identified the settlement through their greater size. Monumental buildings usually served as articulated edifices of various social institutions like the guilds, the church, and the ruling polity. From within the settlement, in comparison to the ordinary urban context, their finer detail, size and special placement established their meaning and order. The detail and form were especially a symbolic codification of an architectonic language that informed, glorified and expressed the institution it represented. By placing these building in and around public squares the features and scale of their form can be better comprehended. Their placement also added to the orientation of the fabric which was characterized by landmarks in places that had a high visual potential.

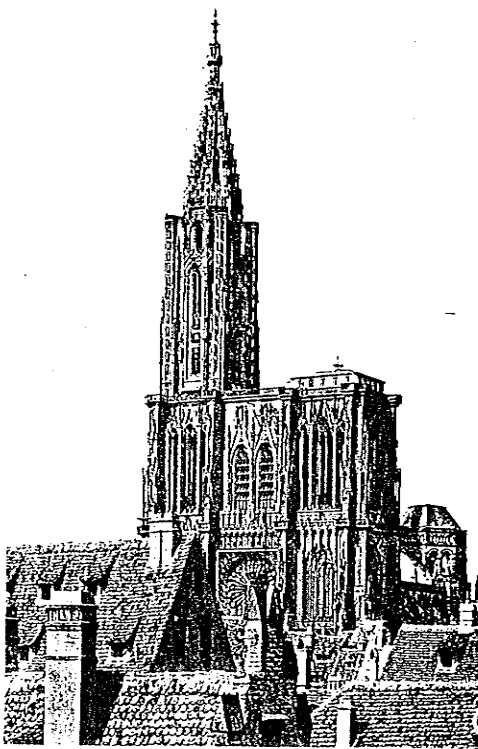


fig. 54 Cathedral of Strasbourg.
(source: Norberg-Schulz, Genius Loci).



fig. 55 Palazzo dei Priori, Volterra.
(source: Girouard, Cities and People).

The square was a public domain that allowed various kinds of social interaction between people performing various collective rituals and practical tasks. Open spaces were a vital relief to the density of the Medieval urban fabric. Hierarchically arranged within the circulation system, they were often associated with particular monumental buildings, and represented defined identifiable nodes

or places in the the urban fabric. The function of these spaces was partially dependent on the nature of any monumental buildings associated with them; for instance, as one of the regulating bodies of law and order the church required space to perform outdoor, non-worship activities like the punishment of heretics, which for practical and profane reasons could not occur inside the building. Many ancient and Christian rituals related strongly the conception of the town and therefore involved elaborate displays and parades wherein the whole community participated. More mundane and regular functions involved the trade of agricultural products and manufactured goods, allowing for the conception of open space as market place. Although the various functions of squares were sometimes related in a single space, there was usually a clear distinction of which area was which, and in larger towns each function received its open square.¹²

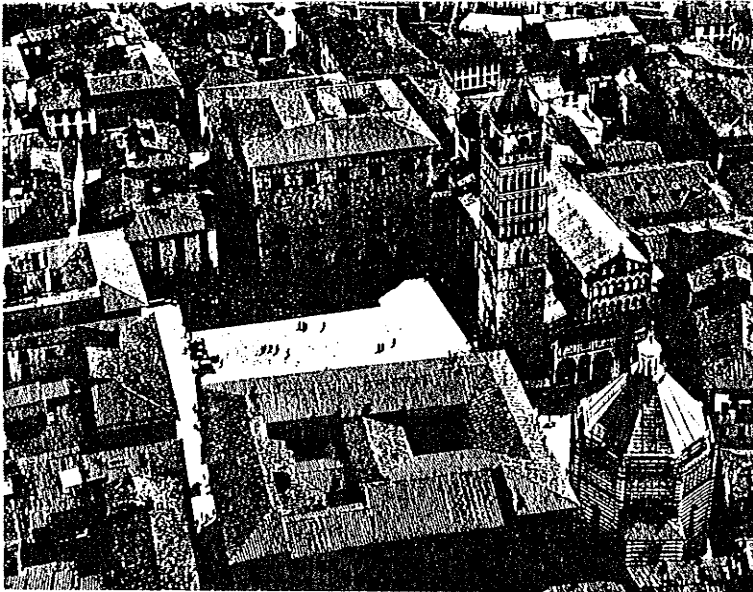


fig. 56 Pistoria, cathedral square.
(source: Gulkind, International History of City Development, vol. IV).

The street network of Medieval towns was another vital facet for activities of trade. Manufactured goods produced inside the city would be sold primarily from store fronts on the street rather than the market square. The whole street network was a continuous market web of public spaces that invaded every corner of the city.¹³ The scale of the city was based on the street network which in turn was scaled to

¹² Lenardo Benevolo, The History of the City. (Cambridge, MA.; M.I.T. Press, 1980). p. 310-1.

¹³ A. E. J. Morris, History of... p. 70.

production, were found on the ground floor directly off the public street network, and, the residential spaces on the upper floors. A series of buildings often acted as a wall to separate private outdoor space within the block from the public street.

The five typological components that characterize the Medieval town planning reveal both an architectural and spatial necessity and orientation. This accounts for their almost unanimous occurrences in new settlements of this period, and, their occurrence in each separate quarter of larger settlements. Distinct traits in the composition of each component, and unique interactions between those components as a morphological structure allowed for each quarter to gain an individual identity. Conversely, the consistent occurrence of these five elements created a common conception that could be understood by people not only from a particular place, allowing visitors to understand foreign settlements.

The limited number of typological components is perhaps one of the reasons that Medieval urbanism was so comprehensive. In other architectural traditions like the Roman, and especially our current Postmodern, there are more numerous typological references. However, these references are often geared toward private building use, rather than public space, which diminishes the collective nature that was so prevalent in Medieval settlement. The limited typological vocabulary of the Medieval did not culturally impoverish life. The urban code, although limited in the number of expressions, could be flexible and complex in its interpretation, as can be witnessed by the numerous variations for the use of open space. The diversity of spatial use added to the relative stability of the Medieval urban conception over an almost unbroken five-hundred year period of history that effectively saw very little change in the essential structure of urban pattern.

Medieval urbanity was orientated towards public life, the whole idea of the city was geared towards salvation with other people rather than isolation. The privacy of residential units was limited through large families, crowded accommodations,

and the house's traditional association with shops and industries.¹⁴ The ability to accommodate a rich set of meanings and functions in the urban environment was, therefore, implicit. The public fabric had to be able to respond to diverse requirements about public and even semi-public life in varying contexts. In many instances all communication was performed in public spheres — the street was as much a social spine as a transport corridor, and, the public square a place for gossip and public address, as well as the exchange of materials, products and wares associated with market functions. Thus did Medieval public space become a significant means of structuring a community as a collective organization.

Urbanity today is naturally quite different from Medieval life. It is geared towards a fine tapestry between private, semi-private/public and public conceptions, respectively rated in that order of importance too. The failure of public-life in contemporary cities, if it is conceived as such, also suggests that some lessons about space and physical conception of the Medieval city might lead to valid ways of re-animating contemporary urban space. This also relates to the idea of the urban quarter as integrated and collective venture; one in which the whole territory assumes the qualities of the people that share its public sphere. Furthermore, if animated urban space is a true concern, then its relationship to integrated community structure cannot be over looked. Similarly the relationship between density and proximity, that were necessary to facilitate Medieval communication and circulation systems, and can also be re-considered for contemporary situations. This suggests that the conception of contemporary quarters can look to physical and spatial conceptions of the Medieval environment, rather than social or institutional ones, although consideration must be given to the influence such institutions had in shaping Medieval urban form.

¹⁴ Mark Chidister. "Public Places, Private Lives : Plazas and the Broader Public" in Places: Vol. 6, #1. (New York: Design History Foundation, 1989). p. 35.

THE CONCEPT OF QUARTERS IN CANADIAN HISTORY

Christian Norberg-Schulz argues that the occurrence of settlement is a natural mode of dwelling in which the particular qualities of the landscape are modified and heightened to create urbanity. He says:

In general the problem is to settle in such a way that a 'friendly' relationship with the site is established. Such a friendship implies that man respects and takes care of the given place. Taking care, however, does not mean to leave things as they are; rather they ought to be revealed and cultivated. Thus settlement interprets the site and transforms it into a place where human life may take place.¹⁵

Early Canadian settlements, however, did not show a very finite understanding of the existing environment; the European arrivals not only altered many nomadic relationships and existing settlements of native peoples, but the country itself was exploited for resources, rather than cultivated with any sensitive understanding. Therein lies a suggestion that certain problematic conceptions of environmental construction are rooted deep in the beginnings of Canadian history, and these may still have an effect on the current attitude about dwelling and settlement.

By examining Canadian urban history one can comprehend how the European influenced dwelling patterns occurred and developed into the modern urban environments of today. Through successive waves of immigration this country has become dominated by urbanized environments. Our task is to understand how we have come to exist in our present cities, while keeping in mind how the notion of urban quarters has been incorporated, transformed, expressed and/or suppressed through this development. Diversity is a fact of urbanism in a country as vast as Canada, with so many different geographic regions, climatic variations, and natural resource bases. Added to this are ethnic and cultural differences that define the Canadian social make-up, and the varied historical periods and places of growth to further differentiate patterns of urbanization. Within all this potential for variation, five factors that dramatically influence the development of

¹⁵ Christian Norberg-Schulz, Concept of Dwelling... p. 31.

the urban environments, and therefore, have some affect on the perception of the urban quarter are explored. These factors are not universal to every Canadian city, nor do they fully explain our cities, however, they offer valuable insights to understanding the chronology of urban development.

Fortification

Fortification was the natural point of departure in the process of the urbanization from the European tradition. Not only was it the first definitive action of permanent settlement, but also, it had a direct relationship to the Medieval town through the notion of defensive settlements. Naturally there were differences in the history of Canadian fortification, because of geographic and morphological structure of the landscape and a varied political climate that dominated settlements, but much of the experience and technical knowledge about fortified town planning would have been imported from Europe.

The fur trade established trading posts and towns as administrative centres for the collection and storage furs which could only be exported to Europe during the ocean worthy seasons. The competitive nature of the fur trade, and hostilities between traders and natives led to a need for these early settlements to have defensive elements, resulting in fortification. Furs were compact valuable commodities, in comparison to agricultural and timber products, making them readily exploitable. This emphasized the lack of incentive to develop agriculture even to a level of self sufficiency. Without an agricultural component the development of sensitive urbanization and stable communities was hindered, because there was still a lack of impetus for permanence.

Most major Canadian cities have some fortified history. Fort in their initial stages were usually trading-posts, based on the readily extractable resources like furs. In the latter development the fortified settlement become concerned with the actual, physical possession of the land, rather than mere exploitation of it's

surface resources. Thus latter forts were required to be more defensible against military attack. This also related to increased political tensions between the French and the English which characterize the founding of Canada as a nation.

Two basic types of forts can be noted: timbre and stone walled constructions. The first type related to early stages of economic development and were commonly associated with the trading-posts of the fur trade. Stone walled forts more closely associated with the possession of land and establishment of permanent settlement were of a sturdier construction akin military bases. Due to the earlier settlement of the eastern Canada the stone walled fort type was more common there.

Quebec city is a fine examples historic stone walled fortifications that have remained essentially unchanged since there last alteration in 1832. Initially chosen for its strategic location on the St. Lawrence River where it was joined by the St. Charles River, it is the oldest French settlement in Canada. Founded in 1608, it is understandable how it relates to the Medieval cities of Europe, even though at the time Renaissance theories were emerging as the popular taste in Europe. One can assume that Renaissance urban theory was still reserved for capital cities and royal building ventures, while the creation of colonial outpost in Canada could be better accomplished by less elaborate, more organic and more self-inclined disciplines of the Medieval ideology.

fig. 59 Quebec City, 1699.
(source: Nader, Cities of Canada, vol. 2)



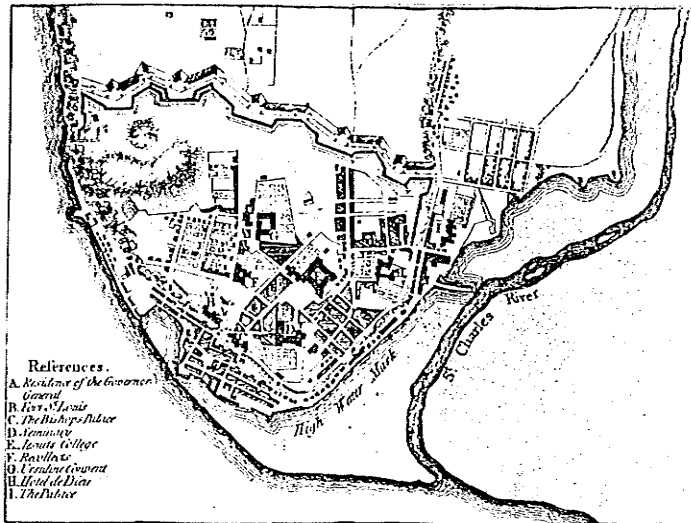


fig. 60 Quebec City, 1763; showing the spacious layout of the upper town inside the fort, the crowded lower town to the south, and to the north the emerging St Roch district on a rectilinear grid. (source: Nader, *Cities of Canada*, vol. 2)

The influence of geography and social factors have always played a decisive role in the development of Quebec. The city's location on and below a plateau enhanced defense and trade in separate location of the settlement. This can be seen in an illustration from 1699, where the aptly named upper and lower towns are clearly visible. "The settlement nucleus was Champlain's 'Abitation' which served as fort, residence and trading post, and which was built at the base of the escarpment a short distance from the water's edge,... to facilitate trade with the Indians, but since the higher ground afforded a better site for defence, Fort St. Louis was built on at the top of the plateau in 1620, thus initiating the first division of functions between the upper and lower levels."¹⁶ As the city grew the upper town became the administrative, religious and political sector, while the lower town became the area of commerce and trade. A third district, St. Roch, emerged to the north-east between the plateau and the St. Charles River and became the manufacturing and industrial centre. These different geographic areas constituted different social orders of the city and their distinction was further strengthened by the ethnic and language backgrounds that coloured the city. Thus we can note the essential development of urban territories based on various factors that help the city to gain an identity as a series of parts, rather than universal whole. These divisions have remained ingrained in the both social and urban fabric of Quebec City.

¹⁶ George A. Nader, *Cities of Canada: Vol. Two*. (Macmillan of Canada, 1976), p. 95.

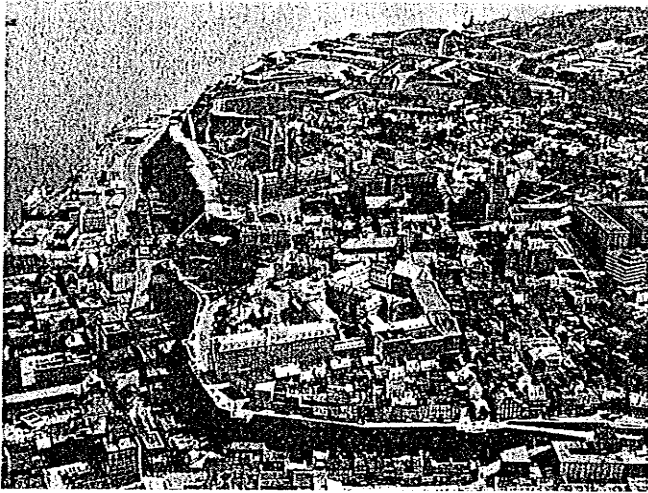


fig. 61 Quebec City, contemporary view showing extent of upper and lower towns between historic fortification.
(source: Nader, Cities of Canada, vol. 2).

Montréal was also a stone walled settlement, but underwent subsequent transformations characteristic of developing industrial cities, and erased the fortifications that were definitive of its early character. The site was settled in 1610, abandoned in 1618, and permanently re-settled in 1642. By 1750s Montréal had a population of 4000 - 4500, and covered ninety acres. Its character was similar to the Medieval towns of Europe, although the urban fabric was less dense. The buildings were filling-up the area enclosed by the town walls and starting to create a distinction between internal/external and urban/rural space. Strategic spaces inside the walls were reserved for squares associated to monumental public buildings. The suggestion of this early fort remains in the visual and spatial structure of the current city. The contemporary area of the former fort, known as Old Montréal, demonstrates a relatively homogeneous identity and dense urban fabric demarcated by a series of streets that outline the old fort walls.

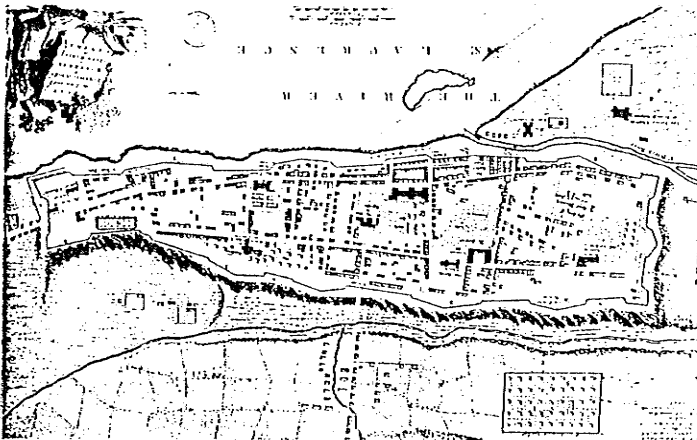


fig. 62 Montréal, 1758.
(source: Choko, Les Grandes Places Publiques de Montréal).



fig. 63 Montréal, 1846, showing the density of the urban fabric where the fort used to be. (source: Choko, Les Grandes Places Publiques de Montréal.)

Winnipeg was exemplary of successive stages of fort construction as can be witnessed through the trading posts, fortified buildings and finally a fortified settlement, that occurred on the junction of the Red and Assiniboine rivers. In 1738 the equivalent of a log cabin called Fort Rouge was built only to be abandoned by 1749. This was followed by Fort Gibraltar in 1810, and simultaneously, but from the rival fur company, Fort Douglas. The Norwester's and Hudson's Bay companies, who were represented by these two forts respectively, fought for the next twelve years destroying each other's forts several times. The two companies consolidated into a single company in 1822, and began construction on the most permanent and largest fort to grace the site, the Upper Fort Garry.

It was through the Upper Fort Garry that shifting interests towards a more rooted interest in the land itself, over its fleeting surface resources, became apparent. One can note that "in 1859, when for the first time the Hudson's Bay Company found that its store at the Upper Fort Garry... had become more lucrative than the fur trade,"¹⁷ a new attitude prevailed in which the nature of the company shifted from an exploiter of regional resources to a supplier of goods for the growing agricultural community that surrounded it. The interest in the land as habitable commodity and pretext to permanent settlement climaxed when the Upper Fort

¹⁷ Alan F. J. Artibise & Edward H. Dahl. Winnipeg In Maps: 1816-1872. (Ottawa: Public Archives of Canada, 1975). p. 3.

Garry was destroyed in 1881, in the hopes of facilitating the sale of real estate to the growing urban frontier of the city of Winnipeg.

fig. 64 view of Upper Fort Garry, 1858.
(source: Hime, Camera in the Interior).

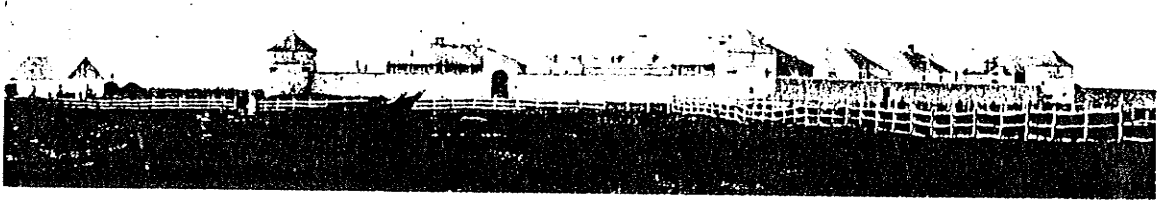
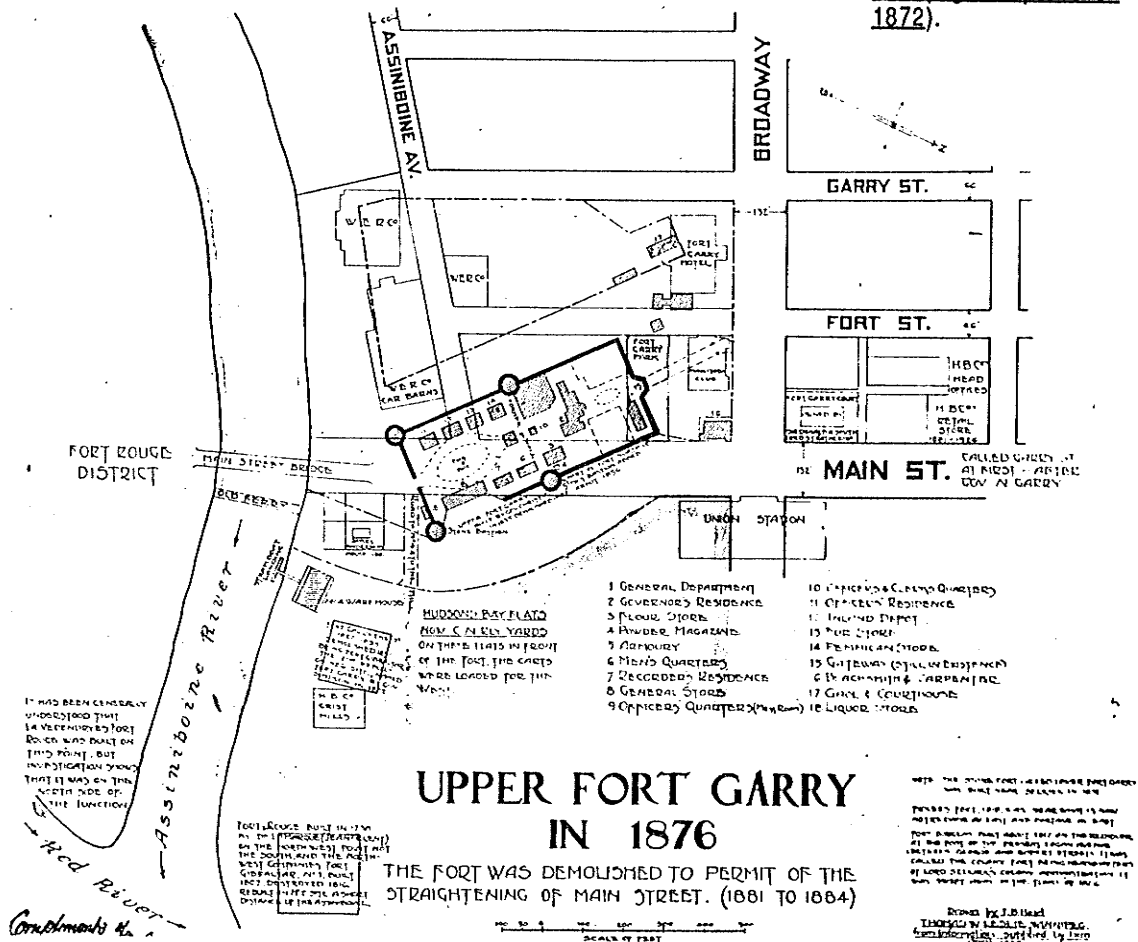


fig. 65 Upper Fort Garry in 1876.
(source: Artibise & Dahl, Winnipeg in Maps: 1816 - 1872).



At its most prosperous moment the Upper Fort Garry was an enclosure 600 feet long and 280 feet wide with fortified, timbre walls, four masonry bastions, and

masonry gates in the in the north and south wall. It displayed a notion of a closed, limited system collecting a series of buildings and activities inside a demarcated area, relating it to an urban quarter. Its limited size and population make it representative of a small, select society, but it was so small that it could not replicate the full functions or opportunities of an urban quarter. It could have been an embryonic form of what a mature urban quarter of the period might have been like, especially had been allowed to continue to grow and achieve a certain density inside its demarcated area.

The early forts of Canadian history show many similarities to the Medieval towns of Europe, but Canadian fortified settlements tended to reverse the interaction with their associated regional area, because they appeared prior to the development of agriculture, and only after having exhausted the fur trade did a more symbiotic relationship with the land develop. Conversely, Medieval towns developed with, or after the maturation of agriculture. But the fort still represented a concentrated effort to enclose settlement, and this represent the first stage needed to achieve dwelling in a conception of urban quarters.

Metropolis part I : the regional construct

The concept of a metropolis, or mother-city from the Greek root, is not meaningful unless one notes the associated region or hinterland that the metropolis is associated with. There are many definitions of what constitutes a metropolis and its hinterland, and they deal in such problems as size of area and population, type of influence or definition of the relationship between city and region. Some would even argue that this concept, because of the vagueness in definition, is not useful.¹⁸ It is not disputed that inconsistencies in the meaning and usage of the

¹⁸ see Donald F. Davis. 'The 'Metropolitan Thesis' and the Wrihting of Canadian Hlstory' In The Urban Hlstory Review; Vol. XIV, No. 2. (Ottawa; National Museums of Canada, 1985) in which he argues that argues that the metropolitan concept is too vague and un-dependable to deal with class and spatial separations of urban society.
see also; L. D. McCann. 'The Myth of the Metropolis: the role of the city In Canadian Regionalism' In The Urban Hlstory Review; Vol. IX, No. 3. (Ottawa; National Museums of

term exist, and that it is not an overriding phenomena of all Canadian urban history, but the interest here is not so much with its technical specifics as with the effect of metropolitan trends on the notion of urban quarters. A general search of the literature concludes in two main variations of the metropolitan theory. The first of these two theories will be examined here, while the latter appears in the section entitled Metropolis Part II: the urban centred construct.

The regional construct of the metropolitan concept is based on an urban centre which dominates a non-urbanized, regional hinterland. The size of both city and hinterland are variable because of differences in the type of relationship, the amount of resources, and the period of history in question. What is most important and unique about the metropolitan organization is the influence over its surrounding territory, indicating that the relationship is based on natural rather manufactured resources, and that the city is the destination, or pivotal-point of what is harvested or collected from the land.

The regional metropolis' occurrence came early in Canadian history, and it was a major influence in what George Nader termed an economy of successive export staples.¹⁹ This refers to the fact that the early Canadian economy was based on the export of natural resources like fish, furs, timbre and wheat. Of these four products, the first three where directly transported out of their region of origin which hindered, both ideologically and physically, the notion of permanency. The relative slowness in the development of permanent settlement, and hence urban form, can be attributed to the extracting nature of such activities. A clear example of this could be seen in the Maritimes where fishing was the primary activity. As Nader notes "the French,... were engaged in wet or green fishing (ie., the fish were heavily salted and stored on board) and did not require any on-shore facilities. The English, on the other hand, because of their lack of salt, were

Canada, 1985) in which the author argues that the relationship between metropolis and hinterland is of a far more complex nature than the traditional metropolitan theory suggests, and that, the relationship is no longer one of clear city-over-region dominance.

¹⁹ Nader. Cities of Canada: vol. 1... p. 128.

almost from the start engaged in dry fishing (ie., the fish were lightly salted and dried on shore before being stored on board), and they therefore needed to maintain both men and equipment on shore."²⁰ This distinction quickly explains the predominance of British influence in the settlement of the Maritimes.

Successive stages of exploitation began metropolitan regions in terms of fur, then agriculture, timbre and mineral resources and finally service operations. For instance, Montréal became a metropolitan centre during the era of the fur trade because its convenient inland location made it a crucial point to collect furs and store them till they could be loaded to ships for export to Europe with the seasonal opening of the St. Lawrence. York (later renamed Toronto) did not establish itself as metropolitan centre until it developed a railway network in the 1850s, which connected the Ontario hinterland to Great Lake system through the city. Without mechanized transport access to much of the timber and mineral resources was hindered because of their volume and weight. Unlike smaller, more compact commodities like furs which were readily transportable by horse and canoe, the importance of industrialized transport becomes marked with timber and mineral resources. In the development of agricultural metropolises, like the city of Winnipeg after its evolution from a fur trading centre, there was as much emphasis on how much resource could be extracted from the region and how much could be supplied to in manufactured goods. The agricultural metropolis incorporated a more populated hinterland and could begin to act as service centre for this reason. Today, Winnipeg acts not only as a regional Metropolis in terms of agriculture and some manufacturing to the province of Manitoba, but also as centre of business and government administration too.

The development of metropolises as regional economic bases required a new way of comprehending the city, and the design process that resulted from this shift tended to abstract the three dimensional nature of urbanity into a two dimensional

²⁰ Nader. Cities of Canada, Vol 1... p. 155.

plan to accommodate the much larger areas of land that was being considered. "The problems dealt with by regional planning may vary widely, but at their core will be generally the use of land and of water and the development of transportation; these in turn largely determine the distribution of the economic activities."²¹ The economic well-being of region is important, but is no guarantee of individual recognition or well-being. Planning and design executed at the level of the urban quarter has a far greater ability to address sets of criteria that are of far too minute a scale that for the metropolitan construct to comprehend. Thus, the regional metropolis neglects the arrangement, organizations and interactions of individuals that are only realizable through dimensionally aware design.

In the lives of emperors there is a moment which follows pride in the boundless extension of the territories we have conquered, and the melancholy and relief of knowing we shall soon give up any thought of knowing and understanding them all.

Italo Calvino : Invisible Cities.²²

The regional metropolis dissuaded the idea of the small cities, because it was concerned with assimilation of large land areas. It favours a mega-city construct, where the more limited concerns of the quarter tend to get overlooked. The meaningful mode of dwelling associated with an integrated community loses its ability to be a significant concern in light of the metropolitan region. When this happens the region can no longer respond to the concerns of the individual in realistic way. The metropolitan construct moves away from the notion of self-sufficiency, akin to the quarter, because it is dependent of the interaction of resources over a much larger area. The concerns of the community are reduced to a function of the larger economic equation which desensitizes the individual.

The concept of a metropolitan region is similar to the idea of Medieval city-state, but the scale of relationship between urban centre and hinterland is dramatically

²¹ Hans Blumenfeld. The Modern Metropolis: Its Origins, Growth and Decline. (Cambridge MA; M.I.T. Press, 1961). p. 87.

²² Italo Calvino. Invisible Cities. (London; Pan Books Ltd., 1979). p. 10.

increased and becomes disproportionate to the size of the urban quarter. Most Medieval settlements developed from the establishment and maturation of an agricultural community which had its basis in the survival and primary nourishment of humans, rather than the exploitation of the land for capitalistic gains akin to colonialism. There is a need to restructure the metropolitan construct so that it can be responsible to smaller units, ensuring a more sensitive scale of thought and action. The concerns of the region are not synonymous with those of the quarter, but they must not be domineering if the regional construct is to retain its validity

Industrialization

Prior to the Twentieth century manufacturing was a secondary industry compared to the export of raw materials. "By 1920 the manufacturing industry had overtaken agriculture in terms of the value of production and Canada was on the point of becoming an industrial nation."²³

Industry shifted from the processing of natural materials, like trees into lumber, to processed materials like pulp and paper. With the advent of a national rail system — the mechanization of transportation — natural resources were becoming increasingly transportable from their point of origin to the city, and processing was increasingly done in the urban centres where a growing labour pool was developing. National policies that encouraged trade within Canada, and discouraged trade to the United States, further supplemented industrial production because a greater variety of products could be made and sold locally. As industry increased its share in the national economy, it began to require more and more employees. The increase in urban orientation and origination of products basically meant an ever increasing number of urban centred jobs, and hence an over-all increase in the urban population of Canada is directly associated

²³ Nader. Cities of Canada. Vol 1. p. 210.

with industrialization. From 1871, to 1901, to 1921, to 1931 and, to 1971 the percentage of the Canadian population based in urban centres increased from 18.3%, to 34.9%, to 47.4%, to 52.6% and 76.1% respectively.²⁴

Quantitatively the population increase that had to be accommodated in urban environment directly affected the number of neighbourhoods and their interrelationship to the city. The growing importance and difficulty in transportation results in its mechanization decreasing pedestrian spaces. The rise bureaucracy and capitalism as means to organize the growing complexity of the city required quick communication. Business leaders became increasingly connected with other business people, rather than with labourers in the plant, forcing bureaucracy to concentrate in a central district away from industrial areas. The business of industry verses the practice of it became separated as the factory owners concerns were directed towards other aspects of a market economy rather than a pure concern with production. The ability to communicate is increased by mail, messengers, and electronic communication, decreasing the proximity characteristic of pre-industrial quarters. The relationship of work to residence of the pre-industrial quarter is disturbed by an increased difficulty of keeping jobs localized. More jobs are becoming industrialized and industry is becoming increasingly "heavy" with pollution, making it less and less desirable to maintain in association with the residential setting.

Qualitatively, the various functions were separated into more and more clearly defined areas, and this fragmentation becomes increasingly legislated through the advent of zoning laws. "The principle basis of political support for zoning was the desire to prohibit the intrusion of uses which could reduce neighbouring property values."²⁵ The traditional integration of land use in the pre-industrial city was permissible because few activities conflicted as much as heavy industry

²⁴ Nader. *Cities of Canada*, Vol 1. p. 207 - 10.

²⁵ Walter Van Nus. "Towards the City Efficient: The Theory and Practice Zoning, 1919-1939," in *The Usable Urban Past*, ed., Alan F. J. Artibise (Toronto: MacMillan, 1979). p. 236.

and residential uses. Furthermore, privatisation of land in terms of capital security was a marked phenomena of the twentieth century. Although zoning had a justifiable cause in protecting land values, it changed the grain and texture of urban environment only for the individual's sake, often failing to consider the effect this had on the public using the common space of the city.

Industrialization of the city occurs most prominently in three aspects of the urbanization, namely transportation, communication and the means of production relating to all manufactured goods including building components, and the mechanization of labour including methods of construction. The pace of construction in the urban environment is necessitated by an increase in its size, and industrial production directly facilitated the construction industry through pre-fabrication and industrialization.

Winnipeg is an example of a city that grew dramatically through industrialization. The city proper is assured by the railway and its early boom years are dedicated to the industries of transportation and manufacturing of service goods for the rural hinterland. Winnipeg in its isolated western location could never compete with heavy industrial corridors in Ontario and Quebec. For a city its size, even in a contemporary environment, the visibility of heavy industrial activity is limited. But the internalized force of industry to affect the shape of the urban environment outside the industrial areas has, like every other place in Canada, felt the blade of the machine, so to speak. The very rate at which cities could grow and spread themselves over the landscape was something that only industrialized construction can account for.

The urban quarter was most distinctly affected by industrialization through the separation of work from residence. Industry affected even more directly the entire notion of life in the city, which was the primary function of the urban quarter. This was done through the reversal of the traditional conception of the city as the place of consumption and the country as place of production. This change the

relationship of food and land to city; because food and land were no longer seen as fundamentals, they became increasingly dependent on mechanized harvesting techniques as a way of keeping production economical. Industry's ability to produce also meant that the rate of consumption had to be increased to keep up with the rate of production.

Industrialization removed one of the primary functions from the quarter, namely the allocation of work places within an integrated environment. This did more than create daily patterns of inter-urban migration. As Léon Krier suggests, the shift from an artisan and craft based cultures into industrial culture reduced the ability to make qualitative judgements about production²⁶. The nature of production was restructured with the stigma of quantity over quality, because the individual could no longer take pride in production because he/she was reduced to a partial component of the whole and had little effect on the outcome of the finished product.

The specialization of the work force is an irreversible phenomena. But, if the manufacturing process could be returned to the residential environment people would again have more opportunity to realize the comprehension of the whole product by integration of the proximal production. This prospect seems more conceivable with the shift from heavily industrialized means of production towards service, and communication orientated industries, which have been equated with the so-called post-industrial era. The decreased dependence on industry to materially produce is being replaced to some extent with a boom in information services that presents work environments which no longer require purely industrial precincts to maintain productive efficiency.

With such shifts in the conception of industrial production the incorporation of the manufacturing process in the residential environment seems more likely again.

²⁶ Léon Krier. "CRITIQUE OF INDUSTRIALIZATION" in Architectural Design: vol. 54, No. 7/8. (London: A.D. Editions Ltd., 1984). p. 36 - 7.

It is conceivable that residential districts with small high-tech manufacturing plants and office complexes can emerge. They would depend on electronic communications and computer technology to produce and compete on metropolitan level, while retaining a community relationship with local places of dwelling. The traditional relationship of place of residence in direct association with place of work may not be resurrected, but if a proximal restructure could translate the journey-to-work into a walk-to-work, the quarter would again have the opportunity to present individuals with an integrated environmental setting.

Suburbanization

Even though most North Americans tend to think about the post-war housing boom as the birth of suburbia, the word suburb had its origin from Medieval times where it described the dwellings that had collected outside the protective wall of the city.²⁷ At that time, with the decrease in prestige as the residential location moved away from the city-centre, the well-to-do connotations of today's suburbs were dramatically opposed to the then considered areas of disrepute.²⁸ It was not until the mid 18th century industrialization of England that the image and attitude about suburbia could be altered, and this transformation was dependent on three crucial, inter-related factors:

1. The separation of work from place of residence.
2. Re-evaluation of the image of the city and country. The city traditionally seen as the place of culture and luxury began to be thought of as dirty and disreputable; conversely, the image of the rural landscape went from wilderness and danger, to become healthy, leisurely and prestigious.
3. The rise of the bourgeois as a major population group in the social strata.

To a large extent these developments can be directly attributed to the industrialization of the city, which required the collective approach to work-place

²⁷ A. E. J. Morris. History of Urban... p. 70.

²⁸ Robert Fishman. Bourgeois Utopia. (New York: Basic Books Inc., 1987). p. 6 - 7.

and thus removed the long-standing tradition of combined place of work and residence. Industrialization collected the work force into concentrated, noisy, dirty and polluting environments, which created undesirable association with privileged residences. The people who reaped the most from the profits of industry, the bourgeois, decided that class could be produced rather than inherited, and moved to suburbia, leaving behind the mess they had created in the city to defining their status.

In Canada, the development of suburbia that started as early as 1850s, and has had an almost continuous effect on urban form since. For many of the same reasons the bourgeois left their cities in England the first suburban exoduses appeared some hundred years later in Canada. Although industry was not as developed in Canada, it was predominantly people of British heritage that emulated the early phases of the suburban pattern. Like their industrial counterparts in England, the Montréal fur barons represented a new mercantile class that had not made money through inheritance, rather, they had simply earned it through the exploitation of whatever means were available. As their status was established it needed to be maintained, and they bought farms on the hill "to take full advantage of the sweeping view of Montréal, the St. Lawrence River and the sweeping plain beyond."²⁹ These early elite moves represent the embryonic ideologies of suburbia - the family was isolated to the country where things were clean and healthy, while the husband commuted to his "country mansion" on the weekends after the week's business.

It was not until 1844 in Montréal that the first mass produced terrace housing was built by the new wealth created by the import/export business that had begun to replace the city's economic structure.³⁰ Terrace housing represents the first of three stages of suburban development based on the means of transportation.

²⁹ David B. Hanna. "Creation of an Early Victorian Suburb in Montréal" In The Urban History Review; Vol. IX, No. 2. (Ottawa; National Museums of Canada, 1980). p. 38.

³⁰ David B. Hanna. "Creation of an Early Victorian,...". p. 39.

These three means can be roughly classed as; organic driven means including pedestrian and horse drawn carriages; mechanized rail-transport including street-cars, trams and railways; and finally, the private automobile. The idea of terrace housing was best explored by John Nash's famous Regent Street development in London where a series of row houses were glued together behind a common, monumental facade resulting in the image of collective palace. The Montréal terrace houses were basically urban extensions into and over the prestigious rural locations where the former generation of fur barons had built their estates. Although by latter suburban standards the terrace town-scape appeared to be quite urban in character, it had all the necessary ingredients of suburbia to come, including the separation of work place from residence; an exclusive population; an attempt to integrate urban with rural features. Only in Montréal did the terrace develop fully into a unique town-scape, primarily because of the city's advanced position over the rest of urban Canada at the time.³¹

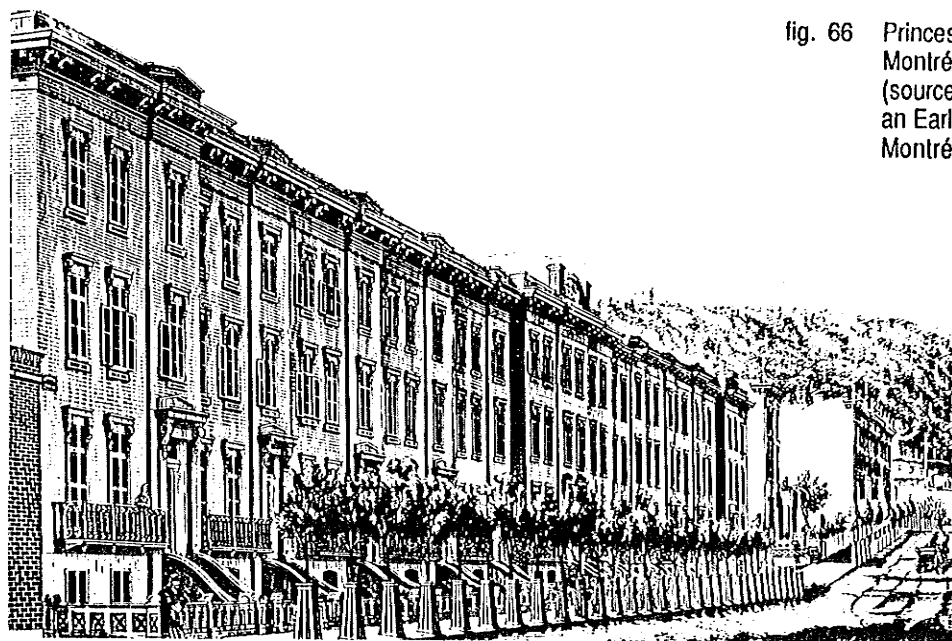


fig. 66 Princess Royal Terrace,
Montréal 1862-63
(source; Hanna, "Creation of
an Early Victorian Suburb in
Montréal").

The next stage of suburban development to emerge was common in almost every Canadian city of any stature, and Winnipeg had fine examples of the street-car fed subdivisions. The notion of the terrace suburb worked for pedestrian and horse

³¹ David B. Hanna, "Creation of an Early Victorian....", p. 48-49.

drawn transport, but once houses were split apart on individual plots of land in an attempt to replicate the country mansions, the scale of the urban environment increased even more dramatically. With the separation of work and residence appearing to be permanent the journey to work became an increasingly important factor in the design of the suburbs. Eventually it necessitated the creation of a public transport systems. Street-car service began in Winnipeg in 1882 and new tracks were laid rapidly till 1920s, before the automobile became the desired mode of transport, and finally the last street-cars were retired in the 1950s.³²

What is interesting about this suburban type is that even before the street car existed in Winnipeg, the neighbourhood-type it was associated with was being planned. In a curious (anticipated) map of Winnipeg dating from 1874, the overwhelming optimism that spurred the early boom-town experience can be seen: Even prior to a railway connection, the city had planned six residential subdivisions. The form these residential areas assumed were the remnants of the urban quarter, after the work place and other social functions had been clinically removed. One can note the unified lot divisions which would have created a unified street facade structure. Each area would have had a slightly different spatial arrangement because of different lot sizes and block dimension, adding the possibility of increased distinction between separate neighbourhoods. They would have been generally organized with a central focus to an open space, and sided or bisected by a major through-fare where one would assume retail activities to occur. Although the indicated edge condition of each suburb would have been relatively distinct, there is little natural or physical inclination except the river and roads to warrant these conditions. Land ownership and real estate speculation could easily be inferred from the instant termination of the urban fabric. Although no buildings were indicated, the shape and size of lots would be characteristic of two-story, single, detached family houses common in these neighbourhoods today.

³² Alan F. J. Artibise & Edward H. Dahl. Winnipeg In Maps: 1816-1872. (Ottawa: Public Archives of Canada, 1975). . p. 33.



fig. 67 Winnipeg, 1874, showing the ambitious vision of city's potential development. (Source; Artibise & Dahl. Winnipeg in Maps)

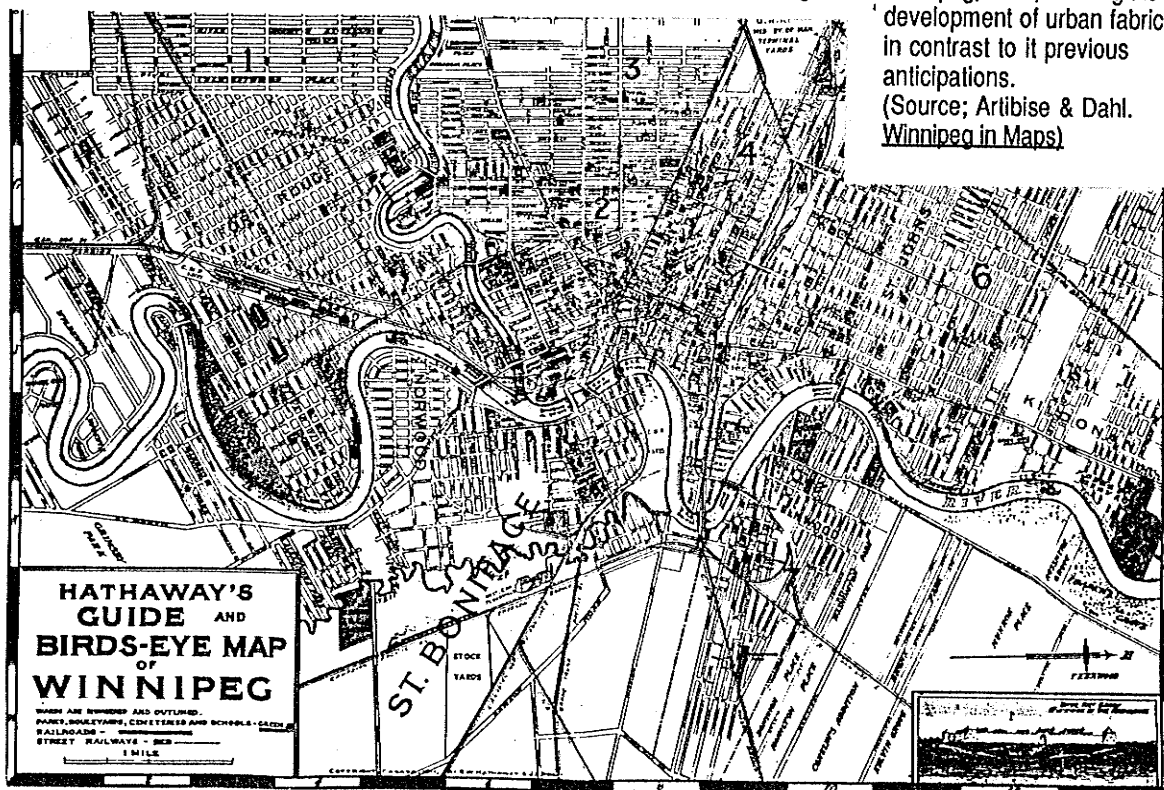


fig. 68 Winnipeg, 1911, showing the development of urban fabric in contrast to it previous anticipations. (Source; Artibise & Dahl. Winnipeg in Maps)

The optimism of the plan was never truly fulfilled in the manner indicated. Although a series of Winnipeg suburbs did develop in the areas and shapes roughly outlined on and the map of 1874, the main feature that might have given these neighbourhoods a similar kind of spatial organization to an urban quarter was left out. If we examine a plan of Winnipeg from 1911, apparently the urban fabric of streets and blocks was basically in place, but the central focuses, the park reserves, were not included. Without this central element it became even harder to distinguish where the gravitational influence of one suburb/district began and the next ended, because the structural logic of a territorial centre was negated.

When the automobile took over the job of transporting people to and from the suburbs the city's peripheries was continually pushed further into the country. Older suburbs became encapsulated into the core of the city and the quality of inner-city neighbourhoods steadily decreased till the late seventies, when it finally came to recognition that the core of the city was socially and financially neglected by the fiscal attention required to support and service the ever growing periphery.³³ The rise of automobile's popularity may have been partially created by the desire to keep suburbs the homogeneous territories of the middle class. "To the south west (of the city) the town of Tuxedo was incorporated in 1913, at the request of a group of property owner, who invoked a number of restrictive covenants in order to develop the area as exclusive residential suburb."³⁴ To operate a car cost money making it less available to the poorer classes. The suburbs, therefore, were becoming increasingly inaccessible to people without cars, and the lower class was increasingly denied access from the newer suburbs.³⁵

The period from twenties up to of the Second World War can be regarded as a transition phase from a public orientated street-car service to a private owned

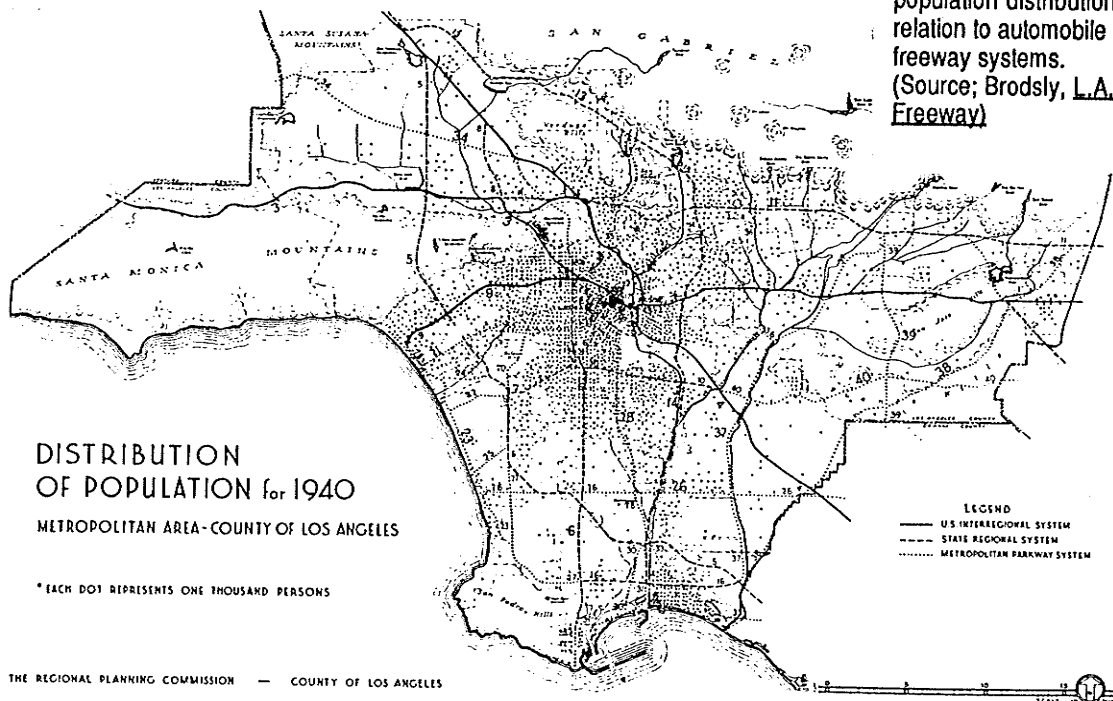
33 T. J. Kuz. Winnipeg: a multivariate analysis. (Winnipeg: Environmental Planning Department, 1979). p. 46.

34 Nader. Cities of Canada: vol. 2. p. 277

35 T. J. Kuz. Winnipeg: A Multivariate Analysis. p. . 49

automobile society. "I do not wish to deny importance of the automobile in shaping of Los Angeles, only to suggest that automobile has essentially been a tool in the attainment of a deeper goal that pre-dates the automobile era: the suburban ideal."³⁶ Although Fishman is speaking of Los Angeles, there is hardly a city in North America that did not undergo massive restructuring to accommodate the automobile. As street widths continued to grow to accommodate parking, freeways and highways slipped in between the subdivisions to help ease the problems of traffic congestion and travel to work time, and even the house itself had its transitional zone remodelled by the driveway and two-car garage door. The suburbs of the post-war era became the most land-thirsty examples of urban design since suburbia's conception. It is curious to note that as the various stages of transportation — hoof and foot, street-cars, and private vehicles — respectively increased their spatial requirements, so conversely did the distribution of housing. That is, as transportation networks covered increasingly larger areas, individual houses occupied more ground space through fewer and fewer floors.

fig. 69 Los Angeles, 1940,
population distribution in
relation to automobile
freeway systems.
(Source; Brodsky, *L.A.
Freeway*)



36 Robert Fishman, *Bourgeois Utopia*. (New York: Basic Books Inc., 1987). p. 156.

Subdivisions have become increasingly planned visions of community — shopping malls, commercial outlets, parks and schools, and recreation centres are routinely included now. Careful zoning is a gesture to emulate the quarter's social and public functions, but the relationship between spatial organization and social integration was not the same and suburbia has not created cohesive, collective dwelling. The quarter's role as place of urban service to the public has become meaningless, because suburbia, with its attention to families (companionship); then milk deliveries (nourishment); and telephones (communication); and cars (transportation); and television (entertainment); and finally computers (work), represents a competition between the house and the city. In the quarter houses were an integral part of the social arrangement of the community, but suburban houses have increasingly isolated themselves by accepting services previously available to the public only in the public realm.

Suburbia has tried to live up to the phrase "every man's home should be his castle" and so it has, with the regrettable connotation that most castles also contained prisons where increasingly the family was held captive from the community and spirituality of the city. Suburbia's pursuit of a more natural setting relegated it from the experience of the city, but the experience nature was not so much developed as copied or fabricated and inevitably another saying comes to mind "the grass is always greener on the other side."

Metropolis part II : the Urban Centred Construct

We talked earlier of the metropolis as a regional construct in the development of Canadian urbanity, and its effect on the quarter. The second version of the metropolis as a city-wide construct looks at the idea of the metropolis in a manner that is more similar to a conurbation - a series of similar sized cities which have grown to encompass each other - rather than a regional phenomena. In the city-wide scenario a dominant city has amassed several surrounding communities and the immediate regional hinterland based on the limits of daily commuting, by

political and ideological force. Again the size of this version of the metropolis is variable, although it is never as large as a regional metropolis the tendency is one of "big cities." The American Census Bureau defines metropolises as urbanized regions with populations over 50,000 people, while Statistics Canada uses a similar definition but doubles the population, and Hans Blumenfeld increases it to a half-million³⁷ What concerns us here is not the definition, but how these amalgamations affect the urban environment. It is foreseeable that this notion of collecting urban communities into a singular organization has a strong influence on the development urban quarters (or lack thereof), which until this point have remained as autonomous parts of the city.

The City of Winnipeg is prime example of an integrated political structure ruled by the Metropolitan Corporation of Greater Winnipeg (1966) which became even more centralized in 1972 when removed almost all municipal power and replaced it by council representation of each of the fifty separate wards that comprised the city.³⁸ The entire history of the city can described as series of annexations and municipal incorporations of the surrounding settlements. The key advantage that made political unification under the heading of Greater Winnipeg attractive for these settlements was the fact that they can count of the kind of development associated with booming progress of the city of Winnipeg, which included access to funds as well as entry in city's service network.

Prior to the establishment of metropolitan government in Greater Winnipeg in 1960, many of the essential inter-municipal services were controlled by single purpose boards and commissions. Among these were the Greater Winnipeg Water District (established in 1913); the Mosquito Abatement District (1935); the Greater Winnipeg Sanitary District (1935); the Metropolitan Planning Commission (1949); the Metropolitan Civil Defense Board (1951); and the Greater Winnipeg Transit Commission (1953). Despite these agencies there was a growing awareness in the years between 1950 and 1960 of the need for better co-ordination of the services provided by these authorities. There was a wide spread feeling that they could not adequately provide the joint services essential to the

³⁷ Hans Blumenfeld. "The Modern Metropolis" In The Modern Metropolis : its Growth, Characteristics and Planning. (Cambridge, MA.; M.I.T. Press, 1967). p. 61.

³⁸ Alan F. J. Artibise & Edward H. Dahl. Winnipeg In Maps.... p. 3.

municipalities - particularly those municipalities that were experiencing rapid post-war development.

The metropolitan Winnipeg Act passed in 1960 by the Manitoba Legislature, established The Metropolitan Corporation of Greater Winnipeg. Metro Winnipeg thus became the fourth largest urban community in Canada with a population in excess of 500,000. The area was composed of seven cities, five suburban municipalities, and one town - a total thirteen municipalities, with Winnipeg at the centre.³⁹

It appears that even this much centralization of power was not enough to run the city effectively and twelve years after the Metropolitan Act, the Provincial government passed one of the most innovative bill in Canada known as the Unicity legislation. This bill eradicated all the former municipalities and created a collective government known as the Greater Winnipeg City Council, which had fifty councillors to represent the fifty existing wards. The intention was to try to develop better communication between the various newly created communities (which roughly adhered to the boundaries of the former municipalities), and in turn they were to develop a regular meetings with the residents to ensure the individual concerns can be translated to City Council.⁴⁰

These actions by the city of Winnipeg partly expose a continual increase in the need for bureaucracy that twentieth century requires to maintain, or even improve the rights cities grant individuals. However, what seems inconsistent is the attempt to standardize and homogenize the entire urban fabric of a whole city under one political roof, when in reality Winnipeg consists of many different ethnic concentrations, architectural and historic areas, and varied patterns of land-use areas. Even though there were attempts at bringing government to a community level, the overall equation of this power restructure focused over half a million people to central point, and in terms of making identifiable community bonds this number is simply too large. As has been repeatedly stressed the formation of urban quarters requires defined boundaries, and metropolitanization erases even political boundaries, which in some cases are the only hope for

³⁹ Alan F. J. Artibise & Edward H. Dahl. Winnipeg In Maps.... p. 67.

⁴⁰ Alan F. J. Artibise & Edward H. Dahl. Winnipeg In Maps.... p. 73.

establishing any kind of distinction between neighbouring communities. The removal of the political boundaries and the unifying of services decreases the chance of a community to develop according to a local mandate making it increasingly more difficult to find ways to be distinct from its neighbouring areas.

By having the singular focus of the metropolis, rather than a series of foci for each separate neighbourhood, individuals are forced to pledge their allegiance to the whole metropolis rather than the community. In a community they would represent a proportionally larger part of the collective, allowing them to make a greater contribution to community. The metropolitan notion of government must centralize not only the power it operates with, but also the architectural symbols of power it is housed in - thus where there were as many as thirteen architectural monuments and physical seats of municipal government, the 1972 Unicity act reduced the number of artifacts to one city hall. The centralized focus not only makes it harder to physically access government, but also reduces its visual presence in all communities not directly connected to the city hall.

Decentralization

Penthesilea is different. You advance for hours and it is not clear to you whether you are already in the city's midst or still outside it. Like a lake with low shores lost in swamps, Penthesilea spreads for miles around, a soupy city diluted in the plain... You have given up trying to understand whether, hidden in some sac or wrinkle of these dilapidated surroundings there exists a Penthesilea the visitor can recognize and remember, or whether Penthesilea is only the outskirts itself. The question that now begins to gnaw at your mind is more anguished: outside Penthesilea does an outside exist? Or, no matter how far you go from the city, will you only pass from one limbo to another, never managing to leave it?

Italo Calvino : Invisible Cities⁴¹

Decentralization is the process of expansion away from a central point. In the urban realm it represents the focus of city to its periphery, rather than its core, in terms of where the urban fabric displays the greatest rate of change. In a larger

⁴¹ Italo Calvino. Invisible Cities. (London: Pan Books Ltd., 1979). p. 121-2.

frame of reference, one might note the development of so called satellite cities, which can be understood to be held within the force, but fighting the pull of the city proper. The notion of a decentralized space can be said to have its birth out of the realization that the earth was not the centre of a finite universe, which conflicted with the classical ideals that earth and humans as the centre on the universe.⁴² This transition also includes a change in the philosophical approach to space, showing the shift from religious based view of the world to a scientifically determined one. All this inevitably leads to a re-adjustment of notion of the quarter, which is intrinsically a closed and limited spatial system, rather than an open, expansive one akin to decentralization.

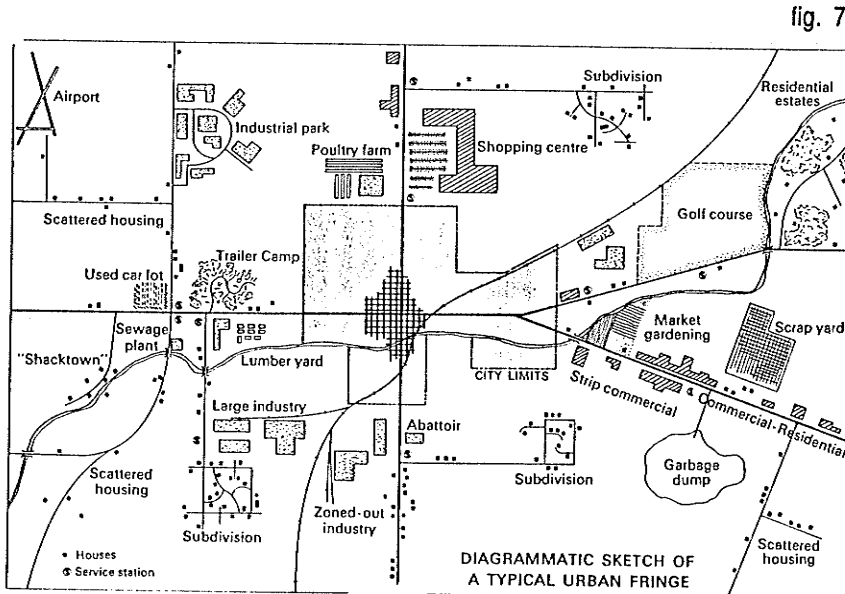


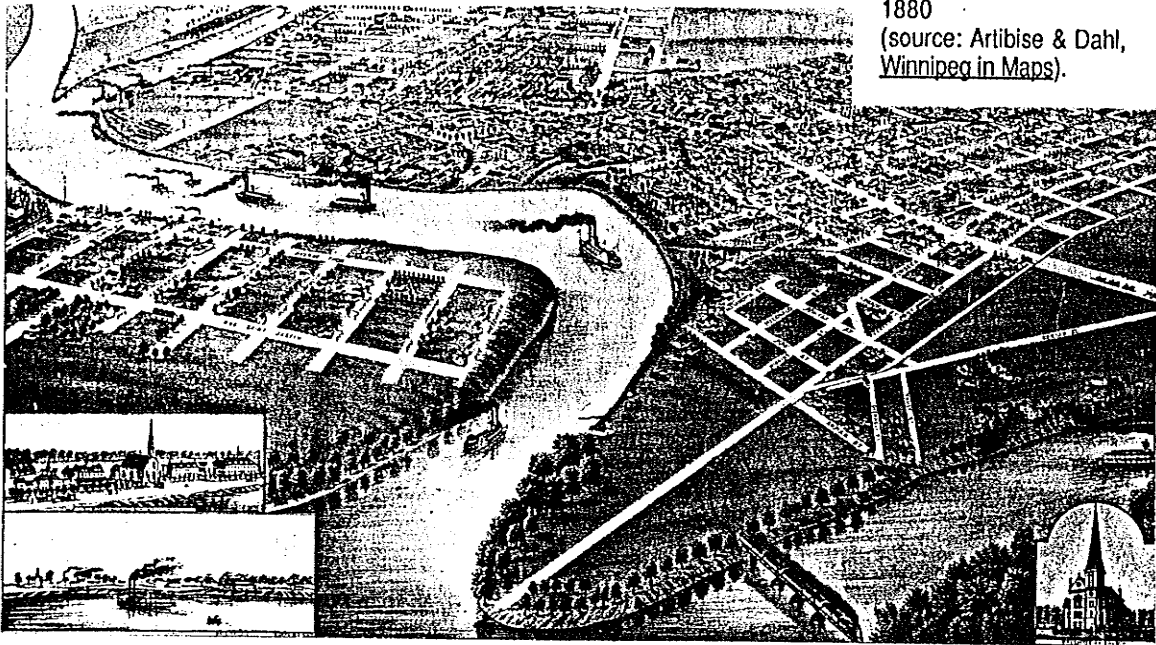
fig. 70 urban fringe diagram.
(source: Bryfogle & Krueger, Urban Problems).

Retracing the development of Winnipeg in terms of decentralization, one can start with the conceptual recognition of a point from which things were able to move away from. The meeting of two rivers geographically defined such a point and settlement at this location had occurred through various native tribes long before European settlement arrived. Early real estate speculation allowed the city to spread quickly unlike cities of the past that were confined by walls as limiting factors. In a view of the city from 1880 the loose distribution of buildings is eclipsed

⁴² Peter Forster, Lecture on Architectural and Environmental Design Theory; University of Manitoba, 1987.

by the importance of roads as links between decentralized objects and a lack of built up urban fabric. The growth of suburbs not only confirmed the rapid spread of the city but also were incentive for changing patterns of land use as can be seen by North Point Douglas which started as preferred residential district only to end up as the primary industrial zone of the city.

fig. 71 Aerial View of Winnipeg
1880
(source: Artibise & Dahl,
Winnipeg in Maps).



Increasing freedom of mobility (as witnessed by the increase in automobile ownership and growth of trucking industry verses the street-car network and rail-lines respectively) of both the public and manufactured goods creates the post-war incentive for all types land-use, not just residential, to move away from the city. The increasing importance of peripheral growth can be noted in the deteriorating conditions of the inner city;

Until recently the downtown remained the single most important manufacturing district in Winnipeg, and in 1966 it accounted for just over 30 percent of the metropolitan employment. As in many others cities, the exodus of manufacturing firms from the city centre has been particularly rapid of late, and the downtown area can no longer be considered of major significance as a manufacturing district.⁴³

⁴³ Nader. *Cities of Canada*. Vol. 2. p. 280.

Some functions leaving the downtown have recollected, loosely speaking, into new suburban downtowns. Polo Park in Winnipeg is such an example: highways feed into a major regional shopping mall which is surrounded by a few office towers to one side, an industrial park to the next, and a random scattering of residential types from single detached, to row houses, to apartment towers. These new sprawled downtowns appear to be major nodes in the public transport networks (in Canada at least)⁴⁴ and Polo Park is on several primary and secondary bus routes, as well as a termination for one of only a few express routes city wide.

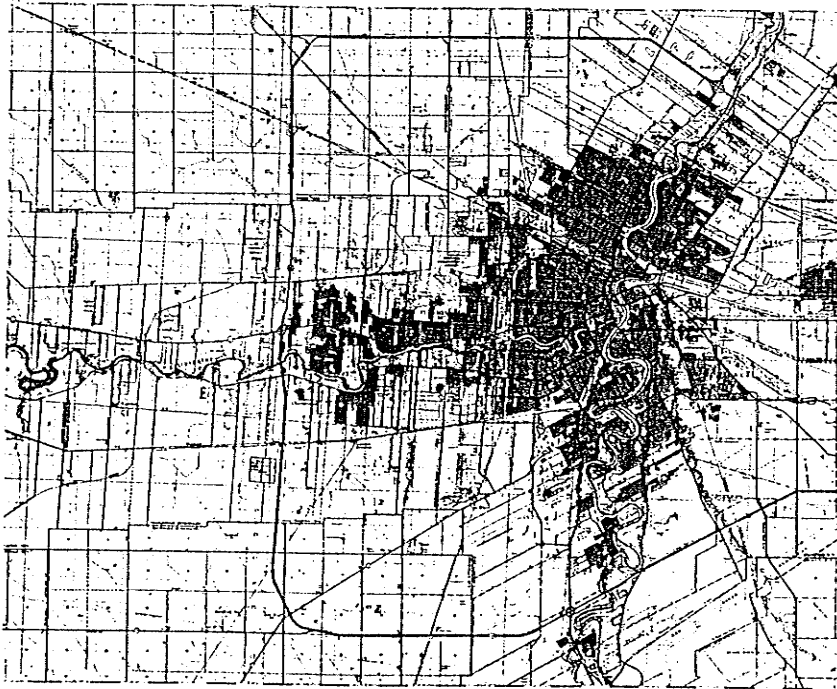
Decentralization occurs in two phases that relate to what an exact definition of the word means. If centralization means to collect and organize around a point, then decentralization can move away from the central point, or, to be organized without a centre. In the first stage of decentralization Winnipeg displays rapid linear growth away from its core along its water-ways, characterized by roads that converge to the city centre and suburban growth in the decentralized zone. The second stage of decentralization is marked by the changes in land-use between the previous linear thrusts. This latter stage creates isolated fragments of homogeneous land-use (industrial parks, shopping centres, airports, rail-yards, and subdivisions) connected via circular or peripheral roadways that no longer cross the centre of the city. Finally, the surest signs of extensive decentralization, a perimeter highway provides the opportunity to directly by-pass the Winnipeg urban fabric and almost never come in with the city.

A strange thing has happened since our last trip to earth (1977). Your suburbia has taken over the margins and established (We think the word you use is the Establishment) itself as a series of Movies Made for T.V. The surrounding metropolis is no longer geared toward the centre. No longer centrifugal but edge orientated. New York and Paris are totally fucked. Centralizing cities are nothing but hovering literalizations in a world that is fed up literal thought and literal speech. We Martians know you are fed up with the look of recent car designs.
Brain Boigon : A message from M a r s⁴⁵

44 Kenneth Greenberg. "Suburban Intensification" In Metropolitan Mutations: The Architecture of Emerging Public Spaces. (Toronto; Little Brown & Co., 1989). p.

45 Brain Boigon. "A message from Mars" In Impulse Magazine Vol 15, No. 1. (Toronto; Impulse Magazine, 1989). p. 60.

fig. 72 City of Winnipeg (1968) showing extensive distance of Perimeter Highway from built-up area.
(source: Artibise & Dahl, *Winnipeg in Maps*).



The occurrence of de-centred cities has only recently been recognized as a distinct development in the urban pattern. As Robert Fishman notes:

The massive re-building that began in 1945 represents not the culmination of the 200 year history of suburbia but rather its end. Indeed, this massive change is not suburbanization at all but the creation of a new kind of city, with principles that are directly opposed to the true suburb.

From its origin in the eighteenth century London, suburbia has served as a specialized portion of the expanding metropolis. Whether it was inside or outside the political boundaries of the central city, it was always functionally dependent on the urban core. Conversely, the growth of suburbia has always meant a strengthening of specialized services at the core.

In my view, the most important feature of postwar American development has been the almost simultaneous decentralization of housing, industry, specialized services, and office jobs; the consequent break away from the urban periphery from a central city it no longer needs; and the creation of a decentralized environment that nevertheless possesses all the economic and technological dynamism we associate with the city. This phenomenon, as remarkable as it is unique is not suburbanization but a *new city*.⁴⁶

⁴⁶ Robert Fishman, *Bourgeois Utopia*, p. 183 - 184.

Although Fishman is talking about American cities which are to somewhat less centred and more spread out,⁴⁷ the phenomena is by no means absent from Canadian cities. Fishman goes on to call this new city the "techno-city" and suggest it consist of a number of "technoburbs," while others have given it names such as exurbia, post-suburbia and penturbia.⁴⁸

The process of decentralization requires two essential ingredients, namely land that can be developed, and the freedom to move around rapidly in the metropolis. In many ways decentralization is the inevitable result of a steady population increase in a urban society that has increasing demands for land. People no longer want to crowd their work, or their grand-parents into their own homes, and yet they do want the private pool, the second car and its garage, not to mention the public sports complex and the cottage at the lake. We apparently live in a world were more people want more land no matter that the surface area of the earth must remain constant.

Although decentralization may represent the result of individual actions, there is no guarantee that the collective result is what what people truly want. For instance, should an individual decide to reside in the country but commute to the city for work, friends and entertainment, they would probably reconsider, had everyone else in the city simultaneously decided to the same thing. The greatest burden of decentralization is already apparent in the unprecedented amounts of energies it requires to maintain it. These energies represent not only renewable and non-renewable resources, but also psychic energy spent in trying to comprehend and locate oneself within this seemingly infinite environment.

To return to the idea of urban quarter seems almost meaningless after our stroll through technoburbia, but as it is the task of this paper i feel compelled to begin by

47 Micheal A. Goldberg and John Mercer. The Myth of the North American City: Continentalism Challenged. (Vancouver: U.B.C. Press, 1986).

48 Steven Litt. "the Urbanism of the Reagan Era" In Urban Design Quarterly, no. 34 Apr. 1990 (Oxon: Urban Design Group, 1990).

examining the difference in the way the decentralization deals with inevitable urban growth. Quarters are complete units of urbanity and tend to pursue a manner of growth that is incremental. Urban growth in the quartered city occurred as whole units of city being added or at least planned for, as can be noted in the expansion of the walls to the Medieval cities, or the quarter of Barceloneta in Barcelona. The growth of the city then was directed to a specific location and can be achieved in a comprehensible way. Urban growth in the decentralized city appears to be fragmented and undirected, as is indicative in the term urban sprawl. The growth appears to occur simultaneously in many directions and many different sections of the urban frontier, so that a suburban subdivision, an industrial park and an extension to a commercial strip can all be added to different corners of the city at the same time.

The manner in which these two types of urban expansion occur are also responsible for the kind of territorial structure embodied in the urban form. As the growth of the decentralized metropolis is focused primarily on its edges, it is in fact continuously re-defining the edge condition, if not erasing it. The quarter as a spatial and urban system requires by definition a strong commitment to the edge condition. The ideological hurdle that separates the two has to do with the whole notion of how space is perceived. The quarter's perception of space as a closed system, and while decentralization is based on a fundamentally opposite perception of space, namely an open spatial system. These differences have given rise to numerous terms that attempt to describe the decentralized condition — loss of centre, loss of place, the open field — but personally I like the analogy of the egg and the web. The egg, complete, walled, compact with the ability to grow as a whole, and the web, a framework of essentially hollow spaces, expandable but two dimensional.

Decentralization has left cities with the basic rudimentary infrastructure that full urbanization requires, but it has failed to fill in the figure of the city as urban fabric. The portions of the decentralized cities that have been filled in are too

mono-functional to be a complete urban environments, such as the urban quarter system was indicative of.

Are we in our modern condition condemned to a "loss" of place? Does the primal existence in the womb give us metaphorical image of dwelling? Certainly our nostalgic view of the lost home does not help; perhaps we should search for the ship to float in which we feel at home in heterotopia; our placeless place!⁴⁹

We should search as Nadir Z. Lahiji suggests, but perhaps not through movement. He suggests a ship, as if it were in itself a place, but to me place and movement are not compatible notions, place is defined setting, meaningful because of limitations in the frame of reference, and movement is the action in between, the to-and-fro from one place to another. I see the potential of place in heterotopia as the process of creation, and the search lies in the ways to build in between what is missing from the decentralized city. The notion of urban quarters in the decentralized city is possible through applying the brakes to the urban sprawl, not by endless movement through it search of the "lost home."

It is all this sliding around, I can't quite get my footing. I get all confused. I lose my timing, I lose all the sense of boundaries,... I scan the terrain in search of a clue, but order is everywhere random. A figure descending, gestures so slowly, so fully articulated, so perfectly calibrated they are approximations of eternity, yet overall a veil, a gauze, a curtain of vanished barely glimpsed traces.

George Mitoloids and Gary Paul: "The Spectre of Ourselves"⁵⁰

⁴⁹ Nadir Z. Lahiji. "The modern Genius Loci of the 'Flaneur': The poetics of the city as Phenomenology of Placeless Place" In Architecture and Urbanism; Los Angeles, 1987. (Washington; Association of Collegiate Schools of Arch, 1988). p. 140.

⁵⁰ George Mitoloids and Gary Paul "The Spectre of Ourselves" In Impulse Magazine Vol 14., No. 2&3. (Toronto; Impulse Magazine, 1989). p. 156.

part III

THE QUARTER IN THE CONTEXT OF MODERN PRACTICE AND POSTMODERN THEORY

The intention in this section is to critique the rationalization of urban theories with an emotional logic. Because individual emotions and intuitive feelings were sacrificed in the standardization of rational culture, it appears that the lack of these sensibilities is one the greatest hindrances modernism had in humanizing itself. Unless the basis of the critique is changed one invariably pursues the same problem in repetitive manner, and modernism with its absolute idealism never allowed such distracting quests to enter into its urban theories.

In the latter section of part III, I will examine the already existing state of postmodern culture to show how those concerns and occurrences can be related to the concerns of the urban quarter theory was proposed in part I. This section focuses on two main aspects of the postmodern; namely the context of history, and the reevaluation of social theories and community issues. In both cases the pursuit of urban quarters as specifically non-modern entities requires an aptly postmodern application of altering the basis of logic and justification.

CRITIQUE OF FUNCTIONALISM WITH EMOTIVE REASONING

*There was a line / there was a formula
Sharp as knife / Facts cut a hole in us*

David Byrne (Talking Heads): "Houses in Motion"¹

In architecture and urban design the notion of functionalism was a pervasive, and insurmountable ideal of the modern movement. It had a critical effect in conceiving and constructing cities that disrupted the viewing of urbanity as a series of complete, homogeneous environments represented by the quarter.

Peter Collins states, "functionalism is a general philosophical notion that an object which fulfils its function is automatically beautiful,... of its era [ie, modern],... [and] economically possesses a structural integrity,... but its most important meaning relates to planning, to the notion, first expressed by the biological analogy, that the internal structure of a building (or of a city) is the source of its external appearance; or as Le Corbusier succinctly expressed it: 'the plan proceeds from within to without; the exterior is the result of the interior.'"² Furthermore, the greatest effect of functionalism was summed up by Alan Colquhoun as occurring when, "modernism removed from the idea of function all traces of propriety and decorum — anything in fact to do with social custom. It wished to create an architecture that was entirely motivated and natural, without contamination from arbitrary forms that survived from history."³

Functionalism was often seen as a product of biological and mechanical investigations and organization. Thus, it owes a great amount of its development in the modern era to the rationalist pursuit of scientific logic. These two concerting rules of functionalism led not only to Le Corbusier's "the house as a

¹ David Byrne. "Houses in motion" from the album Fear of Music; the Talking Heads. (Index Music/ Bleu Disque Music Co., 1980)

² Peter Collins. Changing Ideals in Modern Architecture, 1750 - 1950. (Montréal: McGill - Queens University Press, 1965). p. 218.

³ Alan Colquhoun. "Postmodern Critical Attitudes" in Modernity and the Classical Tradition. (Cambridge MA.; Massachusetts Institute of Technology, 1989). p. 236.

machine for living", but to the conception of the whole city as a kind organically-driven machine for cultural development. As Manfredo Tafuri notes:

In *Grossstadarchitektur*, published in 1927, Ludwig Hilberseimer wrote:

The architecture of the large city depends essentially on the solution given to two factors; the elementary cell and the urban organism as a whole. The single room as the constituent element of habitation will determine the aspects of the habitation, and since the habitations in turn form the blocks, the room will become a factor of urban configuration, which is architecture's true goal. Reciprocally, the planimetric structure of the city will have a substantial influence in the design of the habitation and the room.

Thus the large city is, properly speaking, a unity. Reading beyond the the author's intentions we may interpret his assertions to mean that, in its structure, the entire modern city becomes an enormous "social machine."⁴

Hilberseimer's vision of urban architecture includes traces of both the organic and mechanical legacy of functionalism: the "cells" are likened to the city as "whole organism," while the "single room" is repeated in factory-like precession giving shape and structure to the blocks, and then the whole city.

Even more pertinent to the notion of functionalism is the ambitious proposition that the city can be *solved* by the resolution of "two factors." Considering that functionalism refers to the basic operations things performs, it follows that things are conceived to solve a particular problem. But a cities are not particular problems in the sense that there are no singular problems to define them, rather they stem from a combination of many different problems. The "solution" of the city by understanding "two factors" refers to an absolute of problem-solving, and invariably, solving the absolute problem tended towards a, utopian conception.

Hilberseimer said further, "according to a general rule dominated by multiplicity, the general case and the law are emphasized and made evident, while the exception is put aside, the nuance cancelled. What reigns is measure, which constrains chaos to be form; logical, univocal, mathematical form." And then,

⁴ Manfredo Tafuri. *Architecture and Utopia. Design and Capitalist Development*. (Cambridge MA.; Massachusetts Institute of Technology, 1976.) p. 104.

"the necessity of molding a heterogeneous and often gigantic mass of material [like the city] to a formal law equally valid for each element involves a reduction of the architectonic form to its most modest, necessary and general requirement."⁵

Through the guises of modesty, necessity and generality the functionalist approach to the urban problem presented a universal solution. Requirements were generalized as if all people would be equally comfortable given the same conditions of space, material and organization. However, people as a collection of individuals do not want the same idealized solutions, especially when individuals have different problems. The so-called solution, an over-riding equalization, might be likened to the exactitude of a straight line as answer to the shortest distance between two points, but people are not lines and rarely chose the most direct path towards their goals. It seems even less likely that all people would desire the same solution to the same problem at the same time. Human nature is both complex and creative, but not necessarily exact and repetitious.

In 1948 Sigfried Giedion's exhaustive study about the effects mechanization on society noted grave concerns about the split between "feelings" and "methods of thinking." From the final call of *Mechanization takes Command*:

We must establish a new balance

between the individual and the collective spheres...

The relationship between methods of thinking and of feeling are seriously impaired and even disrupted. The result is a split personality. Equipose is lacking between the rational and the irrational; between the past - tradition - and the future - exploration of the unknown; between the temporal and the eternal.

We must establish a new balance

between the spheres of knowledge.

The specialized approach has to be integrated with a universal outlook. Inventions and discoveries must be integrated with their social implications.⁶

⁵ Ludwig Hilberseimer; *Grossstadtarchitektur*, quoted by M. Tafuri in *Architecture and Utopia*. (Cambridge MA.; Massachusetts Institute of Technology, 1976.) p. 106.

This critique was not levelled at society, but against the productive means society had used in expressing itself. Mechanical attitudes were co-existent to the development of functionalism, and in this way mechanization, like functionalism, became but a tool still under the responsibility of the operator. This critique was levelled at an architectural school that saw the client as anonymous. Its simple but broad scope, could just as well have been levelled at functionalism, because it also affected most spheres of thought and action in society.

Functionalism treated the city like an organism under investigation on the operating table. Urbanity was dissected down to its utilitarian components with the sensitivity and lack of anesthetic a mechanic would have used in dismantling a disabled piece of equipment. The poetics of daily life were absolved from architecture and donated to the cause of rational, orderly conduct. Architecture itself was cut from the body of the arts with the calculated precision that functionalism demanded, and this separation came to be the foundation of critiques against Modernism.

Other pivotal constructs of the modern movement, like the *space-time* conception, affected architecture as a building art more strongly than an urban design art. The *Space-time* conception, and to a lesser extent the social concerns for environmental quality, had a less dramatic effect on the urban quarter as whole in contrast to functionalism. The concern for the operative nature of things could more easily transgress scalar differences between diverse objects, such as the operation of a machine to that of the city. Functionalism was, therefore, more crucial in affecting their conception as a whole thing, which was such a vital facet to the urbanism of a quarter. This difference between functionalism and other founding points of Modernism make it more pertinent to this investigation; however, there were also some properties of these other concerns that affected the development of functionalism. What follows is brief look at space-time conception

⁶ Sigfried Giedion. Mechanization takes Command. (New York; Oxford University Press, 1948.) p. 720 - 1.

relationship to functionalism. (Changes in the perception of social issues are the focus of the following section).

Space-time architecture relates, in part, to the artistic view-points of Cubism. Both favoured a suggestion that comprehensive understanding of things or places arose from various perspectives in time and space. There was an apparent sculptural quality to Cubism that arose through from the idea of observing an object from all sides at once. If, for a moment, this quality is applied to architecture it becomes apparent how the art of building could be re-interpreted and conceived as isolated objects to be examined from all sides. Cities, in comparison to buildings, are too vast for this relationship. Their size does not allow complete viewing from their perimeter, but rather, requires an interpretation that involves penetrating their area and volume, which requires the passage of time. As such, the sculptural qualities of cities are not open and isolated like that of the object, but rather, are closed and internalized.

In space-time there is a tendency towards treating the city as a collection of individual objects, rather than continuous urban fabric. The city of objects is a visual and physical impairment to the idea of community because it does not represent a group or a collective, but only isolated occurrences of dwelling. The individual buildings, as a model of the space-time concept, required a location within the urban sphere where it could be examined from all sides. The city, if left open to such a freedom, could only be comprehended as differentiated zones, and if the the notion of space-time increased this comprehension by isolating the functional comprehension of such zones.

Space-time also had related to functionalism through a more direct relationship between space and time. The notion that all objects exist in time and are understood in that way helped to development planning as long-range activity that tried to anticipate the changing social and spatial needs in the city. By isolating various pragmatic functions of the city, one could scrutinize and survey each one

individually. By re-combining the isolated functions into a composite overview, the notion of space-time as total planning tried to envision the city as whole, but inevitably the separate functions remained distinct. Planning had a strong relationship to functionalism because its conception of the city was restricted to the pragmatic use of land. Space-time also fostered the notion of the city as series of zones akin to functionalism in the sense of an urban vision comprised of parts — parts of the whole separate and different. To understand the functionalist city one had assume a kind space-time perception to grasp it as any kind of a whole.

I see the school and the houses where the kids are. Places to park by the factories and buildings. Restaurants and bars for latter in the evening. Then we come to the farm lands, and the undeveloped areas. And I have learned how all these things work together. I see the parkway that passes through them all. And I have learned how to look at these things and say,

I wouldn't live there if you paid me. I couldn't live like that, no siree! I couldn't do the things those people do. I couldn't live there if you paid me to.

I'm tired of looking out the window of the airplane. I'm tired of travelling, I want to be somewhere.

David Byrne (Talking Heads): "The Big Country"⁷

The city of individual functions and rationalized means was the effort of CIAM (Congr s Internationaux d'Architecture Moderne), which outlined the priorities of functionalism by calling for the segregation of urbanity into four principle areas — work, living, recreation and circulation.⁸ Supposing for a minute that CIAM's city was actually constructed it could be criticized for failing as whole because the individual parts might have worked too well; referring to either the biological or mechanical analogy we can note that both organisms or machines fail if separate parts (brains, hearts, gears, motors, etc.) are removed from the context of their whole, even if individual performance in certain parts is increased. Like the functionalist city might have perfect circulation and housing and factories and parks but the soul between them, the unity was lost.

⁷ David Byrne. "The Big Country" from the album More Songs about Buildings and Food; the Talking Heads. (Index Music/ Bleu Disque Music Co., 1978)

⁸ George Baird. "The Space of Appearance" in Metropolitan Mutations: The Architecture of Emerging Public Spaces. (Toronto; Little, Brown and Company (Canada) Ltd, 1989.) p. 150.

The operative logic of functionalism was fundamental to the very evolution of urbanity — that moment in ancient history when it was decided that it was more economic, enjoyable, or whatever, for one person to grow grain, another to mill it and a third to bake it — the specialization of activities and hence structures to accommodate them. Wherever this division of labour occurred it was necessarily in relative proximity, otherwise it failed to be more efficient than an individual performing all three tasks. However, in the notion of the modern city this logic failed; all the bakers, millers, farmers were respectively constricted to their own areas of city, and they had to travel between neighbourhoods to meet their required services. The bakers go the millers and farmers sectors to sell their bread, while the all farmers travel to the miller's section to sell their grains and so on.

Has there not already been mention of a simpler version of urbanity, the notion behind this whole thesis, the urban quarter, wherein one baker and one farmer and one miller would share a single sector? Was it not mentioned that perhaps the various farmer-miller-baker trios that inhabit respective zones or quarters might make their locale decision based on a collective religious, linguistic, sexual, dietary, political or otherwise preference, rather than through some venture of attempting to reduce the complexity of the urban whole into pragmatic services?

The dysfunction of the modern city arose from the improvement of operations in each functional zone, causing a loss of context. The dysfunction occurred not only in practical areas of trade and production, but in essential conception of the city. "Certainly in considering the modern city from the point of view of a perceptual performance, by *Gestalt* criteria it can be condemned. For, if the appreciation of object or figure is assumed to require the presence of some sort of ground or field, if the recognition of some sort of however closed field is a prerequisite of all perceptual experience, and, if consciousness of field precedes any recognizable frame of reference, it can only become enfeebled and self-destructive."⁹

⁹ Colin Rowe and Fred Koetter. *Collage City*. (Cambridge MA.; MIT, 1978.) p. 64.

Beyond the visual parenthesis of Gestalt, the whole of the modern city failed in the loss of ideas, their exchange and sentiment, through architecture. Emotion and meaning are heightened and made more impressionable by a context — margins of information that surround a focus and add to its comprehension by locating and defining its identity. Functionalism advocated the banishment of symbolic codification in architecture as means of highlighting utility, of which as Arendt says, "utility established as meaning generates meaningless."¹⁰ Even more implicit for urban design is the dispersal of urban functions into zones, because then the properties of context, such as the building mass, structure, symbol and idea, are replaced into isolated vacuums. The comprehension of the city as way of life was distorted into functional attitudes, and these fragmentary views of life were no longer even physically connected. The discourses between notions like *home, work, pleasure, labour*,... were disrupted presenting the individual with no complete picture, at any one time, of the real complexities of urban life.

What was not recognized was that abstracting an idea like functionalism as the basis for urban design distorted the idea of the city as place of dwelling. That is to say that the relationship between abstraction of thought and the extraction of services radically changed the way people could live together meaningfully in cities. All meaning was reduced to, and concentrated into, a concern for pragmatic, physical utility. As Hans Blumenfeld notes:

While the most advanced technology and elaborate organizations tackled all the technical problems of the city... no attention was paid to their interrelation and interaction — and the city as a whole became more and more chaotic. Men found themselves living in environs that they had created without ever knowing or wanting it. The modern metropolis reflects in the sharpest form the basic contradiction of western society — the contradiction between our success at applying science to the relations of man to nature and our failure to applying science to the relations of man to man.¹¹

¹⁰ Hannah Arendt. The Human Condition. (Chicago: University of Chicago Press, 1958.) p. 154.
¹¹ Hans Blumenfeld. The Modern Metropolis. (Cambridge MA.; M.I.T. Press, 1972.) p. 275.

In trying to resolve the connection between the central concept of this thesis, the quarter, and Modernism, I have tried to show the weakness of the functionalist attitude. In light of this scepticism one must also consider that the idealized modern city was never realized in a total built form; even though it was envisioned in this totality, when it came to building it, there was no escape from the reality of the existing urban infrastructure. The revaluation of philosophies evident in postmodern criticism was certainly due to a large extent in the failure to realize the modern city, but as great an impetus could also be attributed to the apparent flaws in the partial pieces of those utopias that were physically realized.

The apartments in the complex are paradigms of what developers and commercial architects call functionalism — which means that the builders make a big profit building them, the owners make a big profit running them, and the tenants can kiss ass and fend for themselves. The wide stretches of pavement provide perfect access for fire department and ambulances, and the internal structure and building entrances are designed to minimize fire damage — which pleases insurance companies and almost no else. In short, the complexes are functional and efficient for everyone but the people who live in them...

Most people would drive by without a thought as to how or why or by whom it was built...

The complex is falling apart. Doors are scraped, concrete cracked, plaster falling. I try to imagine the place twenty years from now, but that's impossible. The social imagination that has created Cottonwood Estates had substituted the future with the concept of real estate profits. The place can't grow old because nothing but the people who live are designed to grow old. The complex won't age. it'll only break down and cease to function.

Brain Fawcett: Public Eye¹²

The notion of functionalism was embedded into the theory of design and planning, but by-and-large in actual, physical changes to the urban environment it was less ideal and more fragmented. The pristine conception of pragmatic functionalism was based on a utopian notion of order in the urban environment and, therefore, needed some adaptation in being applied to any real situations. The adaptation most noticeable in the outgrowth of the functionalist attitude was the creation and ordering of the city via zoning laws and building codes.

¹² Brain Fawcett: Public Eye. (Toronto; Harper & Collins, 1990.) p. 91 - 106.

The translation of conceptual ideas into legal technicalities was the down-scaling of a more ambitious theory, a simplification that regulated the piece-meal construction and fragmented growth of city. Zoning laws affected both the existing and yet-to-be urban environments. Zoning moved the focus of functionalism's already enfeebled means of meaningful environmental creation into the realm of pure technical bureaucracy. Architecture, building and dwelling were reduced to a set of site-specific requirements, which only attended the idea of community in the sense of mono-functional land-use. Deeper sentiments about the meaning of a collective environment was hard to promote in an architectural language that addressed only material and dimensional allotments of spatial concerns.

Modernism was reacting against the imposition of traditional dwelling patterns and urban typologies against changes that were becoming evident in the cities since the industrial revolution. "This concentration on the functions of the city was no methodological knack of town planners and researchers, but the application of the instruments of their profession to the way in which the big city was spontaneously organizing itself towards 1900."¹³ But what resulted from modernism can really, only be described as an experiment in dwelling. What was being done to the city was done without precedent, it was implicitly undertaken to deal with phenomena that urbanism was unfamiliar with. To think that would work without problems, that it would work ideally was the naivety that took over a half century to recognize, and longer to act upon physically. In the meantime Modernism, and functionalism, had an opportunity to (at least partially) construct environments based on this pragmatic and exploratory model, but these structures had to be inhabited, physically and culturally, by real people.

¹³ Het Nieuwe Bouwen Internationaal. CIAM: Housing and Town Planning. (Delft: Delft University Press, 1983.) p. 130.

LOCATING THE URBAN QUARTER IN POSTMODERN THEORY

To some extent Modernist theories have already been discussed in previous sections on functionalism and forces shaping contemporary Canadian cities (see the sections on industrialization, suburbanization, decentralization and metropolitanization wherein the critique of urban form that resulted from these forces was fairly consistent with ideals of modernist planning and the overall conclusion is that each worked against the principles and advocacy of the urban quarter). It is important to examine the urban conditions created by those phenomena, because that is the reality from which the contemporary urban quarter will be built. In the context of postmodern arguments the quarter can be examined in several ways of which the notion of history and urbanism, and then, the social theories and interpretations of community that relate to the general principles discussed in the definition of a quarter.

History

The planner's tricks can't be wedged into the crevices of history, whose desire to attain eternal peace produces never-ending wars. Being here is enough of accomplishment; our wretched consciousness need not impose itself on the world, it need not pull itself out of the warm ooze to chase even more gruesome utopias.

George Konrád : The City Builder.¹⁴

"Modernism has always denied history, always sought to negate the past in a ever present longing for a better future. Tomorrow and tomorrow and tomorrow, goes the relentless optimism of its irresponsible advance to a superior homogeneity."¹⁵ From this context Postmodernism arose as a means of re-evaluating the whole case against history. Already we have discussed urban typology and morphology which implicitly relied on a recognition of history as valuable in the current polemic. The quest to recognize, rehabilitate, and even re-invent history as a general notion was direct reaction against the progressive attitude prevalent to

¹⁴ George Konrád. The City Builder. (New York: Viking Penguin Inc., 1987.) Page 142.

¹⁵ Thomas Lawson. "The future is certain" In Individuals : A Selected History of Contemporary Art, 1945-1986. (New York ; Abberville Press, 1986). p. 292.

Modernism. Postmodernism has allowed for the contemplation of historical types and structures which are essential for our discussion about the concept of quarters that was discontinued during the modern era.

More complicated than simply examining historical forms and methods of organization, postmodernists asks of history — what does it mean, and how to deal with it? The idea that if historical knowledge is of some relevance, where, when and how is it relevant in urban design theory and practice of the present context must be addressed.

The first suggestion is notion of revivalism, the attempt to shape urban structure and society as it was interpreted to exist in the past. This idea fixes history into defined pieces that chronological structure, similar to the modernism's absolutes, which the designer copies as directly as possible. It is basically a traditionalist reaction against the progressivist notion of the modern.¹⁶ Thinking along these lines is of little relevance if applied directly to a contemporary culture which must be different from the historic one being copied. In other words, it reflects a naive Romanticism, similar to the Neo-Classical revival of the 19th Century, which covered urbanity in the image of the past, ignoring the discrepancy that it was only a stylistic but not truly cultural inference.

The second and more commonly accepted use and understanding of historical contexts relates to the idea of history as a continuum, in which aspects of past are incorporated into the on-going creation of the present. This opinion was perhaps first and best expressed for the North American context by Colin Rowe and Fred Koetter in *Collage City*, but people like Aldo Rossi are also important in this debate. The suggestion is that the entire history of urban configurations is unavoidable and vital to their complexity. It is not so much a matter of favouritism for a particular period akin to revivalism, but rather, an

¹⁶ Alan Colquhoun, "Postmodern Critical Attitudes,"... p. 137.

understanding that cities embrace a whole history of human thought and action. This stance attacks the notion of absolute progress necessary in the conquest of the utopian ideal, and supports variety in a complex of interactions.

In regards to the urban quarter we have already noted that such reasoning can be used in structuring the whole city as a series of differentiated parts that owe their initial conception to a particular moment and philosophical and/or socio-political ideal. This can be likened to the idea that "Napoleon I entertained [for] the project of turning Paris into a species of museums. This city was, to some degree, to become a sort of habitable exhibition, a collection of permanent reminders which were to edify both resident and visitor."¹⁷ The value of such an exercise being "for whatever reservations (this city is a rattling of dead bones, a mere anthology of historical and picturesque high spots), it is difficult not to concede its amiability and hospitality. An open city and, to a degree, a critical one, receptive — in theory at least — to the most desperate stimuli, hostile to neither utopia or tradition, while by no means value free the city as museums discloses no imitation of urgent beliefs in the value of any all-validating principle."¹⁸

In this sense historic continuity does not stop at the creation of particular urban areas — areas as particles locked in a precise historic frame-work — for such places may be conceived under any particular set of beliefs. The collection of values may be transgressed, diversified or altered within their own right, so that a quarter or urban identity can carry that expression of change. In this way the entire city is both a live piece of history, as well as series of quarters or districts. Such a live historical city would be interpretable at various points, while each part of it is an autonomous development.

Such is the theory of *collage* that Rowe and Koetter propose as resolution to crisis of modern architecture, when, time after time, it failed to realize in any absolute

¹⁷ Colin Rowe and Fred Koetter. *Collage*... p. 126.

¹⁸ Colin Rowe and Fred Koetter. *Collage*... p. 128 & 132.

manner the utopian metropolis. This principle encompasses not only the spatial ingenuity of various architectural epoches, but even more succinctly embodies an almost apolitical stance through the multiplicity of diverse political interests which can keep each other in check from totalitarianism. This position must be accepted with a touch of irony, but the beauty of it being it can be accepting of its own falsity unlike modernism, which sought "the overt expulsion of all deleterious cultural fantasy and [resulted in] the simultaneous proliferation of fantasy not conceived to be such."¹⁹

By way of *Collage City*, the last historical issue that needs to be examined in this section is how Postmodernism addresses the question of its own relationship to Modernity. If collage is to be practiced as an unbiased, postmodern method of city building should not this city-complex contain whatever pieces of the modernism that exist? Would this be a conciliatory notion with the one in which Postmodernism is symbolic and effectual of the after-math, the death or *post* of Modernism? Postmodernism sought to differentiate itself through the embrace of historical, emotional and pluralist concerns as means of re-evaluating and jettisoning the idealism of Modernist theory. Conversely, if it did not want to be discriminatory of any particular set of historical circumstances it had to also include even the history of the Modernist era. The problem of contradiction being; does Postmodernism include that from which it was a reactionary or transgressional product of, and, does this in some sense make it the continuation towards the decisive conclusion of the Modernist project.

At first this contradiction appears to be an unworkable, a non-solution. It attempts to combine two irreconcilable propositions — that of the scientifically enlightened and engineering rationalist, and that of the eclectic, historical rat-packing romantic.²⁰ But the contradiction is only unworkable in the absolute framework of Modernism, which cannot express a duality in its singular goal. It is precisely

¹⁹ Collin Rowe and Fred Koetter. *Collage*.... p. 120.

²⁰ Collin Rowe and Fred Koetter. *Collage*.... p. 102.

in the Postmodernist quest to be an encompassing rather exclusive construct. In other words, it recognizes that there is "more than one way to skin a cat," and the more layers one removes the closer one might get to a semblance of the truth.

For urbanity it means a vital new conception that returns the emotion of art to the science of functionalism; and in such a way that urbanity can be constructed without throwing away the advances that modern legacy has discovered, but conversely dealing with its shortcoming in the department of humanity. The postmodern city begins to address more carefully all the layers urban morphology of various historical periods that have affected, and continue to affect, its growth.

Social Issues and Community

*I never live alone : I never walk alone — My posse's always ready,
and their waiting in my zone — Although I live the life,
that of a resident — But I be knowin' the scheme,
that of the president — Tappin' my phone whose crew abused
I stand accused of doing harm — 'Cause I'm louder than a bomb!
Public Enemy : It takes a nation of millions to hold us back.²¹*

It is, perhaps, through a larger reference of world-looking that some architectural tendencies are developed, as can be noted in the effect of urban social theories and their influence on urban form. The idea that social concerns influence architecture and urban design can be easily understood if we consider that built form must have a substantial impact on the spatial organization of society, which in turn influences parts of the social order. Certainly the modern movement had much of its inspiration in accommodating the ill effects of industrialization to the city. Through the call for a new architecture, it strongly addressed social issues about the essential needs for urban amenities, which were a reflection on the social disparity that had arisen.

²¹ Public Enemy. "LOUDER THAN A BOMB!" from the album It takes a nation of millions to hold us back (Def Jam Recordings, 1988).

In the same light postmodernists have tried to evaluate where, and what went wrong with the modern social reforms. What has come to light in many recent spheres of thought is a criticism about modern notion about social organization and purpose of community. If we recall Hilberseimer's vision of urbanity wherein the city is created through considerations of "elementary cells" and the "organism-as-a-whole," we can note the two most evasive directions that urban design pursued which both have some relation to the modern paradigm of social order. Modernism in different contexts became interested in either small local plans of community units, or on the other extreme, the metropolitan region plan. In between these scales of macro and micro-thought there was again a situation where the "nuance [was] cancelled."²²

These women liked one another, mostly. At least they knew one another, which maybe matters more. Their children carried family secrets, cross-pollinating, house to house. Their husbands owned shares of the same things and gulped in groups.— If the women knew about each other first, then they either liked one another or not — their husbands liked each other (till proven wrong) but didn't always know each other deeply. Anyway, it was a community. Shelter, shared maids, assured Christmas cards, to be greeted on the street by your full name.

Allen Gruganus : Nativity Caucasian.²³

Let us proceed with a clarification of the concept of community in relationship to a quarter. The concept referred to here has its origins in the social sciences, and is, by definition, a collection of primary groups that display informal, personal contact, as typified by the nuclear family. In contrast, secondary groups refer to an ascribed, expressive, political or economic reasons for group association, and are represented by any kind of institutions where people aggregate for a collective reason outside the natural predicament. A community refers to a group of people who have a close social interaction within a delimited geographic area.²⁴ The term has become fairly synonymous with the word neighbourhood which refers to

²² Manfredo Tafuri. Architecture and Utopia, Design and Capitalist Development. (Boston; Massachusetts Institute of Technology, 1976.) p. 104.

²³ Allen Gruganus 'Nativity Caucasian' in Harper's Magazine / November 1990. (New York; Harper's Magazine Foundation, 1990.) p. 66.

²⁴ E. Jones & J. Eyles. Introduction to Social Geography. (Oxford; Oxford University Press, 1977). p. 13.

the set of people(s) and things next to or beside a person or place. The notion of community is different from that of the quarter or district which refers to a collection of neighbourhoods, or communities, and thus, is a relative scale larger.

Clarence Perry was responsible for the concept of the planned neighbourhood units that have had such a discernible effect on North American cities. The ideal Perry sought was to preserve social values through limited community bonds and group support. This was a response to what he perceived as the de-humanizing effects of the rapidly-expanding, unorganized growth cities were experiencing through industrialization. That industry had a disquieting effect on the pre-industrial city is obvious because the entire conception of urban life required restructuring. The neighbourhood unit was intentioned to counteract phenomena like wealth discrepancies, neighbourhood decline into ghettos, industrial pollution and increased automobile usage, at least for the particular residential environment. By fostering the physical configuration of group security and permanency, Perry imagined that the neighbourhood unit would isolate communities into areas free from congestion and chaos of the industrial city, into an environment where self-government might be realized.²⁵

The basic form of Perry's proposed unit was a relatively sparsely populated residential precinct with some 1500 families, or enough to support a local school which was to be the central focus of the of separated pedestrian circulation system. The ideas were reminiscent of the garden city concept developed by Ebenezer Howard in the sense that both the shared the objective of improving social values by essentially rationalizing the physical environment to accommodate a community of families.²⁶ The popularity planned residential units is notable through their use as basic models for most residential subdivisions. They have transformed the suburban fringe of most every Canadian and American city, but

²⁵ David R. Goldfeld. "Neighbourhood Preservation and Community Values" In Neighbourhood and Community Environments. (New York: Plenum Press, 1987). p. 232-3.

²⁶ Gerald Hodge. Planning Canadian Communities. (Toronto: Metheun Publications, 1986). p. 65.

Perry also adapted the concept for the inner city, where it was envisioned to replace depressed or run-down areas.²⁷ In either instance it was parallel to functional segregation because it sought to isolate the notion of community into a purely residential enclave away from other aspects of urbanization.

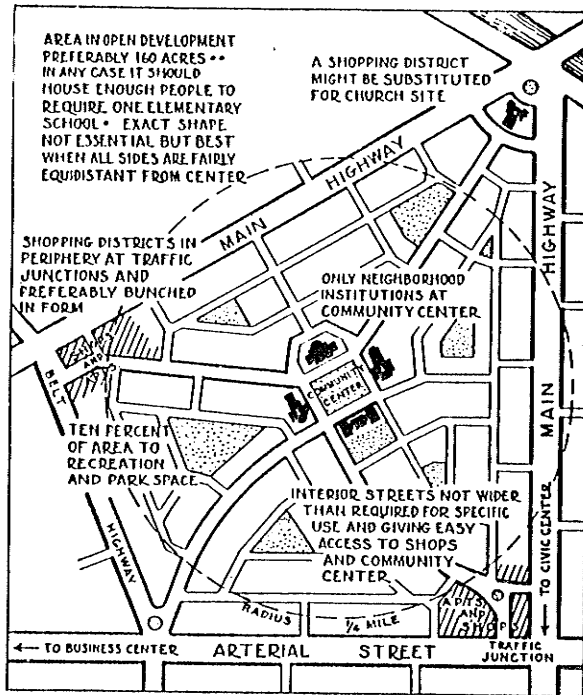
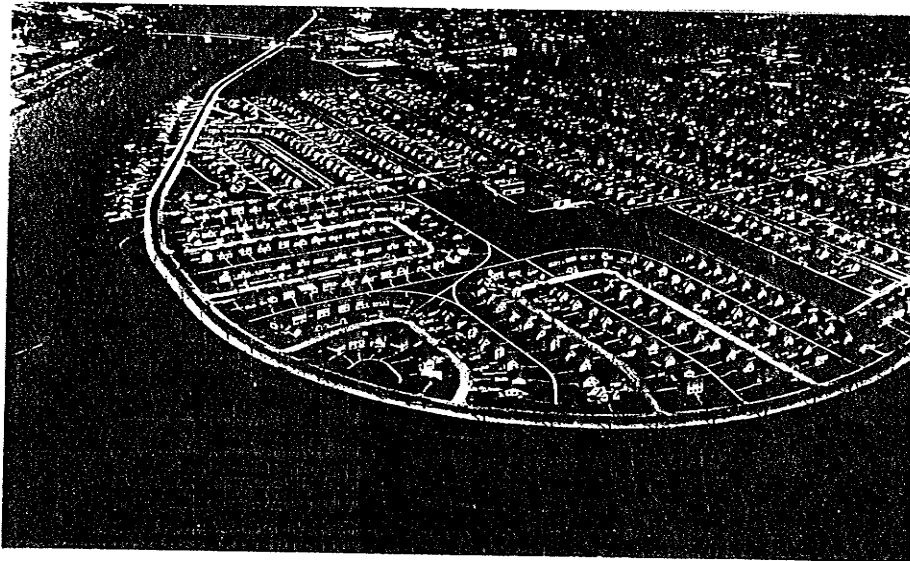


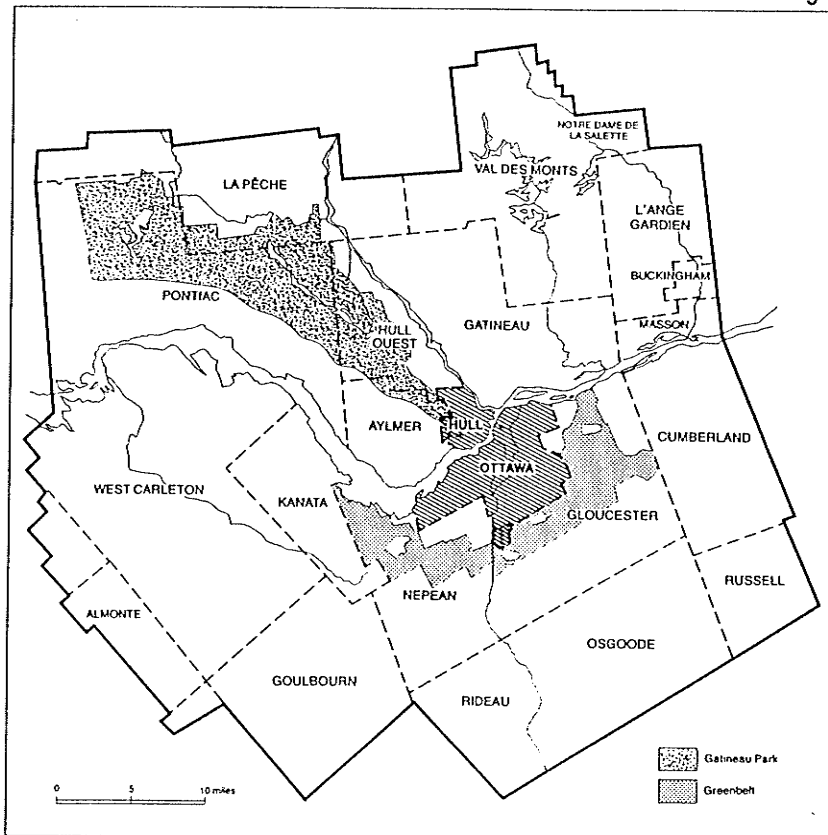
fig. 73 neighbourhood plan, Clarence Perry
(source: Gallion and Eiser, The Urban Pattern).

fig. 74 Norwood community in Winnipeg, showing the influence of Perry's neighbourhood unit plan.
(source : Photo Archives, U. of Manitoba Library).



²⁷ David R. Goldfelld. "Neighbourhood Preservation and Community Values" In Neighbourhood and Community Environments. (New York: Plenum Press, 1987). p. 232-

fig. 75 National Capital Region,
Ottawa-Hull, Canada.
(source: Barry Worth,
*Urban and Regional Planning
in Canada*).



Criticism of the neighbourhood unit plan was imminent from its beginnings, although the concept still gained a notorious position in the ranks of the planning profession. Social theorists like Louis Wirth dismissed it with the whole notion of the community in pursuit of modern metropolitan regional plan. Wirth assumed that "modernization had progressively altered our dependence upon nature and upon particular geographic habitats. Technological developments, particularly in transportation and communication, have the power to undo even the most traditionally reinforced correlations between regional habitat and regional culture."²⁸ Wirth's argument against the neighbourhood was that unless one wants to give up the modern advantages of technology, which he saw as potentially liberating forces in light of their ability to increase human contact without proximal requirements, localized concerns of community would have to be replaced with increased technological networks. He further suggested that social

²⁸ Micheal P. Smith. *The City and Social Theory*. (New York: St. Martins, 1979). p. 36.

organizations such as government, corporate bureaucracy and industry where tending towards large scale regional constructs, into which the individual was being immersed. He felt that the responsiveness of such large institutions could be increased by improving their mode of communication feedback from the individual, which would become increasingly important as the individual's community and domestic ties disappeared.

Micheal Smith notes these theories led to planning the city as a regional construct:

Following his theoretical and normative penchant for 'society'-like social arrangements — a deliberate, rational, consensual ordering of human relationships — Writh 'the planner' felt that social problems cried out for a rational treatment. Rational urban planning entails treating the metropolitan region rather than the city as the appropriate planning unit. In his view the key problems that call for planning expertise are systematic or region-wide. The supercity is the emergent form of urban community; industry, housing, and labour markets are all metropolitan in scope.²⁹

To a large extent, North American urbanization over the last half century has been the result of these two diverse ideas: neighbourhood and metropolis. Situated at one extreme was the neighbourhood concept, envisioned by Perry as social housing response, but more abundantly produced by private development corporations that used it for economic gains rather than the creation of socially stable, politically active communities. To some extent it was copied by these organizations precisely because it was symbolic (though not eminently practical) of community values, and thus became a very plausible and saleable model. On the other extreme, both corporate giants and government tended to favour metropolitan policies which centralized power into the hands of a few, purporting a rationalization of the planning process in terms of economic gains of region over individual or community. What was omitted from Writh's concept was the basic public participation of the individual in policy formation that he imagined would develop through the communication feedback system.³⁰

²⁹ Micheal P. Smith. *The City*.... p. 32.

³⁰ Micheal P. Smith. *The City*.... p. 32 & 275.

The confrontation between neighbourhood and metropolis as essential planning units has been one of the most basic debates in modern planning. Although radically different, each approach arose from a response to the industrialization of the city. The basic pretext for modern planning and functionalism is the apparent chaos in urban expansion that industrialization fostered in pre-industrial city. Modern planning was attempting to reduce the discrepancy between the internal efficiency of economic, industrial system — the effectiveness of time-labour-product formula inside the factory — and, the external effects that those developments had on society and urbanity — class and wealth discrepancies, territorial and functional conflicts, ghettoization, pollution, traffic problems, etc. The neighbourhood unit and metro-regional plan were both rational principles attempting to copy the functional logistic of mechanical and organic efficiency in an attempt to either preserve or progress society to an orderly pattern of conduct.

The distinction between community and metropolis also represents another fundamental principle of modern philosophy. The divergence of these ideas relate to a dichotomy or dualism of the modern, wherein world views were separated into inner or outer realities. In the Wirthian model it's the individual's ability to navigate the metropolis in pursuit of his/her personal needs — the dualism being that split between individual and the metropolis as a total-society. With Perry the split between individual and society is more illusive, but consider that the community is really an extension or multiplication of the individual in the sense that, "the community status in a symbolic metropolitan structure becomes a reflected or 'secondary status' acquired by individuals by virtue (positively or negatively) of residing in a given community."³¹

The dichotomy in each theory also extends between them — the macro-metropolitan versus micro-neighbourhood scale. The neighbourhood unit attempted to split the internal and external environments by safely zoning itself

³¹ Albert Hunter, "Symbolic Ecology of Suburbia" in Neighbourhood and Community Environments. (New York: Plenum Press, 1987). p. 217.

away from the industrial fringe and separating its traffic into neighbourhood and metropolitan or pedestrian and vehicular systems respectively — a dichotomous rationalization of values based on the local traditional group akin to village ideal inside a national framework. The metropolitan plan centralized power under the assumption that it could be equally distributed so all individuals could have the same access to various metropolitan functions. Implicitly the ordering of the whole metropolis could only be conceived if it was considered as series of functional precincts rather than a complex of integrated functions. Thus the metropolitan city was in part structured to accommodate its measurement.

Where the neighbourhood looked inward the metropolis looked outward, but both missed the view-point of the city as a complex entity. The neighbourhood unit simplified itself to avoid thinking about the rest of the city till it became no more and no less than a precinct of houses, a school and a park; and the metropolis unable to comprehend such fine grains of urban fabric as community or neighbourhood reduced the region to abstractions of economic value and land use.

Postmodernism in the first instance sought to break the dichotomy modernism. The urban conception required an intermediary between metropolis and neighbourhood, for which the quarter, as a city within the city, presents itself as a planning and structural unit that overlaps both metropolitan and neighbourhood concerns. As Aldo Rossi reminds us that the quarter (or residential district) is;

a moment, a piece of the city's form. It is intimately bound with the city's evolution and nature. We actually experience these parts. In social terms, it is a morphological and structural unit characterized by a certain urban landscape, a certain social order and its function; thus a change in any one of these elements is enough to define its limits. We should bear in mind that an analysis of the residential district based on divisions of social or economic classes as well as economic functions corresponds in an essential way to the process of formation of the modern metropolis... residential districts are not so much subordinated to one another as relatively autonomous parts; their relationships cannot be explained as simple functions of dependence, but seemingly respond to the entire urban structure."³²

³² Aldo Rossi. *The Architecture of the City*. (Cambridge, MA.; M.I.T. Press, 1982). p. 65.

This reflects the notion that quarter is by the definitions of integration and variation a complex urban configuration with a more intense conception than the introverted neighbourhood or the sparse regional plan. This complexity of the urban vision is a product of the individual quarter's configuration, as well as the interaction between all the quarters that comprise a city or metropolis.

One of the essential starting points of postmodern architecture was an appreciation of complexity. The world-view of simplified dichotomies could not explain patterns of urbanization that predominated the apparently disorganized and inconsistent means of society, even against the best interest of the moderns. One need only recall Robert Venturi's seminal book *Complexity and Contradiction in Architecture* ³³ to understand how the pluralist notion began to dominate the way architectural thought was structured. By embracing, rather than denying or trying to order away, the inconsistencies and variations of life the postmodern view was forced to be accepting of richly varied interpretations of society.

These changes did not go unnoticed by other disciplines as can be noted in the development of Richard Sennet's proposition for the planning profession; "The real task of urban planners is to enlarge the number of forums where people can directly experience the effects of their actions upon others. The essential task of the planner is to create stimulating and challenging social milieus, to help make society willingly chaotic,... planners must abandon the ideal of one harmonious community and replace it with the ideal of diverse 'survival communities.'" ³⁴ Sennet's idea asks for a new social order in pursuing the creation of the city, one that deals solely with the qualities of human interaction.

And in the more philosophical directions of social theory there were also calls for a new kind of reasoning that were reactionary in the simple sense that they embodied anything but the singular, ascribed, rationalist ideology of the modern.

³³ Robert Venturi, *Complexity and Contradiction in Architecture*. (New York: The Museum of Modern Art, 1966).

³⁴ Micheal P. Smith, *The City*,... p. 161.

In the postmodern world, emphasis is placed on the the ability to fantasize. Actually, imagination and reality arrive together. The explanation for this follows: reason does not exist outside imagination, for dualism is abandoned. Rather than being juxtaposed,... these two capacities interpenetrate one another. As a result, culture is not the guardian of reason, but simply imaginary. A specific culture represents a modality of imagination.

According to the postmodernists, the culture of dominance that has been accepted throughout the Western philosophy is no longer justified. Implied by dominance are dualism and hierarchy that the postmodernists reject. For this reason, postmodern society spawns a 'culture of immanence' — a style of culture that embodies human inspiration. Hence society must be self-legitimizing, because culture is not autonomous.³⁵

The pursuit of imagination returns to pluralism the notion of experimental propositions, but these are not conceived as rigid scientific constructs used to establish universal truths, but rather are imminently valued as individual experiences onto themselves, because in this way they allow culture to diversify.

The city as a social theory of pluralism did not yet allow itself to be fully interpreted as series of urban quarters, but the suggestion is there. If it were a number of "forums," as Sennet suggests, it would not address the form or spatial structure urbanity. It is the quarter's uniqueness as a combination of an immaterial social theory and a concrete spatial structure, that make it such an important proposition to the conception of the city. The intermediary quality the quarter attempts to deal more conclusively with the reality of urbanity as different kinds of people and organizations of buildings. As is explained by O. M. Ungers (et al.):

The pluralist project for a city within the city is... an antithesis to the current planning theory which stems from a definition of the city as single whole. This corresponds to the contemporary structure of society which is developed more as a society of individuality with different demands, desire and conceptions.

This project should also involve an individualization of the city and therefore a moving away from typization and standardization. This should be applied on the one hand to all possible openings and on the other to the multiplicity that springs from them.³⁶

35 John W. Murphy. *Postmodern Social Analysis and Criticism*. (New York: Green Wood Press, 1989). p. 107.

36 Berlin Sommer Akademie, with Ungers, Koolhaas, Rieman, Kollhoff & Ovaska. "The city in the city" in *Lotus International*, no. 18. (Milano: Electa S.p.A., 1978). p. 86.

I want to examine but one example of urban community that takes the opportunity to express itself in the pluralist possibilities of postmodern philosophy. The Castro district in San Francisco moved away from rationalized definitions of modern social theory about urban structures in two fundamental senses; first it is a self-realized community rather than an ascribed or planned development, suggesting that abstractions of professional theory did not meet the needs of real individuals. Secondly, the Castro district is a urban configuration that goes beyond the conception of a neighbourhood in both the sense of its functional attributes and its social limits. I use the Castro as an example because it re-interprets the traditional definition of community, reminiscent of the quarter's relationship between a homogeneous group and a spatial niche. It is also a superlative example of the transformation of an existing district into a new community, rather than idealizing urbanization on new ground, negating historical reference.

Richard Rodriguez wrote about the Castro district :

In 1975 the state of California legalized consensual homosexuality, and about the same time Castro street, southwest of downtown, began to eclipse Polk Street as the homosexual address in San Francisco. Polk Street was a string of bars. The Castro was an entire district. The Castro had Victorian houses and churches, bookstores and restaurants, gyms, dry cleaners, supermarkets, and an elected member of the Board of Supervisors. The Castro supported baths and bars, but there was nothing furtive about them. On Castro Street the light of day penetrated gay life through clear plated-glass windows. The light of the day discovered a new confidence, a new politics. Also a new look — a non cosmopolitan, Burt Reynolds, butch kid style: beer, ball games, Levi's, short hair, muscles.

Gay men who lived elsewhere in the city, in the Pacific Heights or the Richmond, often spoke with derision of the "Castro Street Clones," describing the look, or scorned what they called the ghettoization of homosexuality. To an older generation of homosexuals, the blatancy of sexuality on Castro Street threatened the discrete compromise that they had negotiated with a tolerant city.³⁷

There was little room for variation outside the nuclear family in any of the utopian visions from Fourier's phalanstère to Frank Lloyd Wright's Broadacres scheme.

³⁷ Richard Rodriguez. "Late Victorians" In *Harper's* : Vol 281, No 1685, Oct. 1990. (New York: Harper's Magazine Foundation, 1990). p. 60.

The social spine that defined these communities was always the architectural unit of the domestic family. When suburbia arose as mixture and watering down of utopian ideals it was characterized by the architectural idiom of the detached, single-family dwelling, with its concentrated functions in support nuclear family. The Castro district challenged this notion as "homosexual men sought to reclaim the house, the house which had traditionally been the domain of the heterosexuality."³⁸ The Victorian houses that constitute the bulk of the Castro district had a strong association with traditional family values from a pre-dated era, and now they are being employed in a new form of cohabitation; the excessive detailing of the Victorian vernacular was an ironically perfect style for many gay men who shared an exuberant sense of aesthetics.

The Castro district went beyond re-defining notions of community through the idiom of domesticity. It was a shift in values about what constituted a community, by a group that had never been allowed to so publicly access any community ideal. Within the larger gay community it was an internal re-evaluation and expression about the desires and directions of gay life, and this may have been part of the impetus behind the creation of the community that surpassed the traditional family ideal. Furthermore, as a collection of inhabited inner city houses it expressed what communities in many other cities were experiencing in relationship to metropolitan structured governments — they could move towards self-governing entities that could express a more real sense of community instead of ascribed values of the neighbourhood unit plan, or the abandonment of local integrated concerns from the cosmopolitan ideal.

The idea of self-development and self-government attacks the secularized notion of total authorship that architects and planners inherited from chasing elusive utopias. It was replaced with a push for a communal evolution of the urban structure. In fact, since the 1960s the planning profession has used community

³⁸ Richard Rodríguez. "Late Victorians,"... p. 60.

participation and community revitalization practices as processes of urban realization to replace the distinctly lop-sided effects of urban renewal or slum clearance. This also demonstrates a renewed belief in the value of historic contexts in terms of both the immediate, existing historical development of a community, as well as older, cultural legacies inscribed in built form.

The notion of empowered individuals, versus their loss of it through centralized control, is one a basic pretexts of postmodern politics. As John Murphy explains:

Postmodernists make no distinction between the centre and the periphery of the polity. The absence of dualism prevents this distinction from being made. Again reminiscent of the rebellious 1960's, many leftist students have declared that the periphery is everywhere. With no one occupying a privileged position, the idea of flat political organizations suddenly gains credibility. In actual practice, this means that decision making should be localized, in the form of worker citizen councils. Yet persons must be socialized into their new roles as political activists. Because they are not simply recipients of political dictums, citizens must be provided with knowledge and technical skills necessary for them to create policies.³⁹

The Castro district represented a radical strategy and even more explicitly the self-realized approach of the postmodern, which in this case has resulted in shaping a part of the city into a facsimile of the contemporary urban quarter. The idea of "socialized" individuals seems essentially what has happened through the growth of organizations like Community Development Corporations (CDC's). These boards act as organizers of communities to gain access and resources from metropolitan, provincial and federal governments. The resources are directed at decisions registered and realized by a community rather than "at decision-making levels as far removed from people's everyday experiences as the metropolitan region, [where in] the chances that elites will down play concrete human concerns is even greater than when the city-as-whole is the basic arena of political conflict."⁴⁰ I foresee a possible marriage between the CDC and the quarter as representing socialized communities rather than just socialized individuals.

³⁹ John W. Murphy. Postmodern Social Analysis and Criticism. (New York: Green Wood Press, 1989). p. 142.

⁴⁰ Micheal P. Smith. The City and.... p. 273.

The marriage between the CDC and the quarter is alternate means of empowering contemporary communities in lieu of the relatively slow and evolutionary development processes that created traditional urban quarters. It also differs it fundamentally from the planned residential neighbourhood unit which focused essentially on environmental responses to (perhaps magically) produce collective action, rather than directly addressing the social issues in community it was trying to preserve. As an empowered community the quarter is brought into the arena of various interpretations of the democratic process and in this manner could become a geographic location for a socio-political identity.

There is whole alternative city in side the city of West Berlin, which is called Kreuzberg, where a lot of riots took place lately. It's an alternative underground culture,... So the Green Party movement and the ecological and peace movement have centred themselves there. There is also a Turkish city, with the biggest Turkish population outside of Turkey.
Wim Wenders: Interviewed Bethany Eden Jacobson⁴¹

The conflict as to whose view shapes the city, and whose habitat that view affects, was the discourse between the centralized opinion of the modern legacy and the self-realized, humane opinion of the postmodern. Rodriguez suggests this discrepancy analysing how the Castro district became an identifiable community:

The international architectural idioms of Skidmore, Owings & Merrill, which defined the city's skyline in the 1970s, betrayed no awareness of any street-level debate concerning the primacy of play in San Fransisco, nor any human dramas resulting from the urban redevelopment. The repellent office tower was a fortress raised against the sky, against the street, against the idea of a city. Offices where hives where money was made, and damn all.

In 1970s San Fransisco was divided between the interests of downtown and the pleasures of the neighbourhoods. Neighbourhoods asserted idiosyncrasy, human scale, light. San Fransisco neighbourhoods perceived downtown as working against their influences in determining what the city should be. Thus the neighbourhoods seceded from the idea of the city.

...San Fransisco, though complimented world-wide for holding its centre, was in fact without a vision of itself entire.⁴²

⁴¹ Wim Wenders interviewed by Bethany Eden Jacobson. *Impulse Magazine* Vol 15., No. 1. (Toronto; *Impulse Magazine*, 1989), p. 70.

⁴² Richard Rodriguez. "Late Victorians,"... p. 61.

A few more points need to be made about the Castro's conception as a district; first, there were certain localized community requirements that could not be replaced through the technological means that Wright envisioned as the modern way of life. In fact, the need for physical proximity to aid partnering was one of the essential bonds that defined the development of this community as a radically different way from the modern, functional concerns. The Castro also represents a community that was based on a socio-emotional, rather than socio-economic, response, in the sense that it represents a sexual, rather than economic. This suggests that in building meaningful, responsive communities a conception of urban life as enjoyment over rationalization is required. I am not suggesting that all communities be based on principles of homosexuality, but, that *love* between humans is at least as important a factor, as utilitarian organization.

The continuity of the Castro district suffered a sad disruption through the epidemic spread of AIDS. Initially the effects of this disease were felt strongly, not only in Castro district, by the male homosexual population everywhere. What was important for the gay movement (at least) was creation of a defined place where a sympathetic community could easily be accessed by other members of the particular subculture. Accessibility to a particular community is often dependant on the ability to communicate within a subculture. The postmodern use of architecture and urban design as active, symbolic languages is one of the strongest points against that lifeless, purity of functionalism which attempted to remove any properties of language from architecture. As Manuel Castells notes:

Cities, all through history have been spaces of diversity and communication. When communication ends, or when diversity is swallowed by social segregation, as in the uniform backyards of American suburbs, the urban culture is endangered, the sign, perhaps, of a sick civilization. Thus the intensity of the San Francisco urban culture, certainly highlighted by the gay's sense of urban theatre, seems to be an effective anecdote against meaningless and broken communication.⁴³

⁴³ Manuel Castells. *The City and Grass Roots*. (London; Edward Arnold Pub., 1983). p.167.



fig. 76 Die Stadt, Franz Masereel.
(source: Delhaye, Art Deco,
Posters and Graphics).

fig. 77 Subway, George Tooker.
(source: Fine Arts Museum of
San Francisco, George
Tooker. Paintings, 1947-
1973).



By diversifying the means and richness of social communication there is increased possibility of creating symbolic codes for specific groups, and even increasing the actual number of such groups. The relation between communication and community becomes based on a based on a spiritual, political, or otherwise social program. Such programs could inhabit a spatial niche in the

greater city-as-a-whole, but could represent a population that is further spread-out than the particular urban configuration. The urban locale would dictate certain, specific architectonic signs and organizations to identify a collective with a place.

This places additional emphasis on the need to create urban quarters as places in the city where a vocal expression of a particular group can occur. This suggests to me that the contemporary local quarter should make quick accessibility possible to people who share values or beliefs held by an intra-local definition of community on not only metropolitan level, but also on a national or international scale. In a world where people will change residences and cities ever more frequently, the alienation that is currently experienced from the transience of our mobile society could be negated through a re-establishment of strong urban communities. In such communities newly arriving people could recognize certain urban and community organizations, assisting them to locate their personal existence in the public realm. The quarter, in this instance, could cover the overlapping definitions for those individuals newly arriving to a city and searching for familiar elements.

Canadians are thought of in the great world— whenever the great world thinks about them at all — as dwellers in a northern land. But most of them dwell in communities, large or small, where their lives are dominated by community concerns and accepted ideas.

Robertson Davies : The Lyre of Orpheus.⁴⁴

I might also note that the idea of a quarter as link in a subculture's network of related communities might be even more compatible in Canada than in America. In exploring the differences between American and Canadian cities, Micheal Goldberg and John Mercer point out that, "[in America] with such a strong sense of 'Americaness,' it is not surprising that the prevailing social 'myth' is that of the melting pot, wherein immigrant groups [and other types of subcultures] are expected to drop their ethnicity and adopt the ways of the dominant American culture. In Canada, with as less well-developed national identity, the prevailing

⁴⁴ Robertson Davies. The Lyre of Orpheus. (Markam, Ontario: Penguin Books Canada Ltd., 1988.) Page 297-8.

social mythology is that of the mosaic, reinforced by government policy through the Ministry of Multiculturalism,... the mosaic is a pragmatic mythology to help make the demographic reality of Canada legitimate."⁴⁵ The mosaic as a national image suggests that Canada is kind of demographic collage, and could be a starting condition in which to look for, and promote the contemporary quarter.

In trying to suggest the concept of urban quarters there is no intention to restructure the logistics of the planning profession. Rather the hope is that the quarter might be regarded as an intermediary in the conflict between the metro-regional level and community concerns. I believe the diversity of the quarter as concept allows it to operate on a variety of levels, creating situations wherein it might act as translator to different sets of ideologies, goals and objectives. Already I have noted how it can relate to the architectonic objective as well as the context of urban fabric in earlier discussions about typology and morphology. The same might be true of planning at an economic, regional scale and at a local communities level, and between rational order and emotional bonds.

I would also like to suggest that the quarter is an applicable postmodern entity, especially if it begins to be shaped from different sets of meaningful ideals other than the dominant modern ones, namely that it becomes a localized, emotional configuration in addition to the pragmatic organization of the city. It could become a signifier of urban communities aggregated in their inherent beliefs rather than those ascribed by the forces of economics, metropolitan planning or centralized government. In the sense of a particular group, the contemporary urban quarter could represent an urban home-onto-itself.

⁴⁵ Micheal Goldberg & John A. Mercer. The Myth of the North American City — Continentalism Challenged. (Vancouver; U of British Columbia Press, 1986). p. 247.

part IV

CONTEMPORARY PROPOSALS AND EXPLORATIONS

Part IV explores contemporary architectural work being done in the realm of the urban quarter. In many ways this section is a confirmation of the theory set out in part I, as well as an investigation in alternatives akin to discussion in part III. The three sources covered in here are Léon Krier, Andres Duany & Elizabeth Plater-Zyberk, and George Baird. These architects are all exploring ideas of integrated communities, but each from different theoretical and cultural bases. Krier is the most traditional and works almost exclusively in European cities. Duany & Plater-Zyberk are working along similar lines of tradition as Krier, but they have strongly been influenced by general American culture and use a strong regional context of the southern States. Finally, George Baird definitely a modern theorist who is working from a cultural base in eastern Canada.

LÉON KRIER *"Forward, Comrades, We Must Go Back!"*¹

Léon Krier is probably the most prominent figures in the debate for the revival of the quarter as a means of (re)-organizing cities. Since the 1970s Krier's position and arguments have gained wide spread acceptance in architectural circles as being both necessary and practical in the field of urban development. The crux of these arguments stems from Krier's definitive stance against modernist architecture and planning in his call for a return to the "traditional city."

¹ Léon Krier. "Forward, Comrades, We Must Go Back" in *Oppositions*, #24/Spring. (Cambridge MA: M.I.T. Press, 1981).

Architecture and culture are invariably connected in Krier's eyes, and the root of contemporary social problems appear to be a products of an industrialized society. For Krier the development of a culture based on industry is the downfall of "craftsmen" or "artisan" cultures, which he sees as dominating European life from the medieval period until the birth of the industrial revolution. With the loss of craft and the rise of industrialization, Krier also remarks on the destruction of the traditional city. Both designers and builders of the traditional city had hence thought in the humanist terms of artisans and craftsmen respectively, but "industrial production, that is the extreme development of productive forces, has destroyed in less than two hundred years those cities and landscapes which had been the result of thousands of years of human labour, intelligence and culture."²

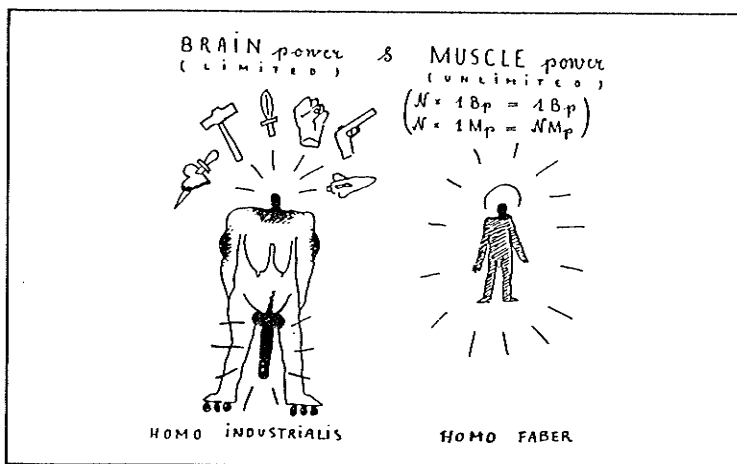
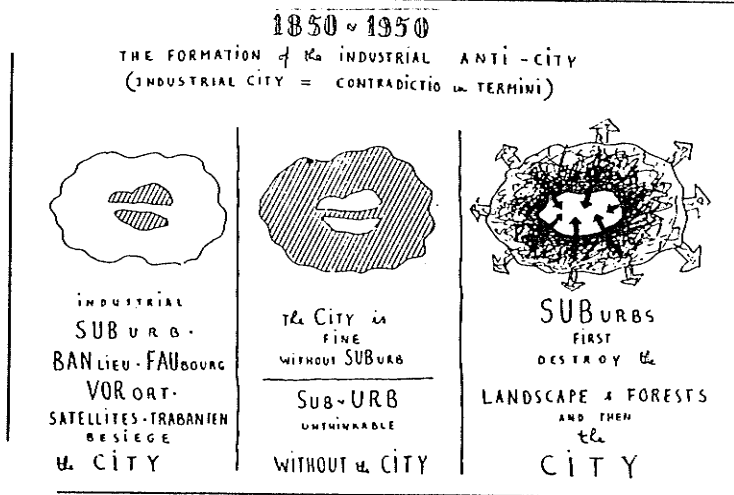


fig. 78 Homo Industrialis and Homo Faber, Krier.
(source: Architectural Design, vol. 54,n.7/8).

fig. 79 Urban growth from 1850 - 1950, Krier.
(source: Architectural Design, vol. 54,n.7/8).



² Léon Krier. "CRITIQUE OF INDUSTRIALIZATION" in Architectural Design, vol. 54/no. 7/8. (London; A.D. Editions Ltd., 1984), p 36 - 7.

In industrialization Krier sees first the downfall of quality labour that can only arise when workers are interested, and can take pride in, what they are producing. He assumes this is not possible in the tedious, mechanical nature of industry. From the ashes of craftsmen and artisan cultures, through their annihilation by industry, arose the decadence of modernist design in which "the symbolic and iconographic vacuity of 'modern' architecture can of course be explained by the fact that it has never been a architecture but rather a form of packaging. And in its most ambitious examples, it can sometimes have been an 'art' of packaging. Certainly even the most ambitious will never succeed in constructing a city through packaging."³

To develop a basic theory for the form of an urban quarter Krier sees it fitting to study urban environments that precede the industrial revolution. His in-depth and exhaustive studies of the morphology and typology of historical cities have led to his now well known menu for the quartered city:

A city can only be reconstructed in the form of *Urban Quarters*. A large or a small city can only be reorganized as a large or small number of urban quarters; as a federation of autonomous quarters. Each quarter must have its own centre, periphery and limit. Each quarter must be **A CITY WITHIN A CITY**.

The *Quarter* must integrate all daily functions of urban life (dwelling, working, leisure) within the territory dimensioned on the basis of the comfort of a walking man [person]; not exceeding 35 hectares in surface and 15,000 inhabitants,...

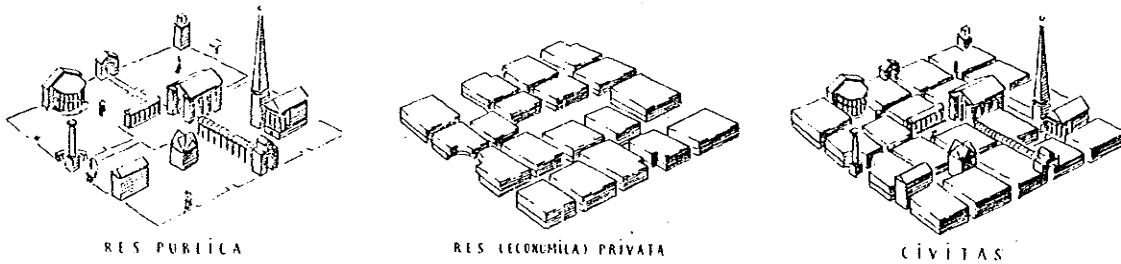
The streets and squares must present a familiar character. Their dimensions and proportions must be those of the best and most beautiful pre-industrial cities. Simplicity must be the goal of the urban plan, however complex the urban geography and topography. The city must be articulated into public and domestic spaces, monuments and urban fabric, classical architecture and vernacular buildings, squares, and streets, and in that hierarchy.⁴

³ Maurice Culot and Léon Krier. 'The Only Path for Architecture' In *Oppositions*, #14/Fall. (Cambridge MA.; M.I.T. Press, 1979). p. 40.

⁴ Léon Krier. 'THE CITY WITHIN THE CITY' In *Architectural Design*, vol. 54/no. 7/8. (London; A. D. Editions Ltd., 1984). p. 70-71.

To which adds clear and explicit diagrams and illustration that help explain how to build the quartered city or how work within its context should it already exist.

fig. 80 Res. Publica, Res Privata, Civitas : Krier.
(source: Architectural Design, vol. 54,n.7/8).



From his initial accusations on the death of the city due to the embarrassing failure of modern architecture, Krier has in recent years softened his position (somewhat) into a more pluralist stance. He has more recently admitted that it may possible to have modernist parts of the city as well as other parts that embody traditional ideals, so long as are they kept strictly separate, and one does not impede on the other (particularly the modernist on traditional).⁵ This change in spirit may have arisen as a need to find a way to deal with the North American context in which Krier at first found no redeeming qualities, but may have realized that there is simply too much of it to ignore, (like a commission to redesign Washington D.C., 1986.)

Another reason Krier has been so virtually opposed to the North American ideology is because these cities grew under the strengths of industrialization. As a definitive characteristic of those cities, the stringent zoning into functional areas, is in Krier's opinion, the total antithesis of the integrated qualities a well dimensioned urban quarter can offer. The problems in North American cities are furthered by their lack of typological and morphological rational, and Krier bluntly refuses the adaptations of types to meet new spatial or social contexts, suggesting instead that the context be changed to meet the requirements and characteristics

⁵ Léon Krier. Public Lecture, Faculty of Architecture, U. of Manitoba, Winnipeg M.B. 1988.

of the particular type. "Pluralism marks the moment in history when despair and *private* obsession replace culture. Architecture can express neither individual nor collective ideas about progress, about beliefs or dreams, about time or place. *Zeitgeist* is no concern of architecture. *Zeitgeist* communicates itself, despite itself. There is neither reactionary or revolutionary architecture. There is only architecture or its absence, that is, its abstraction."⁶

The idea of the quartered city in which variety is norm rather than exception is to me a sound and much needed thing (as can be witnessed by this entire investigation). Krier's ideas have been much of the inspiration for beginning this investigation, however, I find it frustrating that he makes so few concessions for the urban environments of an entire continent, or as Krier once phrased it, "we must forcefully reject the American city and become savagely European."⁷ As such, this work has become an attempt to apply, and more importantly *adapt*, Krier's urban theories to some of the North American context. That is, to distinctly express further the *Zeitgeist* that has made North American urbanism meaningful to itself, and not necessarily to Europe. There is no justifiable reason to make North American cities any more European than they have to be. It is my belief that our cities are in dire need of finding themselves, their true *genus loci* in an abundant, progressive and distinctly non-European culture. The notion of *Zeitgeist* can be rejected only if one is so embroiled in a particular cultural moment, that one refuses to accept the fact that European culture was not always how it appeared in an idealized version of the 18th century.

In Canada there is little of the "traditional" urban culture that Krier wants us to "go back" to, and going back would mean negating the history which has created our present predicament. In my eyes industrial production, which has been so influential in shaping contemporary cities, is not something that can simply be

⁶ Léon Krier. "Critique of Modernism" in *Architectural Design*, vol. 54/no. 7/8. (London: A. D. Editions Ltd., 1984). p. 107.

⁷ Maurice Culot and Léon Krier. "The Only Path...." Ibid. p. 43.

ignored, for good or bad, but rather, is a factual outgrowth of the cultures preceding it. As such to simply go back to the days before the industrial revolution is not possible, and instead industrialization is something which one must go through. The concept of the quarter must be adapted like it was from the Medieval town to splendours of Baroque Paris or the rationalist expansion of Barcelona. It must be adapted to denote and promote the social democracy that Canada currently is, rather than revisiting the historic formulas that Krier envisions. History is not retrievable, it cannot be relived or it would no longer be history.

The language of architecture is one of the most monumental means a culture has of expressing itself. If that language were to speak the conversations of pre-industrial European societies it would have to emulate those social and political structures. Krier argues incessantly about the beauties of de-centralized, self governing societies that his architecture embodies, but much of the iconography he explores in his work resembles more closely the tyrannies of the Roman Empire, or the ravages of colonialism, which were far removed phenomenon from the notion of a self governing society. In the language of the planning (the physical and demographic size or the quarters, their morphological composition of streets and squares, and the destruction or perhaps decomposition of zoning) Krier is much more expressive of self government. There is an understanding that gives urban space both the human scale that provides the comfort of the individual, as well as the civic qualities in which such individuals can meet to argue out their differences and practice the collective will of self government.

Time renders the shocking worth telling; it transfigures despair and deceives us into believing that what has become meaningless can serve as a symbol. Ruins from the past, though they may be authentic enough, falsify history: in reality, they are almost always the dead bodies of past atrocities. The path of man is lined with desecrated temples, rifled burial chambers, razed castles and sacked palaces. We ought to recoil from them in horror as signs of violence, unscrupulousness and crime. Instead, we turn to them reverently to admire what we should weep over.

Robert Jungk : "The Ruins Complex"⁸

⁸ Robert Jungk. "The Ruins Complex" Introduction to Dead Tech by M. Hamm & R. Steinberg. (San Fransisco; Sierra Book Club, 1982). p. 7.

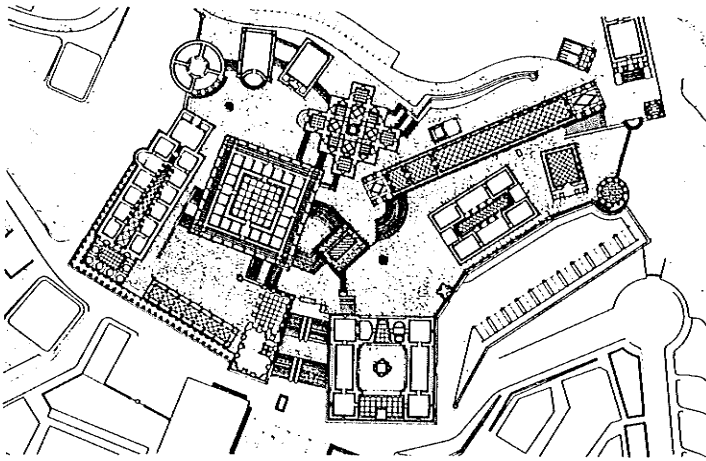


fig. 81 plan of the Acropolis in Atlantis, Tenerife, Léon Krier.
(source: Architectural Design, vol. 58 no. 1/2).

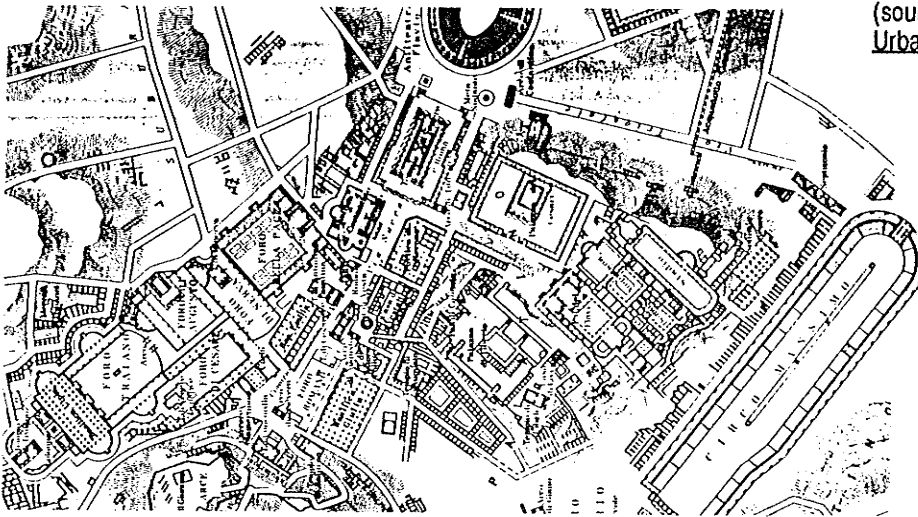


fig. 82 plan of Imperial Rome.
(source: Morris, History of Urban Form).

Krier believes that industrialization has brought about a mass phantasy as to what life really is about, that it has fabricated and falsified impressions through the production of meaningless junk over which no one toiled by hand and sweat. I agree that industrialization has certainly aided in the envisioning of human phantasies, so much so that even Krier himself lives under severe delusions about the paradise of history. Things must start to become meaningful when they are meaningful to the individual, when they affect his/her intellect, compassion and soul, not when we are told by someone else that they were meaningful to some ancient culture. Canadian cities can not operate in a single particular historical context as Krier suggests, because they were not defined by such an isolated context. Instead, their identity is derived from a development over time, and it is more meaningful in this case to work within the context of living history.

fig. 83 view of the Acropolis in Atlantis, Tenariff, Léon Krier.
(source: Architectural Design, vol. 58 no. 1/2).



fig. 84 view of Imperial Rome.
(source: Morris, History of Urban Form).



A notion about *re-creating* the context of the urban quarter becomes slated into the specifics of a particular historical context. If on the other hand we seek to simply *create* an urban quarter then the entire history of contextualism can be put at our disposal. The difference here being that the creation of the quarter sees history as an act of transformation, versus recreating history as an absolute, momentary fact onto itself. Perhaps, it is more sensible in Europe to recreate urban quarters, especially where they have already existed in a specific historical context, but in North America there is little option but create them as new figures on the existing context of the morphological transformation of city.

In conclusion, Krier must be acknowledged for his contribution that has brought the idea of the urban quarter back to current design debates about the city. His numerous typological and morphological studies have developed a plausible set of quantitative definitions and properties that provide an understanding of how to think of "the cities within the city." However, Krier's social and iconographic accompaniments for the urban quarter must be approached with caution, for they cannot meet the social structure of the contemporary Canadian city which has ample room to incorporate the quarter as a conceptual organization and spatial tool, but not in terms of the absolute and historic *idée fixe* that Krier demands.

ANDRES DUANY & ELIZABETH PLATER-ZYBERK

The American architectural team of Andres Duany & Elizabeth Plater-Zyberk are working to re-establish what they call the traditional town. The main thrust behind their efforts appears to be the presentation of an alternative to the spread of the suburban subdivision that they see as the lifeless, form-giver in the downfall of American urban design. Basing their theories and practices on the works of people like John Nolen and Raymond Unwin, and historic advocates such as Léon Krier, they have developed some built examples of their vision, and influenced a large segment of the planning and urban design profession into re-thinking the steady-fast notions about suburban expansion.

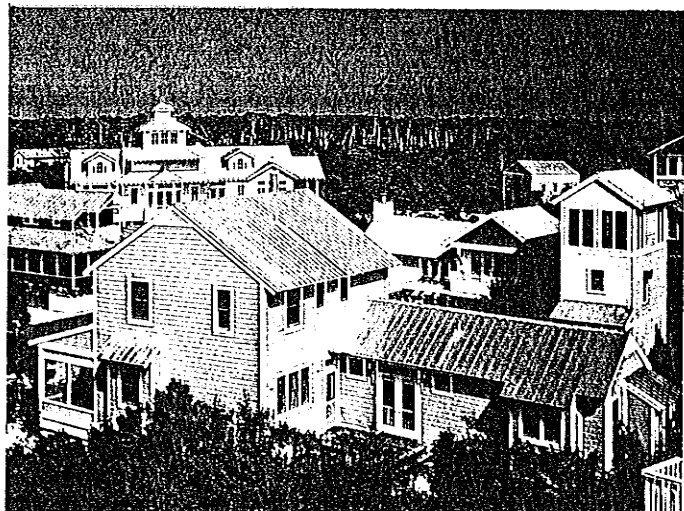
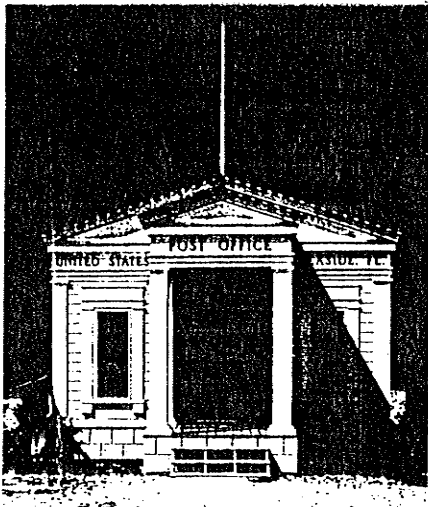
By far their most influential and widely publicized built-work is the Town of Seaside on Florida's Gulf of Mexico coast. Seaside has, by Duany & Plater-Zyberk's own admission, not developed completely as they had envisioned or hoped for, but it has gained acceptance as a viable alternative to in the re-shaping of the American urban frontier. The review of work by Duany & Plater-Zyberk will focus predominantly on Seaside, although it is important to note some of the other developments it has influenced.

The town of Seaside is planned for some 350 residential dwellings and 100 to 200 lodging units on eighty acres of land for an overall density of 4.735 to 6.875 units per acre. This is slightly higher than the average suburban density, but Seaside is markedly different interpretation of place from other suburbs. Within in the same eighty acres there is pedestrian access from all the residences; to a major town square which is lined with stores and other public facilities like a post office; to several secondary squares each dedicated to a specific public function like the church or town-hall; to a series of smaller public squares that act as spatial codifiers and organizers; and, to a 2300 ft. board walk on the ocean front. The automobile is not prohibited, but severely discouraged by carefully regulated parking allowances and the extensive pedestrian system of paths between, through and around the blocks of the urban fabric.

Seaside is essentially a picturesque recreation of "the kind of community that reached it apogee — according to Duany — towards the end of the 19th. century and 'remained intact across the country until around 1940:' orderly settlements characterized by axes and vistas terminated in identifiable landmarks; carefully-arranged 'street pictures' governed by well-proportioned buildings and sidewalks; the public realm is defined by regular buildings, lines and avenues of vegetation; recognizable downtown commercial districts."⁹ The street-scaps and buildings display an interpretation of traditional architectural vernacular common to the south. The town has a unified character achieved through timber framing, clap-board siding, white picket fences and identically-pitched tin roofs.¹⁰ Both the public and the private buildings employ a rich typology that is consistent with different locations in the town to create a distinguishable, coherent composition for the whole urban layout.

fig. 85 Seaside, post office building.
(source: Russel Rag, v. 5).

fig. 86 Seaside, general view.
(source: Architectural Design, vol. 58 no. 1/2).



⁹ Janet Abrams. "The form of the (American) city" In Lotus #50. (New York: Rizzoli International Publications, 1986). p. 6.

¹⁰ Jack Kobayashi. "Seaside, old world charm and central air" In The Russell Rag, vol. 5. (Winnipeg: Students of the Faculty of Architecture at University of Manitoba, 1990). p. 1 & 8.

Seaside displays a unification of design that results from an Americanized mutation of classical Beaux-Arts' principles.¹¹ This necessitates the kind of straight, tangible streets with meaningful terminations and coherent focal points. The public squares are slightly more enclosed than the so called "pluralist" streets of individual, rhythmically spaced houses. Streets are appropriately dimensioned to accommodate the public function of the their nature; the through fare of the coastal highway through the town; three larger boulevards and crescents to act as grander urban promenades; and finally, the narrowest precise, geometric grid to make a pattern of streets for regular accessibility.

The formal geometry and perfect symmetry that defines the central town square slowly decreases towards the edge of the town, while the lot sizes increase towards the fringe to maintain the higher density closer to the functional and ideological centre of the town. This is a pattern Duany & Plater-Zyberk have found to be common in other older southern towns after performing an extensive survey of other older towns.¹² Seaside is designed as an overall town-plan with a potential for logical unity, due to the complete set of typological components that create a coherent organization of the whole and allowing development in a limited number of variations.

Seaside's unique form and regular character are mainly derived from an overly specific building code, developed by Duany & Plater-Zyberk, to accompany the original master plan. The plan and code were envisioned respectively as the initial impetus for growth, which then had a legally binding measure to ensure the development of a homogeneous built-form; one that would contains a rich mix of land-use and building types required by a self-contained community. Like other standard building codes the Seaside version describes the specifics of the different set backs and dimensional typologies that are required for the different lots, but it does this with the intention to create individual, distinct street-scapes and

¹¹ Janet Abrams. 'The form,... Ibid. p. .6

¹² Janet Abrams. 'The form,... Ibid. p. .7

codification of the whole town into recognizable parts, rather than merely attempting to ensure public service and safety. The Seaside code, however, prescribes much more than this — it determines not only the essential elements of the external environment, like mandatory porches and white picket fences, but it goes into the stipulations of the internal environment. Such items as hidden cabinet hinges and exposed rafters are mandatory, but meaningless in fulfilling the mandate of the "Urban Code" intended in to create a unified environment.¹³

The combination of overall master plan and building code have been so successful that Duany & Plater-Zyberk have developed a standardized version of it for use in designing other places. As Darlice Boles notes:

The firm has now perfected a 'charrette' process whereby they and a team of landscape architects, civil engineers, and other consultants travel to a given site and spend a week on a charrette, developing not only the plan for the community but full urban design and architectural guide-lines for its execution by other architects. Much of the process has been computerized: built into the model are generic characteristics of a traditional small town. The architects essentially upload on local color — common materials and building types — along with the exigencies of a given site — wetland locations, etc. — and produce a new/old town plan.¹⁴

One begins, at this point, to suspect that Seaside, and especially its follow-ups, are beginning to represent something more, and quite different, from what their initial appearance of "traditional" towns represented. There is a tendency to repeat a good thing till it becomes a formula, and the recipe that Duany & Plater-Zyberk have taken a liking to might be summed up as: start with ±100 acres of non-urbanized land, add lots of money, mix in some historical innuendos and local vernacular, and bake with a healthy dose of suburban imagination that does not want to look like suburbia any more, and presto, one instant traditional old/new town will coagulate.

¹³ Jack Kobayashi. "Seaside, old world...." *Ibid.* p. 1.

¹⁴ Darlice D. Boles. "Reordering the Suburbs" in *Progressive Architecture*, no.5, 1989. (Cleveland OH.: Renton Pub., 1989). p. 84.

Duany & Plater-Zyberk have not so much developed a method of making traditional towns, but rather a means of creating total environments. From their inception these places are desperately trying to create a history for themselves, hence their immediate and somewhat presumptuous adoption of the traditional name-tag. These new/old towns do not grow in the same sense of time as the traditional towns from the turn of the century did, they simply appear in a decade or so, which, in terms of urban growth is extremely rapid. With such instantaneous growth they cannot develop an intrinsic vernacular, so they simply adopt one and legislate it into place. The totality of these planned environments can be further noted in the code's interpretation of typological components which are dealt with on a basic dimensional, functional level — rather than seeking to illuminate the essence of a particular type the code presents the strict measurements with almost mathematical precision that forces shapes but not necessarily ideas or feelings into the notion of typology. The traditional title gives them a set mold to flow into, pushing the pace of urban growth at a most untraditional speed that the likes of Charleston or Savannah never experienced.

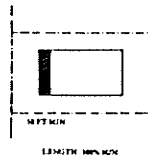
DEFINITIONS

TYPE IV
RESIDENTIAL & LODGING

YARDS
A MANDATORY AREA
LEFT FREE OF STRUCTURES
MORE THAN 1
FEET IN HEIGHT.



PORCHES
A MANDATORY UN-GLAZED AND ROOFED
STRUCTURE FRONTING
A STREET.



OUT-BUILDINGS
AN AUXILIARY STRUCTURE LOCATED WITHIN A DESIGNATED
YARD AREA.

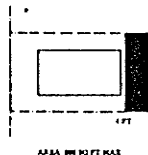
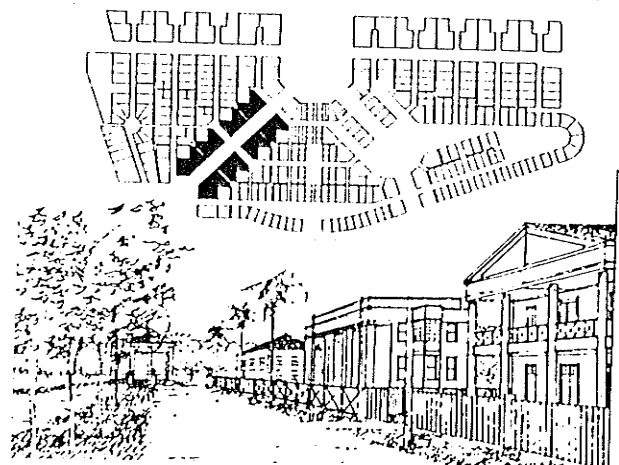


fig. 87 excerpt from Seaside's urban code.
(source: *Lotus Inter.*, n. 50).

fig. 88 Type IV location on master Plan.
(source: *Lotus International*, no. 50).

fig. 89 illustration of Type IV.
(source: *Lotus Inter.*, n. 50).



The problem with such land-speed record design can be further noted in a lack of morphological development. Urban form reaches maturity and is then held in a stable state by the building code. The normal evolution of the development pattern exists: the sub-division of land from the master plan, followed by the urbanization via the building code and infrastructure, and finally, the construction of the buildings whose types, materials and styles have been fully determined by the code. This process terminates the development of the morphology in ten to twenty year period, entirely removing the opportunity for coincidental redevelopment that creates the uniqueness and intrinsic meaning. There is a hope that coincidental development might still occur, because most of these new/old towns are less than ten years old, and perhaps in time unforeseeable forces will be able to break or re-shape the code that is so over-riding at present.

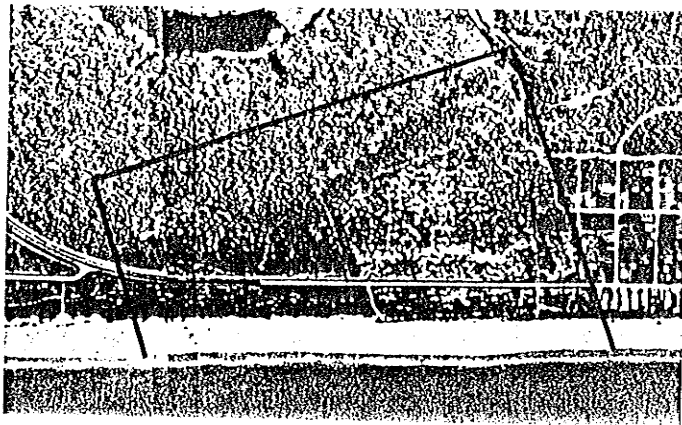
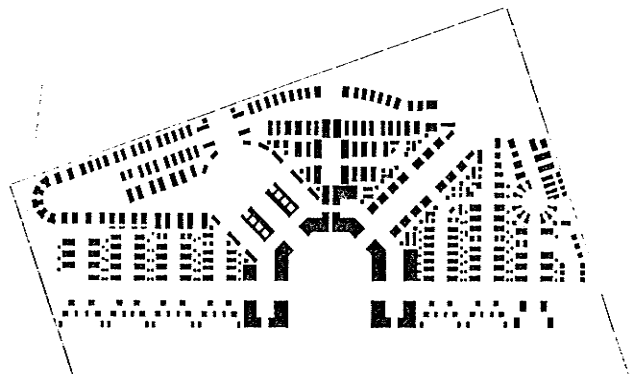
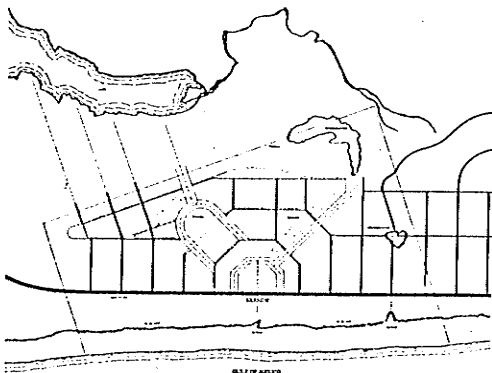


fig. 90 aerial photo of Seaside territory prior to development.
(source: Lotus International, no. 50).

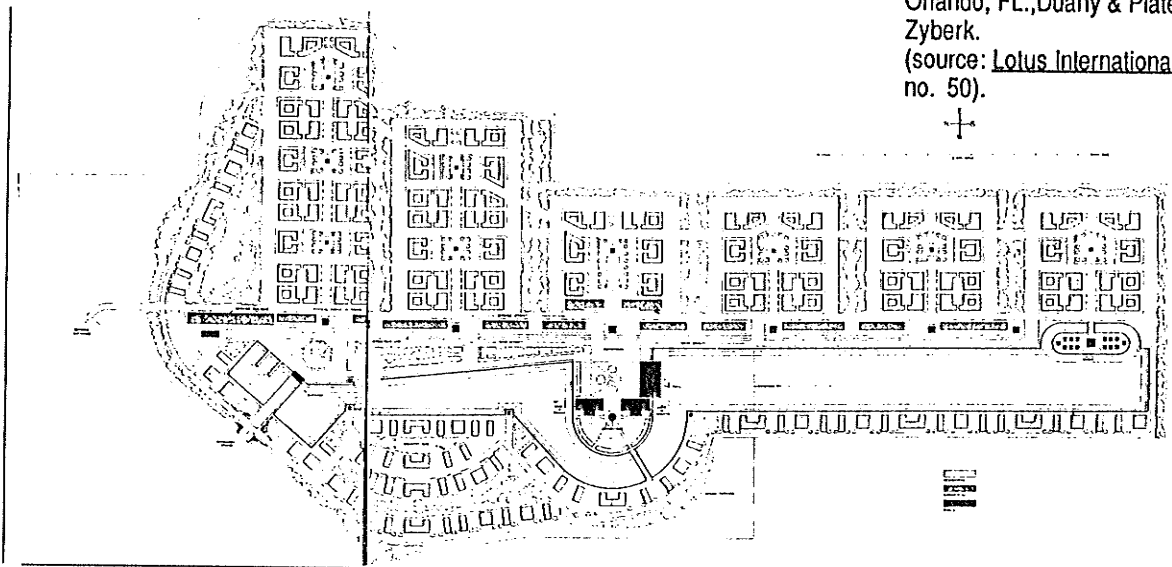
fig. 91 context of Seaside showing possible expansion north
(source: Lotus International, no. 50).

fig. 92 figure-ground plan maximum capacity development
(source: Lotus International, no. 50).



Duany & Plater-Zyberk's urban design strategy is a literal approach to planning communities that has been criticized as an adventure in fantasy. This is especially true since their next project after Seaside was a 3250 room hotel for Walt Disney World in Orlando, Florida which grew through the same design process as Seaside. The ironic truth about Seaside can no longer be concealed in Orlando — Seaside is not so much a town as a vacation resort, most of its property owners are there only for a limited period of every year. The complete lack of the work environment accounts for the transient nature of people who own property there, because ultimately they must work elsewhere to maintain it. This transiency can no longer be hidden in the Disney project — nobody lives in a hotel with any sense of permanency. "The project borrows John Ogelthorpe's 1733 Savannah, Georgia, grid, in which landscaped squares close each street vista, resolving the interminancy of the rectilinear grid. In a telling gesture, which aptly exchanges corporate icons for military heroes, the Civil War statues in the center of Savannah's squares are substituted at the 'Lakes Inn' by ice machines and Coca Cola dispensers!"¹⁵ It is curious that Duany & Plater-Zyberk have tried to create images of meaningful, memorable environments communities when the actual sites id based on a check-in/check-out mentality.

fig. 93 hotel complex, Disney World, Orlando, FL., Duany & Plater-Zyberk.
(source: Lotus International, no. 50).



¹⁵ Janet Abrams. 'The form,...' Ibid. p. 12.

Since Seaside's inception, the town's success has ensured that land prices went from a reasonable \$7,000 per lot to \$60,000 to \$180,000.¹⁶ This has, by Duany & Plater-Zyberk's own admission, created another exclusive upper-class community rather than the integrated community of traditional town, something they had hoped to avoid. This only helps to support the criticism levelled at Duany & Plater-Zyberk's work, that it is in the realm of the fantastic, because fantasy is an expensive business to maintain.

I am aware that the fantastic is increasingly becoming the norm in North America's growing gluttony of industrialized consumer culture, and I do not deny importance of the fantasy as important facet of our culture (see also sections section on Krier, Braid, and the quarter in the context of modern practice and postmodern theory). But criticism is justified in calling home a place one spends only several out fifty-two weeks in a year; criticism is justified in the ambiguity of calling a fantasy town a traditional town when it is no more than eleven years old. There is no fallacy in enjoying a fantasy so long as one is honest enough to admit the illusion one indulges in — nobody would dream of calling Disney World home, and there is similarly no reason to refer to Seaside as anything but fantasy.

The ideals represented in Seaside are forced or created concepts that people only have to bear with temporarily. In reality Seaside represents a place of tentative dwelling and hence the connection of permanent settlement to meaningfulness of the environment is lost. The total planning that Duany & Plater-Zyberk have employed in Seaside is necessary to create the myth it represents. It also facilitates the growth of a town where people have no real community concerns and little chance to get involved in the community and make changes, because all their concerns are already taken care of. In fact, all the so called traditional towns Duany & Plater-Zyberk have been building are fantastic proposals, because even if they were to have a permanent population, it would still be one that has been forced to live under the delusion that it has gone back in time.

¹⁶ Jack Kobayashi. "Seaside, old.... Ibid. p. 8.

Finally, the traditional new/old town's relationship to the suburb, the object it sought to disassociate itself from, represents a far less complete separation than Duany & Plater-Zyberk hoped for. The denial of the work factor returns it to the doorstep of the birth of suburbia. A town is a place where people live and work and this has always been the reason why the suburbs have always been a sub form of urbanism. Without local places of employment the definitive form-giver of the suburbs, the automobile, must retain its possessive hold on society; and Seaside and other new/old towns are by no means free of the automobile. The new/old towns are conspicuously consumptive of non-urbanized land and lavishly developed with expensive materials adding to their cost, making them as exclusive as the original suburbs. While suburbia suffered from too much space between houses to create the feeling of tight-knit urban environment that was conducive to the development of a real community, Seaside suffers from the being to spread-out in the fourth rather than first, second and third dimensions — the time between the both extremes of its "traditional" fantasy and its present-day conception, and the time in those long periods of waiting between the arrival of the various fragments of its transient population.

In conclusion Seaside presents an interesting experiment, but one that is perhaps better not repeated, or especially formulated if the emphasize is on creating a real urban community. The absolute literal interpretation of the past nullifies a large part of the effort that Duany & Plater-Zyberk aim to achieve because they are truly creating a traditional from, but it is little more than fantasy shell for the real personalities of our consumer culture; a culture that is determined to be completely governed so that individuals do not have get involved and un-plug from their fantasy; a culture that refuses to get involved in the real problems of its own existing cities. Fantasy represents the aspirations of society, but the most fleeting and volatile ones. To physically embody fantasy in an urban form that is supposed to represent permanence is a risky business. The realm of the fantastic has its place in architecture as we will see in the proposal by George Baird, but in all honesty, what is so fantastic about a turn of the century town?

fig. 94 West Pier, Brighton -
permanently closed 1972.
(source: Hamm, Dead Tech).



Duany & Plater-Zyberk "acknowledge the risk of kitsch, of creating a too perfect synthesis of self-conscious heterogeneity — exactly the 'Disney Syndrome' they sought to avoid at Seaside,"¹⁷ but, kitsch is most easily created on a virgin landscape. If forced to work within an existing morphology there would be less need for the instantaneous guises of a traditional new/old town, because there would already be a true local vernacular and a historic memory to compliment and keep in check the new.

In terms of the development an urban quarter, most of the principles have been applied in Seaside and other new/old towns, but they do not stick unless the realistic glue of the work place is there to hold the community together. They have accurately represented the most of the typological components of the urban quarter but forgot about the essence of a community, which is not so much the opportunity for a collective potential, but rather the enhancing need for it. Seaside somehow misses all this because nobody really needs to be there, it is only a vacation option.

¹⁷ Janet Abrams. "The form,...." *Ibid.* p. 12.

GEORGE BAIRD

These are the voyages of the Starship Enterprise. Its five year mission; to explore strange new worlds and seek out new forms of life and new civilizations. To boldly go where no man has gone before.
 narration : STAR TREK¹⁸

In a recent debate on public space¹⁹ George Baird presented his vision of particularly progressive version of the quarter. Aside from being careful to bring the concept into a distinctly Canadian context, Baird approaches a number of aspects of the contemporary metropolitan situation in rendering his idea, that make it a most interesting proposal to examine. He states:

The mutation as I see it will be a result of a commercial North American seizure of the Rationalist concept of the 'quarter,' so lovingly rendered and justified by Léon Krier in his many urban polemics of the recent years. The 'quarter' will then be hybridized with the history-based centre to create a new urban type, which will be shopping centre, theme park, and neighbourhood **all at the same time**, and without any necessary anchor in a particular, real historical setting."²⁰

He further argues that this combination could have the kind of mass social appeal and active pace of construction that the shopping mall had in the 1950s and 1960s, because of its marketability in the consumptive culture we live in.

What fascinates me about this suggestion is that firstly, it deals with the reality of existing North American fabric, as it results from the current social impetus better than any of Krier's proposals for historic quarters that either negate, or fight against these current ideals; secondly, by using the word "mutation" Baird expresses a development of urban form that contains elements of past, present and future which are coherently linked in the pursuit of new morphologies that cannot, and will not be like the ones that Krier would suggest we return to. Baird carefully examines the debate, that has arisen since the World War II, between

¹⁸ Narration to television series *Star Trek*. (Paramount Pictures / Gulf Western 1967).

¹⁹ RAIC Annual Conference 1 - *Metropolitan Mutations: The Architecture of Emerging Public Spaces*. (Toronto: Little, Brown and Company (Canada) Limited, 1989).

²⁰ George Baird "The Space of Appearance" in *Metropolitan Mutations: the architecture of emerging public spaces*. (Toronto: Little, Brown and Company (Canada) Ltd., 1989) . p. 150.

the polemics that have shaped urban aspirations. He sees this debate as being based on three points of contention, namely *plurality*, *mobility* and *history*, to arrive at his vision of what the contemporary urban quarter might be like.²¹

Starting with the call for functional segregation by CIAM, Baird claims that at the very time this idea was beginning to be questioned in Europe by Team 10 on the basis of lacking *grain*, *cluster* and *streets*, in North America it was being taken to new heights of expression in the form of Victor Gruen's regional shopping mall.²² The popularity of this new type began to outweigh any concerns Team 10 had for "grain" or "cluster." The mall's requirement for mobility was fuelled by the explosion of large-lot suburbia, and this consequentially pushed to new expanses the out-door street, and created a totally enclosed in-door street which acted as true public condenser in the pedestrian environments of the mall.

When, in 1970s and 1980s in Europe, the neo-rationalists began to question the brutalist's efforts of Team 10 and its followers, — " the young (neo-rationalists) accused the older generation (Team 10) of betraying the long-standing traditions of European civilization in the creation of unlivable urban precincts, while the old retaliated by accusing the young of betraying the principles of modern liberal democracy, and seeking a return to the traditional social and political structures of pre-war Europe"²³ — the stage was again set on the American scene for innovative developments that had some of affect on this debate. The pluralist pursuits of Charles Moore paid homage to both the fantastic and the historic vision, by recognizing for the first time in a serious architectural journal, the merits of California's Disneyland as an important architectural monument.²⁴

From this point of view Baird moves on to suggest that the neo-rationalist's concern for the historic centre could be mixed with hyper-media of Hollywood. In

21 George Baird 'The Space of,... Ibid. p. 136.

22 George Baird 'The Space of,... Ibid. p. 140.

23 George Baird 'The Space of,... Ibid. p. 146.

24 George Baird 'The Space of,... Ibid. p. 144.

this presumption there is the possibility of a new expression of the old-world morphological concept of the quarter, in a way that does not negate the reality of the new-world consumption — the shopping mall. Baird is quick to point out that partial hints to this hybrid already exist in the form of Léon Krier's proposal for Royal Mint Square in London, and in West Edmonton Mall.

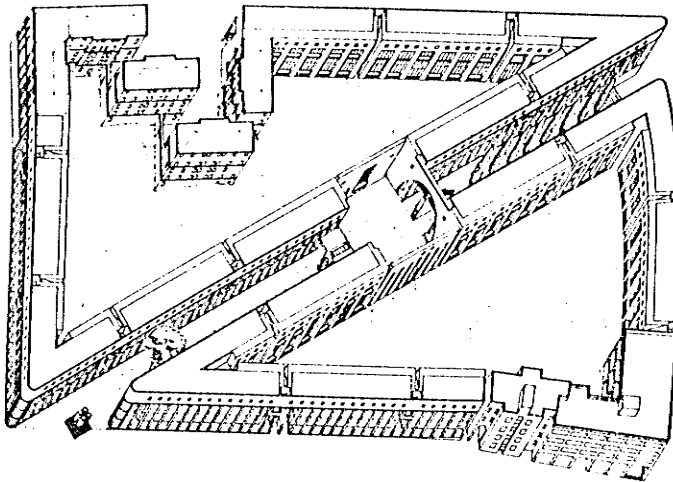
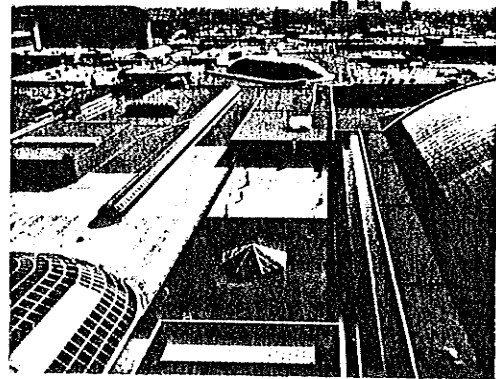
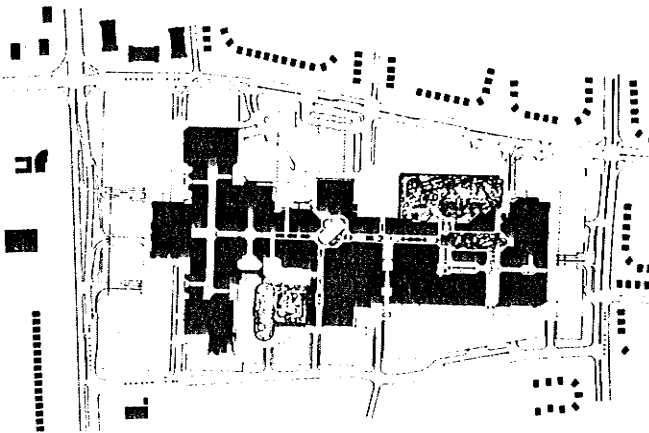


fig.95 Royal Mint housing, London, proposal by Léon Krier; (source: Architectural Design vol. 54 #7/8).

fig. 96 ground floor plan of West Edmonton Mall; (source: R.I.A.C. annual conference #1)

fig. 97 roof-top view of West Edmonton Mall. (source: R.I.A.C. annual conference #1)



In Krier's project "the opposite faces of the formally defined square are created by facades for the community institutions that **do not yet exist**,"²⁵ which is a fairly fantastic and fictional way to imbed meaning and monumentality into a collective, public space. There is here not only the presumption of bringing about values by placing a false facade on a real building, but even it is even more sketchy to

²⁵ George Baird "The Space of.... Ibid. p. 148.

present a set of symbolic notions through only the facade of the building. This is exactly like the street-scenes of the old wild-west towns in Hollywood films that were completely fabricated and two dimensional, except that people are supposed to live enriched urban lives in Royal Mint Square.

In West Edmonton Mall, at the scale of a small city with an excess 800 stores, restaurants, skating rinks, hotels, post offices, roller-coasters, etc,... one finds the market value of the shopping mall mixed with the pleasures of Disneyland. West Edmonton Mall could be easily big enough to support an urban quarter or two, if it only contained some housing. In fact, at present it draws shoppers from all over western Canada, precisely because it combines fantasy with pleasure and business. Inside the mall, on a leg of the pedestrian system, the so called Bourbon St. is also created through false facades that are supposed to emulate New Orleans, but the intention here is clear, the kitsch is obvious enough that no one complains that there is no sky to Bourbon St. The validity of fantasy is, in my eyes, very much dependent on the intention behind its creation, and there is quite a difference between suggesting that here is a community's heart with institutions to support it and here is simply an atmosphere for having a drink in.

Although Baird fails to present us with any definite visual images as to what this new hybrid quarter might look like, what kind of place it would be, he does give an indication as to the types of environments one could combine to achieve his proposal. Imagine a mega-building, such as West Edmonton Mall, as the core of an individual quarter. Attach to this some employment — perhaps in the form of industry and office space — and housing — perhaps in the shape of apartment towers jutting from the roof of the mall, or even a ring city blocks built-up to five stories of apartments with attractive courtyards. Outside this mega-building complex acres of parking could act as an edge condition flattening the idea of city wall into a grey belt. Each quarter could have an internalized, climate-controlled pedestrian environment easily covered in a fifteen minutes walk, connecting the public shops, recreation outlets, offices and small factories, to the private housing.

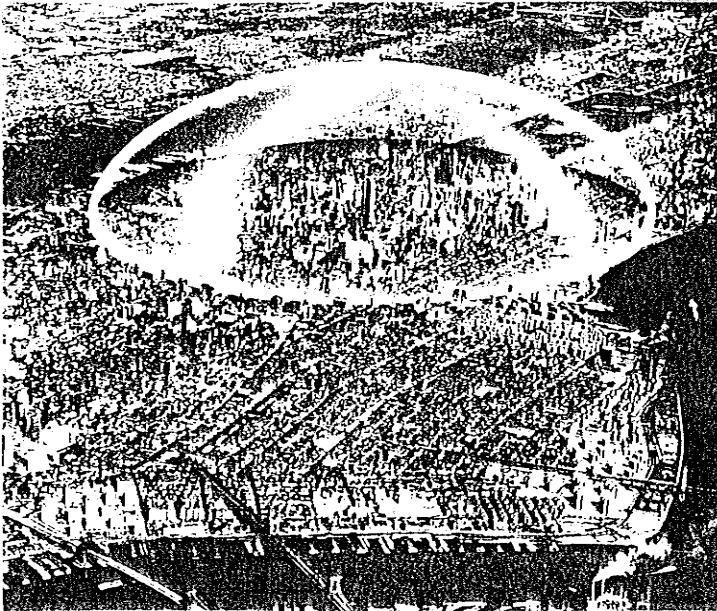
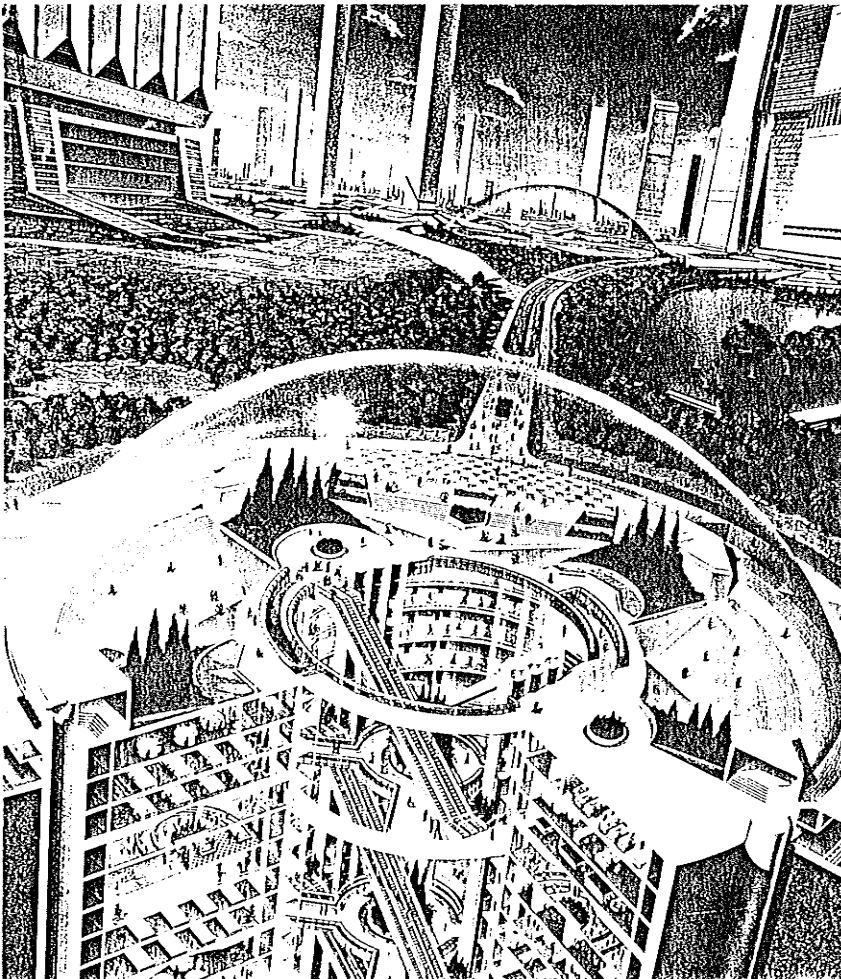


fig. 98 Dome over Manhattan, NY,
Buckminster Fuller.
(source: Smithsonian
Institute, Cities and the
Forces That Shape Them).

fig. 99 under ground, futuristic city;
Taisei Corp.
(source; The Futurist, July
1990).



If, as Baird suggests, such a mutative type were to become as popular as the shopping mall, one must stop to think what kind of effect this might have on the metropolitan urban fabric. There is here still a possibility for "the city within the city" as Krier suggest, but their appearance would be more like the science fiction of "Blade Runner" and domed lunar colonies, rather than Brussels or Luxemburg. Mega-building conglomerations would make up the individual quarters, and a series of these "things" would make the new metropolis. Each quarter would be a distinct community separated from the next quarter by the parking lots and miles of freeway or mono-rail systems needed to connect it to the next quarter. When gazing out over the city from a raised vantage point, instead of seeing the church spire of this quarter, the tower from the next, and the dome from a third, one could point to the mall-quarter-complexes clearly separated by the waste-land of parking and transportation. These voids between parts of the city might help to strengthen the internalized and individual community aspirations of each single quarter. In fact, if one thinks about the lunar analogy of domed communities the concept of a world of its own, complete with its own atmosphere, is a serious matter.

This kind of thinking suggests to me, that these quarters and cities would for the most part be created on entirely new land, rather than adding on to, or intensifying land-use within the existing urban fabric. In my opinion this is somewhat negligent, because land is still vastly under-utilized in most North American cities, particularly in the suburban settings, and there is much need to work with, and further transform the existing urban environments that have come under so much criticism. Baird's idea has connotations of a complete plan-to-construction scenario, making it difficult to emulate a true urban quarter which requires some sense of continuous community built-up over time. In totally planned environments there are too few opportunities for successive generations on inhabitants to add their influence and physical transformations to the urban fabric that make a place alive with the notion of permanence.

In conclusion Baird's proposal, even in its bouts with the fantastic, which I have zealously extended, is a useful investigation because:

- 1) It addresses the Canadian urban context rather than the European. The harsher climate of northern cities make the reality of internalized pedestrian environments a much greater necessity.
- 2) It does not hesitate to suggest "new" forms of urbanism based on the extension and development of a traditional type. This notion of typological evolution is especially important in introducing the quarter to the North American context where it has had a much reduced historical use.

Baird's essay is examined here as a predominantly theoretical proposal, and it does not offer any practical suggestions as to how one would go about planning such mutations of the urban quarter. In this light it should be noted that it has been discussed for the essence of the idea it presents, or in even more rudimentary terms, the essence of having an idea as opposed to simply copying one from history. It is from this inspirational basis that a practical application of an urban quarter concept for Canada and North America will spring, and thus, I acknowledge Baird's idea for the freedom it allows in new thought from the weight of history.

conclusion

A SUMMARY OF THE PARTS THUS FAR

In exploring city design based on the urban quarter it was my hope to re-interpret a theory of urban design that has been disregarded by contemporary planners and designers. It was hoped that this investigation would bring practical results in terms of predicaments that have arisen in the current state of urban design. To suppose that a theory of urban quarters should have remained exactly as it was historically conceived would have been irresponsible to the fact that there have been significant cultural changes since earlier conceptions of the quarter. For this reason this thesis represents a re-interpretation of the theory of urban quarters, rather than its direct revival.

Part I

The investigation into the nature of urban quarter began by simultaneously introducing a general description and a definition of how the quarter was personally interpreted as a theory of urban design. The theory suggested that urban environments should be structured by integrated quarters or sectors that provided the essential functions, needs and spaces for the citizens of a particular quarter. This concept further stipulated that the quarter was a kind of urban identity or an urban-home for a particular set of social and spatial circumstances relating to that particular community, and thus, it became a permanent social organization manifest on the urban fabric through time and change.

The basic theory developed in Part I led to the conclusion that the essence of an urban quarter represents an ideal, but the individual expression of any particular quarter should be distinct. The community identity and collective nature of the inhabitants of a quarter can change over time, and this affects the nature of the pragmatic services and the general character of that quarter.

A list of typological components were explored primarily through the essence of their urban contribution. Although a direct architectural form was often noted, these formal attributes were based a notion of presenting a familiar setting. The essence of each type can be achieved in a form different than was suggested or illustrated, but this did not discriminate against its validity in contributing to the quarter as a whole. A typological component serves certain spiritual and practical purposes essential to workings of humane urbanity, and this, not the type's specific form, is the true nature of its essential contribution. The study of morphology also suggested that the ideal of the quarter is a mutable occurrence, one that can change, develop and expand over time. This combination suggests a certain flexibility in the development of an urban quarter, and presents the possibility for a rich diversity in the expression of the concept.

Part II

The primary aim of Part II was to explore historical contexts of the urban quarter, and to clarify how and why its use declined in a contemporary Canadian setting. This section began by examining the foundations of Roman settlements wherein symbolic and technical acts involved dividing land along the cardinal points to create a quadrapartite structure. This four-part division lead to the identification and naming of separate parts of the urban whole as quarters, even when these areas no longer followed the disciplined outlines set up by the ancient system of city founding. The notion of the quarter was then explored in the Medieval European city, which was chosen as an archetypical conception of integrated urban space. From the Medieval city it was easy to draw a morphological connection to the fortification of Early Canadian settlements because this was the

basic building mentality that was imported to develop European cities in Canada. Fortification was the first of five forces examined for their definitive affect on Canadian urbanism. The other four forces — metropolization, industrialization, suburbanization, decentralization — all generally worked against the principles of the quarter. The investigation of these forces indicated some of the inherent failures in their urban conception and suggested reasons why the quarter might be an alternate concept of some merit to contemporary cities.

The exploration of history was intended to demonstrate that the quarter must experience flexibility in retaining an essence of itself as urban design unit. It was concluded that changes in the expression of the concept from Roman to Medieval times did not affect the nucleus of the integrated urban space, however, with the imposition of metropolization, industrialization and suburbanization the essence of the quarter was slowly eroded. What became evident through the examination of Canadian urban development were those aspects of the quarter which could not be changed without destroying its essence. It was revealed that without an integration of functions the quarter could not be realized because this destroyed the opportunity to have a proximal relationship within the quarter. Proximity based on a pedestrian scale was a vital option for the inhabitants of a quarter — other circulation systems are possible but should not interfere with the integrity of the pedestrian system. The proximity of a pedestrian system is based a relationship between time and distance that allows the inhabitants achieve their essential requirements within the quarter. A third aspect that was deemed essential was a sense of evolution over time, aiding in the development of a permanent identity of the quarter. Finally, if there was a sense of permanence, a quarter could gain an autonomous existence as a specific territory within the frame-work of the metropolis. Autonomy develops from the quarter's ability to be a self-contained, proximate, identifiable unit of urbanity.

The examination of the quarter's historical development was also an attempt to understand the quarter in previous times, and to show the effect of different forces

on its conception. This led to questions about what is currently significant in the idea of the quarter, and what forces would affect its inclusion in the contemporary city. It was noted that decentralization was the most influential force in affecting the shape of the urban environment today. The fact that decentralization suggested a complex redistribution of urban functions was an inclination that the metropolitan and suburban city ideals have come to pass and the rediscovery of the quarter must work from within the form of the decentralized city.

Part III

Part III examined arguments in regards to social thought. Considering that the previous exploration of Canadian urbanism represented physical developments of the city form, there was a need to look at the contemporary situation from a more theoretical, philosophical context. Such theories have an effect in shaping the direction of urban design. The critique of functionalism, as a dominant principle of Modernism, led to recognizing the Postmodernist re-evaluation and re-interpretation of what functionalism neglected as a theory of urbanism. The exploration of contemporary ideas expanded the concept of the quarter to be more compatible with some of the critical directions of postmodern philosophy striving for a more consensual ordering of human cultural activities. It was shown how certain groups prospered within a particular urban precinct, similar to the structure of the quarter. Essentially this constituted a new perspective on how to plan communities seeking to locate a middle ground between metropolis and neighborhood unit and restoring power to the people it affected.

The examination of the Postmodernism suggests that contemporary culture consists of new groupings and organization in the city. The movement of the urban subcultures is intertwined with the decentralization of the city — as one set of inhabitants decentralize, the opportunity arises for another group to relocate and concentrate their urban domain. An explosion of cultural change in the twentieth century, perpetuated by pluralism, has left social shrapnel moving in diverse directions. Postmodernism offers no closure, no definitive statement about

either philosophy, or the dilemmas of urban quarter. Essentially postmodernity represents new avenues of investigation that by-and-large constitute a culture of fragments. These divided ideals are a more accurate way of considering the whole as a collection of differences that can be brought together in new arrangements significant for particular groups. This was seen as an opportunity to introduce the quarter to strengthen the limited communities that arose through cultural fragmentation. The quarter would not replace all existing social organizations, nor would its inception affect everyone in the city, just those communities and the cultural groups that desired the integration and proximity it offered.

Part IV

Finally, in the last part of the thesis, with a relatively concrete understanding of issues involved in interpreting the urban quarter for a contemporary context, it was important to demonstrate that propositions for re-thinking urban environments were already occurring. The works by Léon Krier, Andres Duany & Elizabeth Plater-Zyberk and George Baird, represent the most progressive aims towards integrated urban quarters. By surveying the work of these individuals it was shown that varied interpretations of the urban quarter were possible. These critiques also illustrated some regional differences between European, American, and Canadian contexts, and how certain theories did not meet the specific demands of a Canadian context.

The basic conclusion of this survey of designers shows that the quarter is possible in a variety of urban contexts. It was not possible to state that any of one of these interpretations was entirely correct, but rather, that wisdom, knowledge and learning in a postmodern world can be derived from a combination of sources. This indicates that the quarter is in reality a mixture of ideas and ideals that may vary from person to person, place to place, and time to time. Confirmed was the notion of the quarter as a flexible, mutable construct that was the by-product of individual inspiration operating in a specific context.

THE FUTURE OF THE MODERN URBAN QUARTER

We travel light, empty-pocketed, with the vanity of those who think that home is a portable idea, something that dwells in the mind or within the text.

Anton Shammas : "Amérka, Amérka"¹

My reason for studying the quarter was based on an inclination that some positive applications of the concept were possible for contemporary urbanity. The information gleaned thus far has hinted at the quarter's use in city design as a meaningful entity in the historical sense, but also has stressed that change is intricate part of the quarter's existence. Although many implications about the quarter have been discussed, the question about its relevance within the context of contemporary Canadian cities remains to be fully answered.

There are certainly more pressing problems than the restructure of the city's organization into urban quarters. Contemporary cities provide shelter, essential needs and amenities in a certain manner of urban living that make the quarter seem excessive, not fundamental. The vitality of the contemporary quarter arises from a new meaning about the urban living which combines the wisdom of history with the aspirations of the present. The quarter's potential as a meaningful entity does not preclude its importance in the realm of utility, but adds the considerations of adjusting the city towards a more integrated urbanity. A personal vision of the quarter makes me feel strongly that it is coming to grips with instinctive ways of looking at what urbanity symbolizes. It seems essential to conclude by showing how a combination of these ideas can bring about a new and convincing reality for the contemporary urban quarter.

The use of urban quarters treats cities as humane, liveable, urban residency. There would be no attempt to falsify the city, like the rural proposition typified by suburban development. The quarter, as a catalyst of liveable urbanism, would

¹ Anton Shammas. "Amérka, Amérka" In Harper's: February 1991. (New York: Harper's Magazine Foundation, 1991).

lessen the encroachment of the city on the countryside, fostering a heightened contrast between rural and urban landscapes. The country and the city are symbolic of different pragmatic and spiritual concerns, and when they physically reflect these differences architecture is used to organize space to bring about meaning. The quarter mimics the essential spirit of urban living through a combination of space and meaning which physically, mentally and emotionally addresses the notion of community.

The spirit of the city is a heart of complexity that exists through the opportunity to experience life in differing ways. The quarter represents the beauty of this complexity in a simplified form, an almost surreal juxtaposition of simplicity and complexity. This contradiction is possible by considering that quarters would complicate the urban fabric by restructuring and integrating functions into a compressed areas, but conversely these actions would simplify by the cognition of bringing together the essential qualities of urban life without the alienation of metropolitan scaled environments. The increase of complexity in urban environments is a relatively natural process. If the quarter is an urban model of complexity compressed into a proximate relationship, then the increase in complexity indicates that the city inevitably moves towards subdividing into parts.

As time passes layers of history and meaning are added to the urban fabric. This not only indicates a sympathy in the idea of quarter developing over time, but also suggests a consideration of tendencies in contemporary urban culture thus far. The examinations of decentralization and postmodernism were vital in establishing pictures about cultural developments in North America, but an implicit connection between them was never fully acknowledged. That they were explored as current cultural phenomena indicates one connection, as does their relationship to the urbanization proposed by the contemporary quarter. These relationships represent an approach that combines potentials with dilemmas to develop an evolutionary perspective of the quarter based on interpretations of particular contexts in time/history and place/space.

Decentralization is a redistribution of urban mass wherein the centre is dying and its physical and spiritual components are fragmented to the periphery. This redistribution represents a decisive rethinking of the urbanity as a metropolitan or suburban construct. The philosophical postmodern notions of de-centering and deconstruction can easily be seen as physical models for the decentralized city. Decentralized space is a reaction to the classical conception of closed space, fuelled by the evaporation of time that has arisen from electrification and mechanization. Rather than expanding outwards from a central point like the modernist spatial model, decentralized space has no centre and its vectors random.

Decentralization has been called a chaotic, explosive form of urban expansion. This is a response to its less positive environmental affects, and a retaliation for the lack of sympathy it shows towards centric urban organizations. If decentralization can be understood and evaluated through forces that cause it, (automobiles, television, land costs in the inner-city, etc.), it may not be so chaotic. The recognition of this pattern suggests that many things appear to more complicated than they are, only because they are approached from a certain biased point of view. If decentralization can be understood, it can be better managed and, hence, combined with an older-fashioned mandate, like one of the urban quarter.

An obvious dilemma exists between the decentralized spatial model and the notion of space in the traditional urban quarter. The resolution I see between the quarter's closure and decentralization is based on the an idea of "suburban intensification"² where the suburban mass, through gradual evolution, solidifies into secondary urban centres. This process is compatible with decentralization's re-focuses to the periphery. The intensification of the suburbs is yet a further stage in the evolution of urban spatial models, which might be termed the post-decentralized city. If the model of the decentralized city is likened to an explosion of the urbanity, the post-decentralized model can be seen as the fragments of this

² Greenberg, Kenneth. "Suburban Intensification" in Metropolitan Mutations: The Architecture of Emerging Public Spaces. (Toronto: Little Brown & Co., 1989).

initial explosion losing momentum and retracting to form new urban masses. In this way post-decentralized space represents a compression of urbanity in multiple locations, making it compatible with the notion of urban quarters.

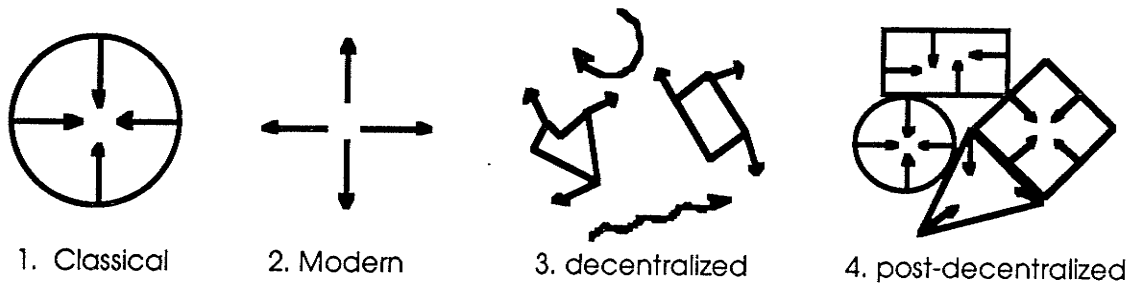


fig. 100 evolution of spatial types;
(source; Bietenholz).

The evolution of the post-decentralized model can be attributed to a continuous increase in the complexity and density of urban environments. The retraction of the explosive growth of decentralization is more accurately an infilling process that can be considered a secondary or tertiary stage in the morphology of modern urbanity. The initial freedom of urban expansion due to automobiles is reaching its limits, and the realization that internal growth must equal or surpass external growth is unavoidable. Increases in the density and complexity of urbanity rarely occur smoothly and will, therefore, form concentrations of some sort.

The concept of the contemporary quarter as the urban-fill of post-decentralizing city suggests a reparative tactic accommodating urban growth, rather than a means of promoting further urban expansion. It contrasts the historic formation of quarters where areas were selected and destined to reach a point of urban maturity. Urban infill tries to resolve the problems of mono-functional land use and stringent zoning that have encroached landscapes in and around the city. It must be stressed that the modern urban quarter will come to fruition by dealing with the fragmentary and disparate nature of existing Canadian cities.

The restructuring of the mono-centric metropolises with in-fill activity makes use of existing tracery fragments that might otherwise not be incorporated in more

complete urban conceptions. Regardless of functional judgements about the efficiency of land-use in the existing urban environment, these areas embody some historical pretext, and history is important in developing the quarter as a permanent urban configuration. The evolution of intrinsic communities in the loosely structured, under-utilized landscape of the metropolis responds to two contemporary crises: First, it is an environmental responses about qualitative, rather than quantitative, land-use which promotes the distinction between rural and urban environments. Secondly, it is respective of urban history, which is also an environmental response in the sense that it makes use of existing conditions.

If the modern quarter is to evolve from this new spatial order it must also evolve from a new social order. Decentralization has political implications akin to the restructure implied by postmodernism's concern for the localization of power. To achieve such a stance requires the political topography, or the distribution of power in the urban field to relate to the spatial decentralization of the urban fabric.

The implications of postmodernism as a self-affected, social desire can be witnessed as a political mandate within a spatial frame. The Aboriginal peoples of Canada have expressed a desire to obtain self-government for their reserves, as have many Francophones for the province of Quebec. Although these desires have not been predominantly expressed in urban arenas, they reflect the notion of political autonomy, of being amongst a chosen group within a certain territorial setting reflective of that group. This notion of community identification can be seen more clearly in cities through the activities of arts groups, ethnic minorities and other subcultures that make up the so-called mosaic of Canadian culture.

The traditional quarter could be seen as having evolved in systematic harmony with the physical reality of the urban fabric; new quarters were started and gradually ceded from the polity of the city by developing their own social and population resources. In contrast, urbanization as infill suggests that the contemporary quarter would become another layer in the conceptual, physical and

political evolution of the existing city, rather than the independent addition of a distinct, new part. Urbanization through infill would delegate the quarter with an intermediary political responsibility between metropolitan and neighborhood governments. This expresses a concern that metropolitan conception is fundamentally incapable of dealing with people beyond very abstract levels, while conversely, the neighborhood unit is too small and to affect or contribute meaningfully to the complex structure of the city. This suggests a greater integration between the functions of the whole and spirit of the individual.

Decentralization has already helped to express the idea of autonomous physical bodies apart from the metropolitan order of the city. The next step in this development is evolution of political bodies, rather than just spatial entities of urban mass. This relates to the struggle for urban autonomy talked about in the postmodern desire for self-government. If politics is a means to organize the interaction between space and people, then the more people in the lesser space the greater the need for political organization, and hence, the more likely the development of some form of autonomous government. Already it was noted that the city will increase in density and complexity, and these increases will produce a situation where forms of autonomous governments will have to arise.

The idea of urban collectives must not be mistaken for, or used as a form of segregation. The process of defining an urban quarter must be a voluntary effort rather than one imposed on a group, or members of a group. The creation of Indian reserves in Canada has strong implications of segregation, and until recently, natives who left their reserves lost recognition as status Indians which can also be seen as a means of containment. Even more stringent forms of imposed collective dwelling, such as South African townships, must be clearly separated from notion of the quarter as a voluntary form of collective dwelling. Postmodernism supports the idea of distancing the quarter from segregation as it represents new ways of defining, and hence choosing or dismissing, group associations, and because it supports not discriminating against differences.

If the decentralized city breaks-up into autonomous political areas based on a multiplicity of alternative collective notions, then all the necessary ingredients to form urban quarters exist and only await some form of integration. In the current decentralized city of segregated functions, integration has been replaced or subsidized by mechanized transport and electronic communication which assures the proximity is reduced in the sense of time rather than distance. Bearing these considerations in mind the ideal for the contemporary quarter suggests a combination between a pedestrian and vehicular circulation systems that allows the individual options in either direction.

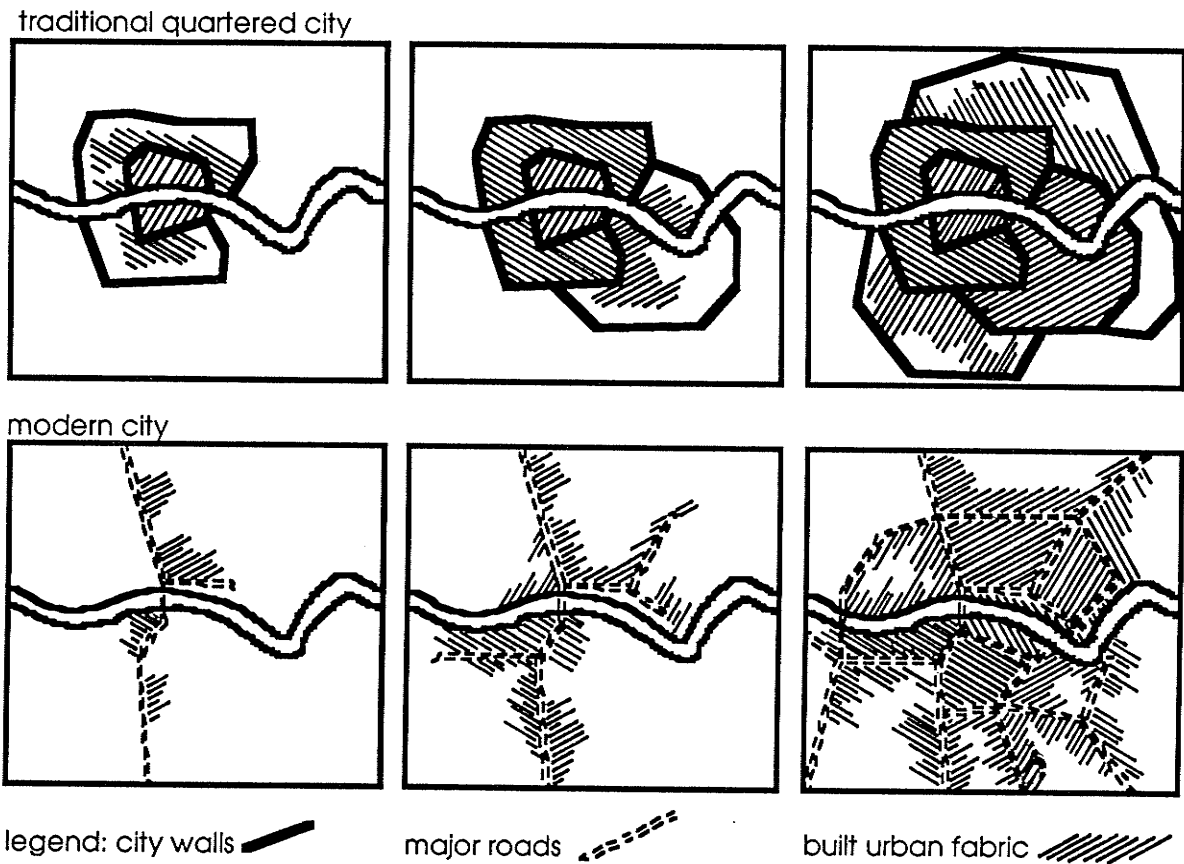


fig. 101 growth of the traditional and the modern city.
(source; Bietenholz).

The classical conception of an urban quarter and the means from which I see it arising in the decentralized city are parallel in the sense that they require a

framework or demarcation for the city to expand into. Traditional expansion of urban quarters was limited to piecemeal growth inside an area demarcated by a walled enclosure. In the modern scenario an internal framework for the city is expanded to prospective areas. This framework represents an urban infrastructure predominated by roads. In the traditional model the city was directed to infill a set area between the boundaries of new city walls. In the modern city decentralized growth is possible because the roads and highways lead away from the city in all directions and growth clusters along these axis in dispersed locations, and then gradually fills the area between them.

The importance of the car as a one of the most domesticated forms of urbanization cannot be overlooked as a physical, social and symbolic reality of contemporary culture. As much as roads and especially freeways make for powerful edges in the urban fabric, they also help to re-define the notion of public space. Already roads exist as one of the major foci of public life in North American cities, be it via the strip or strip-mall. The quarter, using a postmodern notion of peripheral living, could invert the centralized heart of public space and string it along the edges of a community. The collective space would exist somewhere between the commercial ring-road and the car radio rather than in a spatially closed, public square. In theory a peripheral focus would be as equidistant from everything as a central focus. The contemporary quarter focused on its periphery, rather than its heart, still represents a notion of the collective, but one that works from the edge inwards. This symbolizes tying the community together by its limits and points of difference, rather than its likeness at the centre.

Because roads and cars will be instrumental in defining the peripheral focus to urbanity, the contemporary quarter in will be partially shaped by the presence of automobiles creating a dilemma for the notion of pedestrian accessibility. Even though the automobile will be definitive in making boundaries of new quarters, their existence within the quarter is not absolute. The potential to decrease the dependence on the automobile will be an unavoidable result of increased density.

Pedestrian accessibility becomes not only a matter urban maturity, but also a consideration that it can no longer dominate the development of the quarter.

The idea of the automobile as a more intrinsic part of the contemporary urban quarter is part of a greater realization that the industrialization cannot go unnoticed by the concerns of urbanization. How these cultural means of production are re-interpreted by the quarter is not entirely clear because industry is still an evolving, presenting new possibilities for re-integration. However, to think that the contemporary urban quarter could exist as a pre-industrial conception — the artisan and craftsmen community that Léon Krier envisions — is no longer possible, for it is unlikely that industrial production will readily disappear in the near future.³ If industry is a *de facto* proposition of contemporary culture it is more important to consider the shifts from material and product oriented industries towards information and service based ones. This shift has been noticeable since the World War II in most industrialized nations. The reorganization of industry and culture, termed *postindustrial* society, suggests that the dehumanizing and anti-social effects of industry are increasingly performed by machines (the automation of industry). In their place more advanced forms of technology (computers, communications and information networks) increasingly replace the interface between humans and machines.

There is a conception that high-tech industries are more compatible with residential environments in comparison to so called heavy industries. The decentralizing effect on communities by heavy industries aided in the separation between place of work and place of residence and the disruption of traditional proximity and integration within the historic urban quarter. Conversely, the predictions of Louis Wirth anticipated the importance of a metro-regional construct because of advanced technology and communications systems.

³ Willem Van Vliet - and Jack Burgers. "Communities in Transition from the Industrial to the Postindustrial Era" In Neighborhood and Community Environments edited by I. Altman and A. Wandersman. (New York; Plenum Press, 1987). p. 270.

However, one can note that these postindustrial means dominate the business world and are less able to replace certain forms of physical contact desired by humans in more personal levels of social interaction,⁴ as was succinctly illustrated by the Castro district's call for a re-humanization of the city.

On a national level, in a country like Canada with its dispersed clusters of population, it is increasingly necessary to employ advanced communication systems. On a local community level these means cannot totally infiltrate, or even substantially replace, the need for face-to-face contact definitive of the urban quarter. This observation becomes even more marked given the Canadian tendency towards a strong cultural mosaic. There is a potential to explore the contemporary quarter to develop international levels of communication quite different from those of the locale. This offers an apt means of incorporating post-industrialized places of work into an integrated community. The quarter would still operate as an emotional collective while having the greater, newer communicative ability superseding its traditional neighborhood conceptions.

It is essentially the collective notion that describes the quarter as meaningful. Through various forces of contemporary culture such as industrialization, postmodernism, an impression of the contemporary urban quarter was carved from the decentralized space of city. These factors illustrated the idea of combining and resolving the potentials collective desires and urban infill with the dilemmas of changing cultural trends and fragmented landscapes to bring about one possible scenario for the contemporary urban quarter.

That there has been, to the present date in the history of Canadian urbanism, only limited attempts or facsimiles at urban quarters in the design of our cities is not a hindrance. This lack can be regarded as an opportunity to contemplate the idea more seriously. These contemplations began in the light of the earliest

⁴ Michael P. Smith. The City and Social Theory. (New York; St. Martin's Press, 1979). p. 172-5.

inclinations towards integrated, fortified towns, and ended with the contemporary urban quarter as a vital coordinator for the coming future of urbanism. Considerations about the development of the modern quarter are answered in the essence of the quarter as urban theory, and not as a romantic, historic formulae. Changes do not alter the idea of the quarter as a collective urban home, as a place where dwelling occurs in a meaningful, compatible and humane way, even when notions about meaning, compatibility and humanity can change.

There is no accurate way of testing the hypothesis about the contemporary quarter without developing actual, site-specific examples. Even then there is no guarantee that the meaning, feasibility or utility of the theory would work perfectly, or even at all. An effort was made to develop the theory to accommodate re-interpretations the quarter would require on actual sites. In this light, this work represents as complete a theory on the contemporary quarter as possible; one that may bring about fruitful results if is carefully employed with the sensitivity, intuition and knowledge derived from the various contexts a city builder works with.

The contemporary quarter is, and likely will be for some time yet, a delicate balance of understanding the forces shaping urbanity. The weight of history must be balanced with the reality of the present. The importance of the existing context must be calculated with desires to change that context and desires to let it changes by itself. The idea of the community must be felt and understood intrinsically if it is to be used as an indication towards the shape a quarter will take. Urgency must be measured against patience, pride against production, and construction against destruction. The intricacy with which the act of design is performed will reflect the complexity, amenity, space and emotion a quarter embodies.

*I wanted to plan a city, but it had plans for me,
creating a dream from which one day I will awake.*

George Konrád : The City Builder.⁵

⁵ George Konrád. The City Builder. (New York: Viking Penguin Inc., 1987). p. 140.

EPILOGUE

The city, the other great mother on this planet is pregnant with quarters again. The quarter is the egg of the city, and the city is an extended embryo of human life. The change to make the quarter's soul reach-out beyond the limits of time and flesh is up to us, and yet, change in itself is the inevitable result of time. We can be children of that whole extended urban family. We can be to the quarter as leaves to a tree, and the quarter is to the city as a tree to a forest, and then we will be at home with roots stretched from earth to sky.

BIBLIOGRAPHY:

- Abrams, Janet. "The form of the (American) city" in Lotus International; no. 50. (New York; Rizzoli International Publications, 1986.) page 7-27.
- Alexander, Christopher & Sara Ishikawa, Murry Silverstein, with Max Jacobson, Ingrid Fiksdahl-King & Shlomo Angel. A Pattern Language: Towns Buildings Construction. (New York; Oxford University Press, 1977).
- Alexander, Christopher., Artemis Anninou, Ingrid King & Hajo Neis. A New Theory of Urban Design. (New York/Oxford; Oxford University Press, 1987).
- Arendt, Hannah. The Human Condition. (Chicago; U. of Chicago Press, 1958).
- Artibise, Alan F. J. & Edward H. Dahl. Winnipeg in Maps; 1816 - 1872. (Ottawa: Carleton University Press, 1982).
- Artibise, Alan F. J. & Gilbert Stelter. Shaping the Urban Landscape: Aspects of City Building. (Ottawa: Public Archives of Canada, 1975).
- Attoe & Logan. American Urban Architecture. (Berkeley; U. of California, 1989).
- Baird, G. "The Space of Appearance" in Metropolitan Mutations: the architecture of emerging public spaces. (Toronto; Little, Brown & Co. Ltd., 1989). p 135-152.
- Benevolo, Lenardo. The History of the City. (Cambridge, MA; M.I.T. Press, 1980).
- Berlin Sommer Akadimie (Ungers, Koolhaas, Rieman, Kollhoff & Ovaska). "The city in the city" in Lotus International, n. 18. (Milano: Electa S.p.A., 1978). p 82-97.
- Blumenfeld, Hans. The Modern Metropolis: its origins, growth and decline. (Cambridge Massachusetts; M.I.T. Press, 1961).
- Boigon, Brain. "A message from Mars" in Impulse Magazine, Vol. 15., No. 1. (Toronto; Impulse Magazine, 1989). page 59-62.
- Boles, Darlice D. "Reordering the Suburbs" in Progressive Architecture #5:89. (Cleveland Ohio; Renton Publishers, 1989). page 78-92.

- Brodsky, D. L.A. Freeway: an appreciative essay. (Berkeley; U. of California, 1981).
- Bryfogle, & Krueger. Urban Problems. (Toronto; Holt Rineheart & Winston, 1975).
- Bryne, David (the Talking Heads). "Houses in motion" from the album Fear of Music. (Index Music/ Bleu Disque Music Co., 1980)
- Bryne, David (the Talking Heads). "The Big Country" from the album More Songs about Buildings and Food. (Index Music / Bleu Disque Music Co., 1978)
- Bryne, Goncalo. "Rebuilding the City; Pompal's Lisbon" in Lotus International #51. (Muling; Electa Periodici srl, 1987). page 7-24.
- Calvino, Italo. Invisible Cities. (London; Pan Books Ltd., 1979).
- Calvino, Italo. The Watcher and Other Stories. (London; Harcourt Brace Jovanich Pub., 1971)
- Castells, M. The City and the Grassroots. (London; Edward Arnold Pub., 1983).
- Castells, Manuel. The Urban Question : A Marxist Approach. (London; Edward Arnold Pub. Ltd., 1977).
- Chaster, Andre. A Chronicle of Renaissance Painting. (New York; Cornell University Press, 1984).
- Chidister, Mark. "Public Places, Private Lives: Plazas and the Broader Public" in Places, v. 6., n. 1. (New York; Design History Foundation, 1989). p. 32-37.
- Collins, Peter. Changing Ideals in Modern Architecture, 1750 - 1950. (Montréal; McGill — Queens University Press, 1965).
- Colquhoun, A. "Postmodern Critical Attitudes" in Modernity and the Classical Tradition. (Cambridge MA.; Massachusetts Institute of Technology, 1989).
- Cornish, Edward (editor). "Underground Cities" in The Futurist. (Bethesda, Maryland; World Future Society, 1990). p. 29-32.
- Culot, Maurice and Léon Krier. "The Only Path for Architecture" in Oppositions #14/Fall. (Cambridge MA.; M.I.T. Press, 1979). page 39-43.

- Davies, Robertson. The Lyre of Orpheus. (Markam, Ontario; Penguin Books Canada Ltd., 1988).
- Davis, Donald F. "The 'Metropolitan Thesis' and the Writhing of Canadian History" in The Urban History Review; vol. XIV, No. 2. (Ottawa: National Museums of Canada, 1985). page 48-59.
- de Solà Morales, Manuel. "Barceloneta Reform: urban grids and regulations" in Lotus International #51. (Muling; Electa Periodici srl, 1987). page 31-46.
- de Solà Morales, Manuel. "Space, time and the city" in Lotus International #51. (Muling; Electa Periodici srl, 1987). page 25-30.
- Delhaye, J. Art Deco Poster and Graphics. (New York; St. Martin's Press, 1984).
- Douglas, Alfred. The Tarot. (Markham, Ont.; Penguin Books Of Canada, 1972).
- Duany, Andres. "Traditional Towns" in Architectural Design, v. 59., n. 9/10. (London; A. D. Editions Ltd., 1989). page 60-67.
- Dutton, Thomas A. "Cities, Cultures and Resistance: Beyond Léon Krier" in Architecture and Urbanism; Los Angeles, 1987. (Washington; Association of Collegiate Schools of Architecture, 1988). page 61-68.
- Emodi, Tom. "Piazza Canadian Tire: Emerging Urban Space in the Suburbs" in Metropolitan Mutations: The Architecture of Emerging Public Spaces. Little, Brown and Company (Canada) Limited, Toronto, 1989. page 201-208.
- Fawcett, Brain. Public Eye: An investigation into the Disappearance of the World. (Toronto; Harper and Collins, 1990).
- Fishman, Robert. Bourgeois Utopia. (New York; Basic Books Inc., 1987).
- Forster, Peter. Lectures on Architectural and Environmental Design Theory; (University of Manitoba, 1987).
- Foster, Hal; (editor). The Anti-Aesthetic : Essays on Postmodern Culture. (Port Townsend, WA; Bay Press, 1983).

- Freidman, D Florentine New Towns : Urban Design in the Late Middle Ages. (Cambridge Massachusetts. / London; M.I.T. Press, 1988).
- Fuentes, Carlos. "INTRODUCTION: THE CITY AT WAR" to The City Builder by George Konrád. (New York; Viking Penguin Inc., 1987).
- Galign, & Eiser. The Urban Pattern. (New York; Van Nostrand, 1980).
- Giedion, S. Mechanization takes Command. (New York; Oxford U. Press, 1948).
- Girouard, Mark. Cities and People : A Social and Architectural History. (New Haven/London; Yale University Press, 1985).
- Goldberg, Micheal A. & John Mercer. The Myth of the North American City: Continentalism Challenged. (Vancouver: U.B.C. Press, 1986).
- Goldfeild, David R. "Neighborhood Preservation and Community Values" in Neighborhood and Community Environments. (New York: Plenum Press, 1987).
- Gosling, D. & B. Maitland: guest editors. Architectural Design : vol. 54/No. 1/2.- Special issue profile on "Urbanism." (London ; A. D. Editions Ltd., 1984).
- Gosling, David & Barry Maitland. Concepts of Urban Design. (London / New York: Academy Editions / St. Martin's Press, 1984).
- Graver, Thomas H. George Tooker: Paintings 1947 - 1973. (San Francisco; The San Francisco Museum of Fine Art, 1974).
- Greenberg, K. "Suburban Intensification" in Metropolitan Mutations: the architecture of emerging public spaces. (Toronto: Little Brown & Co., 1989). p. 189-200.
- Gruganus, Allen. "Nativity Caucasian" in Harper's Magazine / November 1990. (New York; Harper's Magazine Foundation, 1990.) page 61-71.
- Gutkind, E. A. International History of City Development v. IV: urban development in southern Europe, Italy and Greece. (New York; Free Press, 1969).
- Halcy, D. S. Your City Tomorrow. (New York, Four Winds Press, 1973).
- Hamm, M., & R. Steinberg. Dead Tech. (San Francisco; Sierra Book Club, 1982).

- Hanna, David B. "Creation of an Early Victorian Suburb in Montréal" in Urban History Review; v.IX, #2. (Ottawa: National Museums of Canada, 1980). p. 38-64.
- Het Nieuwe Bouwen Internationaal. CIAM : Housing and Town Planning. (Delft; Delft University Press, 1983).
- Hodge, G. Planning Canadian Communities. (Toronto: Metheun Pub., 1986).
- Hunter, Albert. "Symbolic Ecology of Suburbia" in Neighborhood and Community Environments. (New York: Plenum Press, 1987).
- Hunters and Collectors. "Scream Who" from the album Human Frailty. (Human Frailty PTY, ltd., 1982)
- Huyssen, Andreas. After the Great Divide. (Bloomington, Indianapolis; Indiana University Press, 1986).
- Jackson, C. I. "Urban Canada" in Canadian Settlements and Perspectives. (Ottawa, Minister of State for Urban Affairs, 1975).
- Jackson, John N. The Canadian City: Space, Form, Quality. (Toronto; McGraw-Hill Ryerson Ltd., 1973).
- Jencks, C. Skyscrapers-Skypickers-Skycities. (London; Academy Editions, 1980).
- Jones, E. & J. Eyles. Introduction to Social Geography. (Oxford; Oxford University Press, 1977).
- Kobayashi, J. "Seaside, Old World Charm and Central Air" in The Russell Rag vol. 5. (Winnipeg; Students of Architecture U. of Manitoba, 1990). page 4-8.
- Koetter, Fred & Colin Rowe. Collage City. (Cambridge MA.; M.I.T. press, 1978).
- Konrád, George. The City Builder. (New York; Penguin Books, 1987).
- Krier, Léon. "Alantis, Tenerife" in Architectural Design: vol. 58., no. 1/2. (London; A. D. Editions Ltd., 1988). page 57-65.
- Krier, Léon. "Cities Within the City II: Luxembourg, Capital of Europe" in Architectural Design: vol. 49., no.1. (London; A. D. Editions Ltd., 1979). page 23.

- Krier, Léon. "Forward, Comrades, We Must Go Back" in Oppositions #24 : Spring 1981: (Cambridge Massachusetts.; M.I.T. Press, 1981). page 27-37.
- Krier, Léon. "Houses Places Cities" profile issue of Architectural Design: vol. 54/No. 7/8. (London ; A. D. Editions Ltd., 1984).
- Kuz, T. J. Winnipeg: A Multivariate Analysis. (Winnipeg: Department of Environmental Planning 1979).
- Lahiji, N. Z. "The modern Genius Loci of the 'Flaneur': the poetics of the City as Phenomenology of Place-less Place" in Architecture Urbanism; Los Angeles, 1987. (Washington: Association of Collegiate Schools of Architecture, 1988). p. 137-140.
- Lang, Jon. "The New Suburban Downtowns: Prototypes for future Development?" in Architecture and Urbanism; Los Angeles, 1987. (Washington; Association of Collegiate Schools of Architecture, 1988). page 226-231.
- Lawson, Thomas. "The future is certain" in Individuals : a selected history of contemporary art, 1945-1986. (New York ; Abbeville Press, 1986).
- Ligo, Larry L. The Concept of Function in Twentieth-Century Architectural Criticism. (Ann Arbor, MI.; UMI Research Press, 1984).
- Lithwick, W. H. Urban Canada : Problems and Prospects. (Ottawa, Central Housing and Mortgage Corporation, 1970).
- Litt, Steven. "the Urbanism of the Reagan Era" in the Urban Design Quarterly, no. 34 Apr. 1990 (Oxon: Urban Design Group, 1990). page 3-5.
- Lofland, L. H. "The Morality of Urban Public Life: the emergence and continuation of a debate" in Places, vol. 6., no.1. (New York; Design History Foundation, 1989). page 18-23.
- Mackay, D. Modern Architecture of Barcelona. (New York; Rizzoli Press, 1989).
- McCann, L. D. "The Myth of the Metropolis: the role of the city in Canadian Regionalism" in The Urban History Review; vol. IX, No. 3. (Ottawa: National Museums of Canada, 1985). page 52-57.

- Miller. The Urbanization of Modern America.
(New York; Harcourt and Brace-Jovanovich, 1975).
- Mitoloids, George and Gary Paul "The Spectre of Ourselves" in Impulse Magazine, V. 14., n. 2&3. (Toronto; Impulse Magazine, 1989). p. 157-161.
- Morris, A. E. J. History of Urban Form; Prehistory to Renaissance.
(London; George Godown Limited, 1972).
- Morris, D. The New City States. (Washington Institute for Self-Reliance, 1982).
- Mould, Bob. (Hüsker Dü). "Bed of Nails" from the album Warehouse : Song and Stories. (B.M.I. records, 1986).
- Murdoch, Iris. An Accidental Man. (Harmondsworth: Penguin Books Ltd., 1973).
- Murphy, John. W. Postmodern Social Analysis and Criticism.
(New York: Green Wood Press, 1989).
- Nabokov, Peter and Robert Easton. Native American Architecture.
(New York & Oxford; Oxford University Press).
- Nader, George A. Cities of Canada; vol. 1 & 2. (MacMillan of Canada: 1975).
- New Encyclopedia Britannica, the. (Chicago; Encyclopedia Britannica Inc., 1987).
- Nicolin, Pierluigi. Lotus International, #50 — "On Traces of the American City."
(New York; Rizzoli International, 1986). page 5.
- Nicolin, Pierluigi. Lotus International, #51 — "The European City: Science and Division." (New York; Rizzoli International, 1986). page 5.
- No Means No. "Two Lips, Two Lungs and One Tongue"
from the album Wrong. (Wrong Records, 1989).
- Norberg-Schulz, C. Genius Loci. (New York: Rizzoli International Press, 1979).
- Norberg-Schulz, Christian. The Concept of Dwelling: On the way to figurative architecture. (New York: Rizzoli International Press, Inc., 1985).

- Ollswang, Jeffery E. "The International City Competition" in Places, vol. 6., no. 2. (New York; Design History Foundation, 1989). page 32-35.
- Porphyrios, D. "Cities of Stone" in Architectural Design, vol. 54, #7/8. (London; A. D. Editions, 1984). page 15-19.
- Posokhin, Mikhail. Towns for People. (Moscow; Progress Publishers 1980.)
- Public Enemy. "LOUDER THAN A BOMB!" from the album It takes a nation of millions to hold us back. (Def Jam Recordings, 1988).
- RAIC Annual Conference 1 - Metropolitan Mutations: the architecture of emerging public spaces. (Toronto; Little, Brown and Company Canada Ltd., 1989).
- Rasmussen, S. E. Towns and Buildings. (Cambridge, MA.; M.I.T. Press, 1969).
- Reed, Lou. "Hold On" from the album New York. (Sire Records U.S.A., 1989).
- Rochberg-Halton, Eugene. Meaning and Modernity : Social Theory in the Pragmatic Attitude. (Chicago/London; University of Chicago Press, 1996).
- Rodriguez, Richard. "Late Victorians" in Harper's : vol 281, No 1685. (New York: Harper's Magazine Foundation, 1990). page 57-66.
- Rossi, Aldo. The Architecture of the City. (Cambridge, MA.; M.I.T. Press, 1982).
- Rykwert, Joseph. The Idea of a Town. (Princeton, NJ.; Princeton U. Press, 1976).
- Saini, B. S. Australian House. Sydney & New York; Lansdowne Press 1982).
- Shammas, Anton. "Amérka, Amérka" in Harper's; February 1991. (New York: Harper's Magazine Foundation, 1991).
- Sherman, W. H. "The Marginal City" in Architecture and Urbanism; Los Angeles, 1987. (Washington; Assoc. of Collegiate Schools of Arch., 1988). p. 42-45.
- Smith, Micheal P. The City and Social Theory. (New York; St, Martin's P., 1979).
- Smithsonian Institute. Cities and the Forces that Shape Them. (New York; Rizzoli Press, 1982).

- Star Trek, television series (Paramount Pictures / Gulf Western Studios. 1967).
- Tafuri, Manfredo. Architecture and Utopia: Design and Capitalist Development. (Cambridge, Massachusetts.; M.I.T. Press, 1976).
- Tranick, Robert. Finding Lost Space - Theories of Urban Design. (New York; Van Nostrand Reinhold Co., 1986.)
- Van Nus, W. "Towards the City Efficient: the theory and practice zoning, 1919-1939," in The Usable Urban Past. ed., A. F. J. Artibise (Toronto: MacMillan, 1979).
- Van Vliet -,W. & J. Burgers. "Communities in Transition from the Industrial to the Postindustrial Era" in Neighborhood and Community Environments edited by I. Altman and A. Wandersman. (New York; Plenum Press, 1987).
- Venturi, Robert. Complexity and Contradiction in Architecture. (New York; The Museum of Modern Art, 1966).
- Wenders, Wim, interviewed by Bethany Eden Jacobson. Impulse Magazine Vol. 15., No. 1. (Toronto; Impulse Magazine, 1989). page 63-71.
- Whyte, Willaim H. City: Rediscovering the Center. (New York, Double Day, 1988).