THE FIFTH COLUMN

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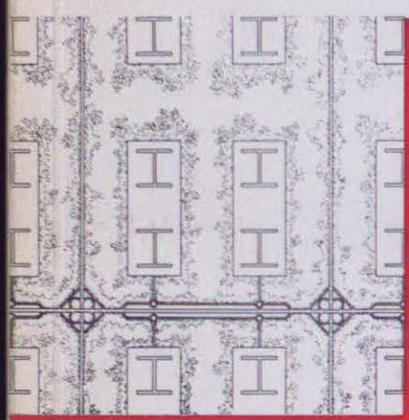
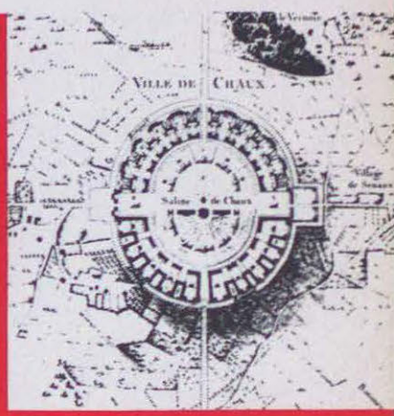
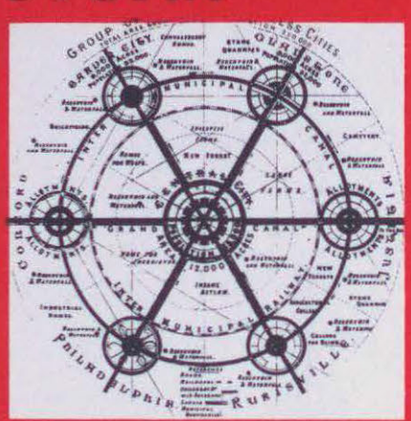
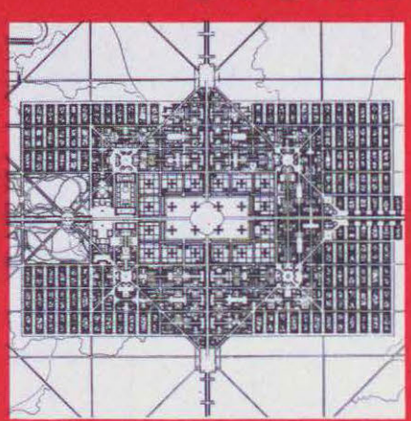
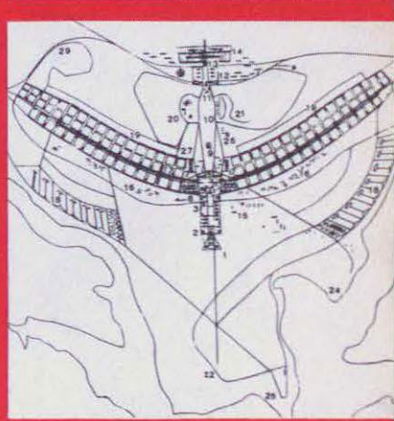
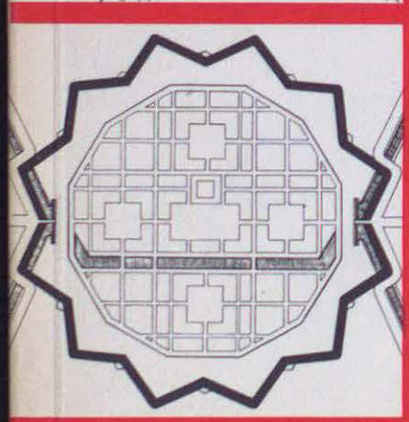
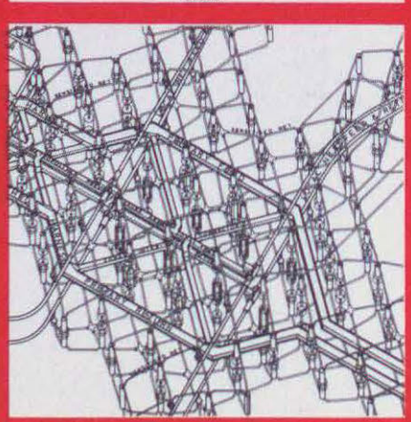
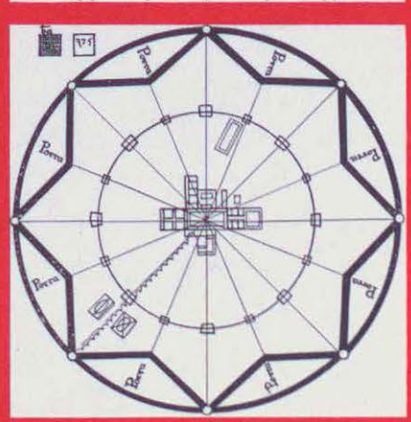
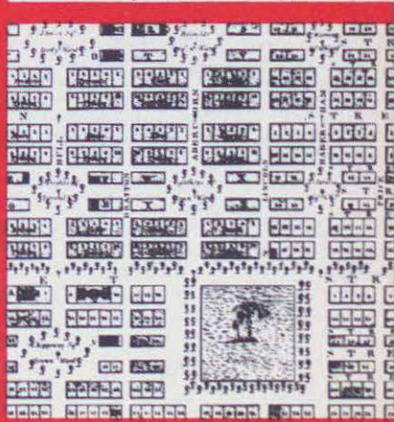
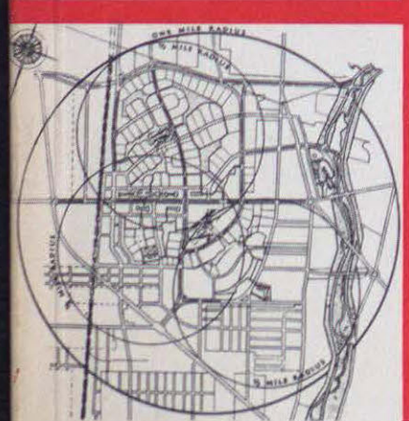
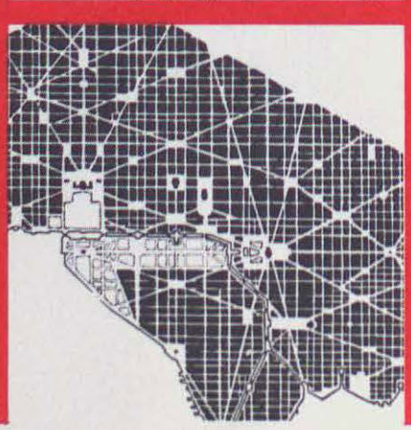
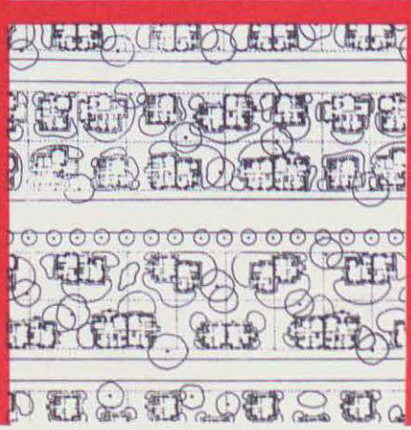
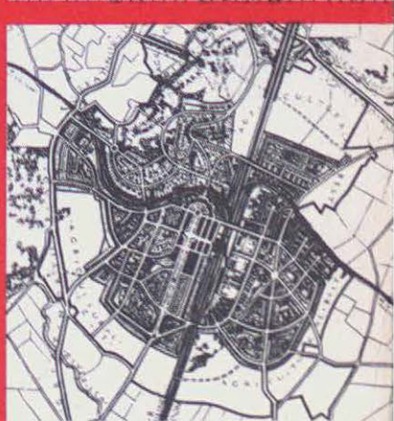
UTOPIA *UTOPIE*

THE FIFTH COLUMN

The name of the Canadian student Journal of Architecture, THE FIFTH COLUMN, is intended to be interpreted in a number of ways. First, there is an architectonic reference; the preoccupation with the development of a comtemporary order of architecture that is at once respectful of antiquity and responsive to new conceptions of architecture. Second, there is a reference to journalism and the printed column of text. Finally, there is the twentieth century political connotation; an organized body sympathizing with and working for the enemy in a country at war.

These three references essentially define the role of THE FIFTH COLUMN. The magazine promotes the study of architecture in Canada at the present in terms of both the past and the future. It attempts to stimulate and foster a responsible critical sensitivity in both its readers and its contributors. Finally, THE FIFTH COLUMN provides an alternative forum to established views not for the sake of opposing them, but to make it possible to objectively evaluate them.

Objectives

To promote the study and the appreciation of a sensitive architecture within the architectural and wider communities, thereby positively influencing the development of architecture in Canada;

To promote a forum for and to encourage the dialogue between students, academics, professional architects and interested members of the 'lay' population;

To provide a critical alternative to the commercial trade magazines by publishing a journal that originates from the Schools, traditionally the vanguard of architectural thought.

Editorial Policies

1. To publish articles by students, academics and professionals and by other interested parties that would otherwise find little opportunity for expression and publication.
2. To publish a series of articles in each issue exploring a specific and relevant theme which contributes to an understanding and a greater awareness of current architecture.
3. To publish articles on the diversity of Canadian architecture as a means of promoting an understanding of these local traditions and their influence on current architectural thought.
4. To publish articles discussing historical influences on the development of architecture.
5. To publish student projects from the various Schools in order to stimulate architectural debate.
6. To publish critical reviews of current works of architecture in Canada, as well as outside the country, in order to reflect on and positively influence the development of architecture in Canada.
7. To publish critical reviews of activities, publications, lectures and exhibitions of interest to our readership.

Montreal
October 30, 1985

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EDITORIAL

In 1516, Sir Thomas More published his seminal book of social reform entitled *Utopia*. He described this Utopia as an imaginary island, separated from other civilizations, where an ideal commonwealth would allow people to exist under perfect conditions. Here would be found the perfect place or the ideal state of things; with a perfect social and political system.

Utopia, Ian Tod and Michael Wheeler

Man is in a continual search for perfection. He is constantly looking for a better, more comfortable way of living; a life of happiness, free of social problems, evil, and with the hope of eternal life and prosperity. This idea stems back to man's expulsion from the Garden of Eden. Since then he has always sought a means of returning to this Garden, and is continually trying to find or create an equivalent "earthly paradise."

The idea of an "earthly paradise" has influenced people, architecture and different utopian movements. To some it is simply a comforting idea, to some it is a place in the distant future, and to others it is a place of perfection, to be found at the end of a grand voyage to the far edges of the world. When Christopher Columbus discovered North America, he believed that he had stumbled upon the earthly paradise. He thought that the fresh water currents that he encountered in the Gulf of Paria originated in the four rivers of the Garden of Eden. In addressing Prince John he stated, "God made me the messenger of the new heaven and the new earth;...and He showed me the spot where to find it." Therefore, the so-called "New World" was considered as more than just a new geographic discovery.

People viewed this new land as a present from heaven; a long awaited discovery of a genuine "earthly paradise;" a land that is the result of messianic hopes and promises, and one that puts faith in youth and in simplicity of the mind and soul. New communities were built by people who flocked to this new continent in the hope of ridding themselves of troubles and hard times that they had in their old country. They left their homeland with the promise and goal of a new beginning, a fresh start, a re-birth that would recall the creation of man.

The nature of utopian movements has changed drastically during the ages depending on the social events of the times. In times of greater social unrest, utopian ideals are particularly cultivated. Social history is reflected in the range of utopias from Plato's philosophical Republic to the architectural projects of visionaries such as Boullée and Ledoux.

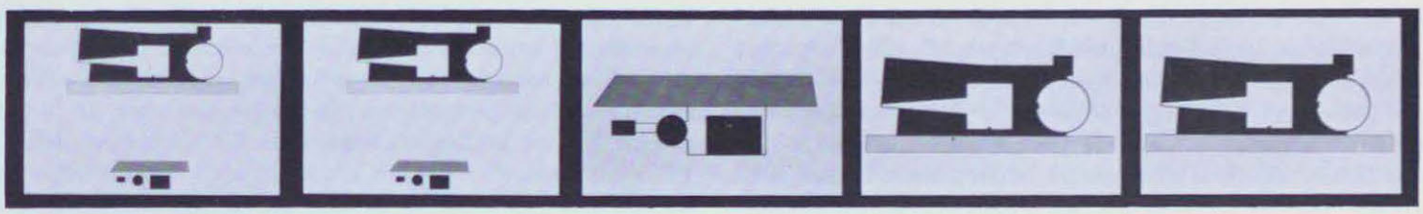
An unfortunate problem of many utopian visions is that the ideals and social concerns of the place or state are considered more important than those of the individual habitants. Utopias in the past have arisen not from a better living condition, but from a destruction of an existing living condition. In other words, an *order* was replaced by another with its own set of problems. It is of great importance that ideals evolve from what has happened before and what presently exists. When one tries something totally new it creates new problems which can be worse than those that were present in the first place.

Man is continually evolving through time; always in a quest for *more* and *better* of what he has. This quest is not just for improved living conditions, but also for material goods, wealth, prosperity, and happiness. When new things occur, such as construction, industry, etc., people refer to this as "progress." When a tree gets cut down, or a forest with its streams and wildlife, gets plowed over by bulldozers, we call this "progress," but is it? Is it instead a continual undermining of a natural utopia now hidden by all of man's thwarted efforts to rediscover it? Can utopian movements ever survive or be realized? Examples of the past demonstrate that utopian movements always end in failure. If and when a society based on utopian ideas is "successfully" developed, is it any longer a utopia? How much is utopia a man-made thing? Can there ever be a true architectural form for utopia or an earthly equivalent of the Garden of Eden?

There will always be imaginative and creative people who will constantly search for new ways to solve problems. Sometimes they will be scorned and ridiculed, and at other times they will be praised and honoured. As a cultural expression, architecture is always an attempt to put into built form the continuing experience of man. Hopefully, as long as man's perception of the world continues to develop as a reaction to current events, this expression will continue to evolve.

— Stephen Silverman

MISSISSAUGA:



MISSISSAUGA CITY HALL: A FORMAL ANALYSIS OF THE WINNING ENTRY-BY BARRY BYRNE

La publication de ***Mississauga City Hall, A Canadian Competition*** *par Rizzoli suggère qu'il est temps d'entreprendre une discussion serieuse à propos du projet.*

Les exemples qui ont servis de precedents pour le projet (les travaux de James Stirling et de Leon Krier) devraient être explorés et une analyse formelle du design pourrait être entreprise.

Cette article se termine en commenant le point de vue de Trevor Boddy, lorsque celui discute la validité du bâtiment en tant qui architecture Canadienne régionale.

The recent publication by Rizzoli of *Mississauga City Hall: A Canadian Competition* would suggest that the time is ripe for a detailed and serious discussion of the winning entry, by Toronto architects J. Michael Kirkland and Edward Jones, and of the implications for architecture of a project which James Stirling has stated is "of high quality by world standards".

Despite the fact that the Mississauga City Hall is still in progress, the care and detail-work evident in the competition entry make a fairly close critical reading of the project possible, even before its actual completion. My assertion of the significance of the project is based on reading of the contemporary architectural milieu. The idea of a post-modern architecture is clearly in the wind, however many practitioners and critics may wish to decry the label. Already a more focused definition of the new trend is emerging. Philip Johnson's AT&T Building, unfortunate example though one might find it to be, has served to put a sort of *nihil obstat* to the fashion. The Portland Building and the Human Foundation Building, both by Michael Graves, have already exerted a stylistic influence in Toronto as can be seen in the most recent work of Eberhard Zeidler and even in the recent redecoration of the Manulife Centre at Yonge Street and Bloor. If the Mississauga City Hall simply lives up to the promise of its drawings (and one might reasonably expect it to exceed that promise), Toronto may well find itself in possession of not another watered-down imitation of the new architecture but rather an example that others will hurry to imitate.

This is not to say that the Kirkland and Jones project is without its own immediate pedigree. In fact, any real understanding of the methodology, intentions and implications of the scheme demands some examination of that pedigree in its several manifestations. When we note the presence of James Stirling as the most prominent member of the Mississauga competition jury, an initial exploration of trends in Stirling's work would seem indicated.

The early Stirling impresses one as willful, yet so thoroughgoing as to be able to make his willfulness stick.

For all that Stirling continued to impress and shock, from his student days at Liverpool University in the 1950's over the next twenty years, he remained solidly within the framework of established modernist concerns—the expression of structure, the expression of function.

In 1970, however, one sees something quite different in Stirling's work, and it is notable that this surprise appears in one of two projects that had as their co-author the young Leon Krier. The project was an entry to a limited competition for Derby Town Centre.

> The preservation of an historic facade was suggested. Stirling tilted it back (to form a band shell roof) definitely detaching it from a former context and theatrically crashing it to another; ad hoc preservationism at its most astounding, witty and even considerate, since the facade was a familiar but not a remarkable sight.[1]

The authorized biography of Stirling tends to suppress both the mention of Leon Krier and the idea of any particular change in the direction and focus of Stirling's work, stressing instead the aspect of a continuity of preoccupations, and in fact there are strong currents of a continuous nature to be discerned in the *oeuvre*. Nonetheless, the clear expression of concerns that one could loosely classify as historicist appear from this time onward.

When we have estabished a connection to Leon Krier in Stirling's work, it is not particularly surprising that Edward Jones himself cites Krier as a major influence on his work. A final connection remains to be made. This is the influence, most probably indirect and through the work of Stirling, of Colin Rowe, who was Stirling's thesis tutor and a continual source of inspiration to his work. One might then also draw

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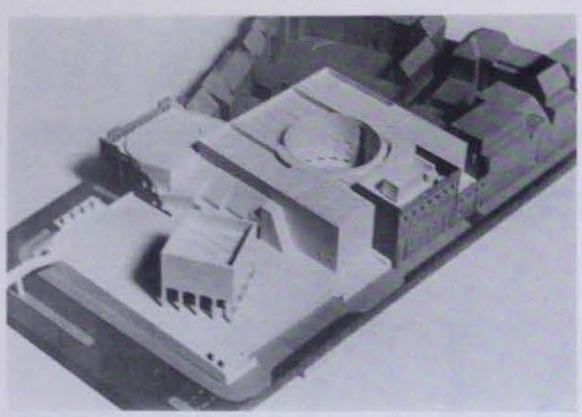

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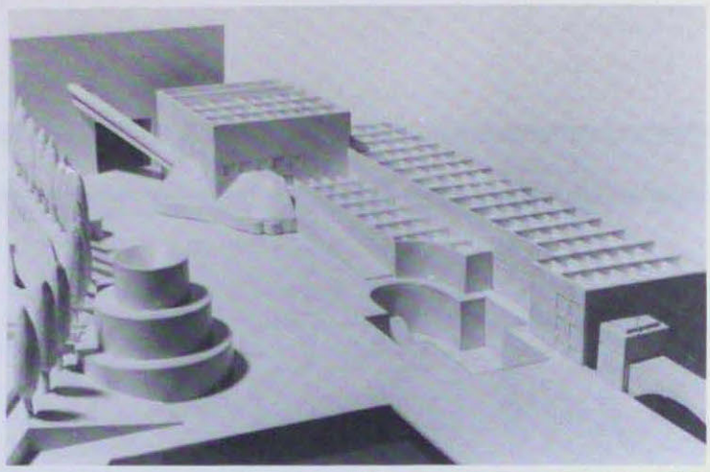


Fig 3

into this net of architectural influences the recent works which were strongly influenced by Rowe. Considering the "net of influence" that has been sketched out above, however, it is entirely reasonable to perceive various streams of a larger evolutionary moment in architecture, so that some more finely detailed theoretical observations from one "stream" may be employed to shed light on the underlying assumptions and ambitions of another "stream", in this case represented by the new Mississauga City Hall.

The primary relevance of the "Cornell school" is to be found in two notions, neither of them particularly new but both of them applied with a vigour unusual in the architectural world since the Second World War. To begin with there is the notion of a "plan aesthetic", the consideration of the plan as something to be considered, two-dimensionally, as a composition in its own right. This is an approach which is instructive in itself, and can be applied with profit equally to the production of the Ecole des Beaux Arts or the plans of Le Corbusier, Aalto, or Mies (especially the Barcelona Pavilion and the Tugendhat House). It was the particular genius of Michael Dennis to explore this method of perception in relation to the plans of the French *hôtel particulier* dating from the seventeenth and eighteenth centuries. His exploration was given force by the application of "figure-ground" analysis. From this interaction was derived the notion of figural space, and a critique thereby of the free plan.

> It is probably safe to say that the free plan produced great spaces, but not great rooms. Whereas the traditional plan articulates the difference between spaces, the free plan articulates the differences between objects, and the consequent emphasis on spatial continuity and unity of the whole is bound to be at the expense of the identity of the part. Rooms therefore become "areas" and continually shifting relationships make a sense of place difficult to achieve. In the living room of Garches for example there can be no real sense of arrival, but only an outward thrust towards the garden. The space is all for circulation, and even the "correct" furniture might be an intrusion.[2]

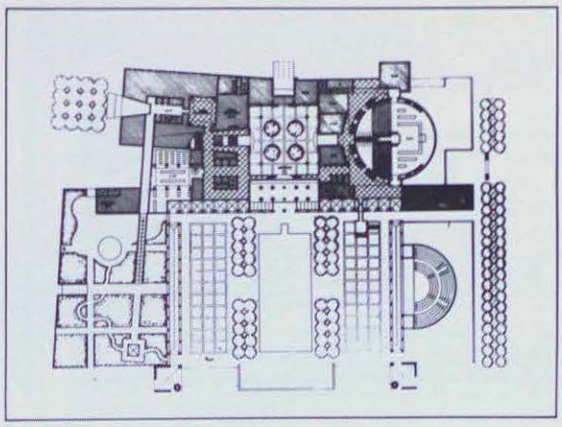
Thus one comes to see a central opposition. On one hand there is the "fried egg" plan, possessing an ideal, geometric centre (a figural space) and an eccentric perimeter. This is most strikingly exemplified by the Hôtel de Beauvais, by Antoine le Pautre, 1655. The inverse of this, on the other hand, is clearly shown in Le Corbusier's Villa Stein at Garches, where the perimeter is ideal and geometric, while the interior plan displays marked eccentricity.

In a survey of the work of James Stirling after 1970, the terms of reference examined above yield considerable insight. There is apparent the evolution of a dialectic between figural space and figural object. In the project for the Museum for Northrhine Westphalia, Dusseldorf, 1975, an opposition is set up between major figures, one (object) a cubic pavilion and the other (space) a circular court (fig. 2). In the project for the Wallraf-Richartz Museum, Cologne, also of 1975, one finds a cruciform, round-headed court set into an occupied ground plane, a very strong figural space that becomes at the same time a figural object in an interestingly negative way by virtue of its visibility *in toto* from the ground plane. (It becomes, paradoxically, an "object" that can be seen in the round to an extent impossible with usual objects) (fig. 3). In the Dusseldorf project, eccentricity is found in the existing context, a fragment of historic wall, which then serves to connect and set off the figures already mentioned. In the 1977 project of the Dresdner Bank, Marburg, Germany, the geometrical regularity of the existing context, a sixteenth century mill, is opposed by the eccentricity of a "free-form" glazed wall which makes a circulation route between and through the combined structure. In the work following the Dresdner Bank project one can perceive further transformations of the relations between figural space and figural object, particularly in the project for the Bayer AGPF Zentrum, Monheim, Germany (1978), the Staatsgalerie New Building and Chamber Theatre, Stuttgart (1977-83), and the project for the Science Centre in Berlin (1979).

In ways related to Stirling's work, the work of Leon Krier offers an emphasis which runs against the major thrust of canonical modernism. Stirling's use of pre-modern precedent is accompanied by a vaguely ecumenical tone in his rhetoric. One senses that Stirling, who has built a number of projects, is adept at being politic about the more iconoclastic aspects of his work. Krier, who has not built, who in fact has stated, "Nobody who builds nowadays can be called an architect", is decidedly not as politic, and by virtue of this his rhetoric is much more to the point.

> ...the prison-like structures which have resulted from social engineering have—in less than 200 years—destroyed a thousand year old typological and constructional consciousness. I do not believe that intelligent human beings can continue to concern themselves with trivialities which "express our age"—its essence, its speed, or even its frightening fragmentation. Architecture cannot continue to concern itself with such nonsense. The concern of architecture and building can only be architecture and building—that is, the creation of a world which is inhabitable and beautiful, solid, durable and elegant.[3]

This "inhabitable world" is to be fostered through architectural means, an assertion which for Krier does *not* imply social engineering. It implies, rather, an exploration of the



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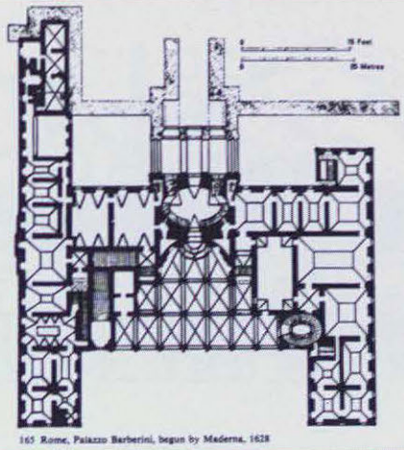


165 Rome, Palazzo Barberini, begun by Maderna, 1628

Fig 5

architectural wisdom and tradition which can be understood as preceeding the Modern Movement. One is reminded of Kirk Train's assertion in *Perspecta 16:* "while one can invent form, one cannot really invent meaning. Meaning accumulates through time." Krier writes:

> The symbolic value which buildings must attain...is always created by society, by the *act of inhabiting*, by *custom*, and by the mental activity of associating certain buildings with specific social activities. The architect can neither force nor dictate these associations, nor can he invent them as he wishes. He can only help them to take place, make them apparent through appropriate iconography, and above all, through typological proposals which have proved their appropriateness throughout the ages. Iconographic attributions and signatures must always be laconic and remain within the limits of their art.[4]

Having introduced the work of James Stirling and Leon Krier, as well as the theoretical explorations of Colin Rowe and those more or less of his persuasion, it remains for us to link this body of work and criticism with the Mississauga City Hall design in its specifics.

The figural aspect of the scheme provides a good starting place. Two sets of figures dominate a reading of the scheme. One is the ensemble of the city square and the hall, or lobby, for which the figure of the "wall building" slab acts both as a definition-giver and a mediator. A sequence of forecourt, entrance and interior court is distinctly outlined and the use of wall and broken wall in counterpoint with colonnade serves to emphasize these figures. Of interest also, is the apparent displacement of half the circular figure that marks the council chamber in such a way as to provide a termination to the lightly defined cross-axis of the city square. However, a further examination of this ensemble in terms of plan aesthetic suggests that the clarity of the figures is somewhat weakened by the treatment of figural boundaries and the transitions from figure to figure. The colonnaded passages framing the city square seem to reverse their orientation upon meeting the slab, so that what was interior, the more lightly textured colonnade, becomes exterior to the square at the slab, while the denser wall elements on the *outside* of the framing passageways are reversed and form the *inside* boundary of the square at the slab (north edge). These passages then turn a second time to run north again, framing the lobby figure, where they seem to fade away at their northern ends. It becomes unclear whether the passages or the square and lobby are really the figure. The penetration of the slab by the passages compounds this confusion. Figure and ground are confused. In a similar way the conservatory, operating as a transition between the lobby and the city square, is not adequately distinguished from either major element and seems by turns to be a part of both elements as one examines the second floor plan together with the ground floor plan (fig. 4). One need only think of the Palazzo Barberini to see the relative weakness of the disposition of the transitional element here (fig. 5). It should be emphasized here that the above analysis is limited to a consideration of the plan aesthetic and does not even attempt to deal with the landscaping of the city square. The entry sequence as it will be *experienced* is obviously clear and satisfyingly well-ordered and the city square stands commendably in contrast to the amorphous, residual, and difficult-to-inhabit civic spaces bestowed to us by Modernism. Considering the Pallazzo Barberini, however, also clarifies some other problems. One immediately looks for a garden or at least a memory of a garden to the rear (north) of the city hall. The transition to the exterior on this face of the building, however, is handled in a relatively perfuctory manner and leaves the impression that this part of the scheme was not really finished, that this was only a residual problem in the process of composing the design.

The second major figural ensemble consists of the council chamber, the lobby, and the long, false-perspective stair disposed along a single axis parallel to the slab of the wall-building, which acts as a datum line for the circle, square, and acute triangle. The transformation of sensibility which differentiates this design from those of a Modernist cast is sharply delineated by a comparision with Le Corbusier's Salvation Army Hostel. In Le Corbusier's project the geometric figures set in opposition to a datum line (or plane, in three dimensions) are *objects* and can be read as such immediately (fig. 1). In the Jones and Kirkland project they are *not* objects, but rather geometrical rooms, figural *spaces*. Because a reading of these figures depends on a perception of their sectional elaboration, it is necessary to move from plan to plan in order to evaluate the compositional qualities of the ensemble. Again there is some difficulty with unresolved or rather half-hearted transitions. The clarity of the figures varies from floor to floor, being somewhat more convincing at the second and fourth floors and less so at other floors. The eclectic nature of post-modern *à la* Cornell can be perceived in that these spatial figures are also treated to some degree as objects. This is most obvious in the handling of the council chamber, which can be understood as a distinct object from the north, east, and south views. The north elevation allows one to understand the lobby as a pyramid-topped object inserted into the mass of the building, and although this interpretation is not ambiguous; the lobby is also indicated by a change in the pattern of "rustication" on this elevation, while the use of an analogue to a giant order on the south elevation

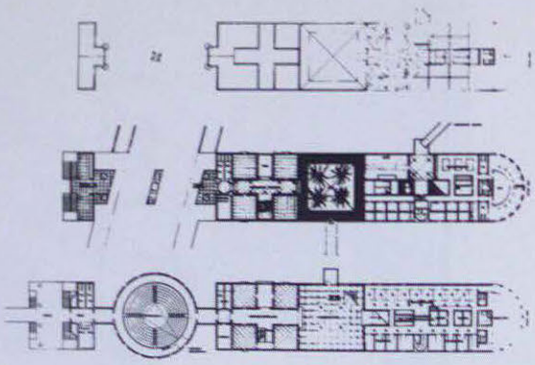


Fig 6

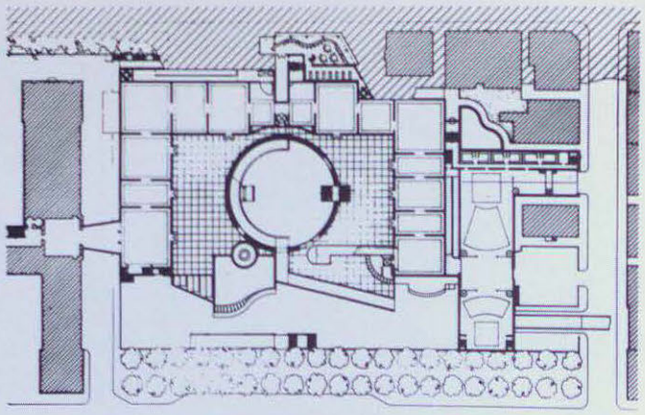


Fig 7

indicates its position very unambiguously. The stair, on the other hand, disappears into the mass of the building. Nonetheless, the "three-ness" of the composition survives in both north and south elevations, with the office tower filling in for the stair as the third element.

The theme of a linear disposition of architectural figures has an immediate precedent in the project for the Schinkel Archives Building for Berlin, 1981, by Edward Jones with Margot Griffin (fig. 6). Here one finds a disposition of circle, square and long stairway without any remarkable figural presence. As at Mississauga, the transitions between figures are not uniformly handled with clarity. Taking the Schinkel Archives project in conjunction with the Mississauga scheme, one begins to perceive a general formal approach. In addition to the aforementioned linear disposition of figures, there is also the development of a cross-axial strategy, in which one figure is chosen to operate in two directions. In the Schinkel Archives scheme a circle is used, logically, to handle the not-quite-perpendicular relation of road to building, while a square is employed to handle the entrance at right angles to the axis of the project, as is done at Mississauga. The linear strategy here outlined is characterized by a lack of hierarchy among the figures. This is much less noticeable in the Mississauga project where the logic of the symmetry of a triad of figures serves to lend emphasis to the central element. The 1981 scheme at Berlin is much more revealing in this aspect, indicating that considerations of hierarchical ordering are not strongly present in this formal method. Leon Krier's 1972 project for the Sprengel Museum in Hanover shows the same features of formal organization noted, as does his 1977 project for the La Villette competition in Paris. The Stirling Staatsgalerie project of 1977-83 at Stuttgart shows a formal organization, especially in the entrance level plan, that cannot but remind one of the Mississauga City Hall, but the clarity of the ordering of the figures at Stuttgart makes manifest by comparison the weaknesses of the City Hall plans (fig. 7). The central building of Stirling's Bayer AGPF Zentrum, 1978, shows a related linear arrangement of figural elements, but here the central element, the U-shaped administration building is separated from the other elements, both in scale and spatiality, allowing the development of a forecourt to the complex (fig. 8).

Apart from strictly figural relationships to the work of Stirling and Krier, a number of other similarities are to be observed in the Mississauga City Hall. These range in scale from details to more general moves of the *parti*. The use of stone cladding in bands and colours is the most immediately obvious example. Here the debt seems to be primarily to Stirling. One finds banded stonework in the Chemistry Complex courtyard at the Bayer AGPF Zentrum, at the Stuttgart Staatsgalerie, and at the Berlin Science Centre. Similar banding is to be found in the Assembly Hall of Leon Krier's 1978 project for a school at St. Quentin-en-Yvelines, France. This project is extremely important in another respect, in that its relation to the Mississauga project reveals a distinctively non-modern approach to the process of design. A comparison between the early conceptual sketches of Edward Jones and Krier's sketch-manifesto for St. Quentin-en-Yvelines shows a striking resemblance between the two tentative schemes (fig. 9). Given that Krier's scheme appeared in the same publication, *Classicism is not a Style*, as Jones' Schinkel Archives project, one must assume that a fondness for a certain number of non-functional, purely architectural moves formed the basis for the Mississauga scheme without much reference to the nature of the institution or the site. Dereck Revington and Val Rynnimeri, well within the tradition of Modernist criticism, find this reprehensible.

> ...(Barton) Myers' design has a clear conception of itself as a building type derived from a careful analysis and disposition of the programme, something which the Kirkland-Jones scheme attempts by the layering of imagery and reference. The ultimate failure of the latter to deal analytically with the programme, and to establish an overall hierarchic interdependence between those formal types found in its images and in the activities the forms enclose, leads to an ultimate impotence of its forms and language.[5]

Revington and Rynnimeri attempt to see in the Jones-Kirkland project a "sensitivity towards the diverse aspirations of the suburban city", but it should be clear that the design approach is instead based on a desire to see certain forms juxtaposed, a picturesque sensibility, rooted in an architecture that is essentially *about architecture*.

In a consideration of the desired forms that appear at Mississauga one need not look too far to find their precedents. The projecting belvedere is a favorite motif of Leon Krier's, appearing over and over again in his projects. The use of an even number of bays, leading to an odd number of columns and a giant centre column is a feature of the school at St. Quentin-en-Yvelines, and a similar three-column arrangement is to be found in the Malmö Crematorium in a competition entry of c.1926 by Sigurd Lewerentz, also published in *Classicism is not a Style*. Another Scandinavian connection can be discerned in Gunnar Asplund's Stockholm City Library, 1920-1928, as related to the Mississauga council chamber. This has two aspects: as a cylindrical form projecting above a lower roof line and in terms of its entrance, from below, to the middle of a large cylindrical room. It is not surprising to see Krier also borrowing from Asplund here in his

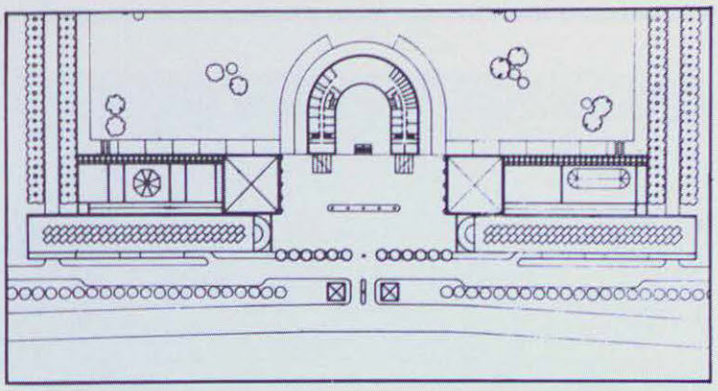


Fig 8

Fig 9

European Parliament Building of the 1978 Luxembourg project, in which one also finds a loggia contained within a pediment, again as at Mississauga (fig. 10). The form of the cornice of the council chamber is unmistakably related to that of the U-shaped administration building at Stirling's Bayer AGPF Zentrum. The arched entrance between the anomalously located conservatory and the lobby at Mississauga and in fact *both* the south and north walls of the lobby are obviously taken from Krier's perspective drawing of the Place de la Marie in his La Villette scheme (fig. 11), whose drawing is almost reproduced by Jones and Kirkland in *their* perspective of the lobby (fig. 12). The glazed canopy over the north entrance to the city hall is derived from Stirling and in general the use of shed-glazing at Mississauga can be traced to a preoccupation with this device on Stirling's part that seems to be a holdover from his pre-Krier years. The long stairway in the city hall has a fore-runner in the stairway at Stirling's Fogg Museum, although the combination of this with the precedent of Scala Regia in the Vatican to produce a resolution of the site geometry is without precedent.

Other examples of borrowings can be adduced, but it would seem that the foregoing list is adequate to make the point: simply that what we are dealing with here is more a *style* than anything else—social, functional, or contextual *post facto* rationalizations not-withstanding. In this regard, however, there is one more rather interesting observation to be made. The Mississauga scheme utilizes the *form* of the pediment in a new way. Although the resemblance to the early sketch from the St. Quentin-en-Yvelines project is clear, the way in which Jones and Kirkland utilize the form is quite different from Krier's use of it, which is basically fairly traditional. One is reminded at Mississauga of Venturi's deliberate mis-reading of the domestic window form, based, as he would have it, on the child's drawn perception of a rather diagrammatic house. This reinterpretation of the pediment as a largely monolithic solid rather than as a composition of tectonic elements finds an interesting echo in the pediment-shaped entrance to Stirling's Clore Gallery—Turner and Tate Gallery Expansion, London (1980). One thinks of Le Corbusier's transformation of the traditionally massive podium to a void at the Villa Savoye. Here there is something that goes well beyond the use of precedent, involving a transformational, and somewhat mannerist, attitude to the material of history, and suggesting that this style might be expected to continue to develop in new directions, expanding the lexical resources of the architecture of our time in a much-needed way.

Finally, it is appropriate to explore the Jones-Kirkland project in terms of itself, as an institutional building. The aspect of the Mississauga City Hall which first inspires one's respect for the scheme is probably the fourth floor plan (fig. 13). The stair, the lobby, and the council chamber show an elegance of resolution in relation to the southernmost "wall building" and the north-facing skew. In fact, there is a quality of virtuoso performance throughout. The programme of the competition is particularly demanding and the functional "fit" of the programmatic requirements to the formal moves of the *parti* is, by and large, surprisingly good. Exploring this relation excites an admiration for the "compactness" of the scheme, for the repeatedly deft interlocking of formal and programmatic themes. Thus, the aldermen's access to the council chamber on the third floor is entirely appropriate and at the same time enhances the internal composition of the chamber. The stairs to the rostrum overlooking the lobby, fitted as they are over the entrance arch between the conservatory and the lobby, show a complex "tightness" in three dimensions. Similarly, the distribution of departments and facilities about the great stair seems to fall in place in a rather unforced way. This is apparently the result of the latitude in planning afforded by the circulation scheme. One can distribute the programme into three basic parts: an eastern segment serving the council chamber; the "wall building" serving office needs as an extension of the volume of the tower on the second, third and fourth floors (characteristically overlapping the council-serving spaces on the fourth floor while providing appropriately separated day-care facilities on the first and second floors); finally, the western segment, dominated by the tower, providing office space for governmental bureaucracy, easily accessible public facilities, and, on its upper floors, rental space which can be distinguished from the public functioning of the municipal government by virtue of a visible physical separation (i.e., by its being contained *just* in the tower). In a sense one can understand the south slab as allowing planning flexibility, acting as a buffer to the planning needs of the two major (eastern and western) functional regions of the project.

If one were to search for a "weakest part" in this ensemble, it would probably be found in the council chamber region of the building. Although one finds again a spatial virtuosity in the interlocking of moves on different levels, some things seem rather improbable, perhaps because of self-imposed pressure to maintain the *parti* intact. Definitely open to question is the matter of public access by escalator to the council chamber. In the first place, escalators require maintenance and are subject to breakdowns, necessitating out-of-service status usually for several days at a time, and the reversible escalator proposed would be even more prone to this. This is very problematic, considering that it is the primary means of public access. In addition, the uni-directional na-

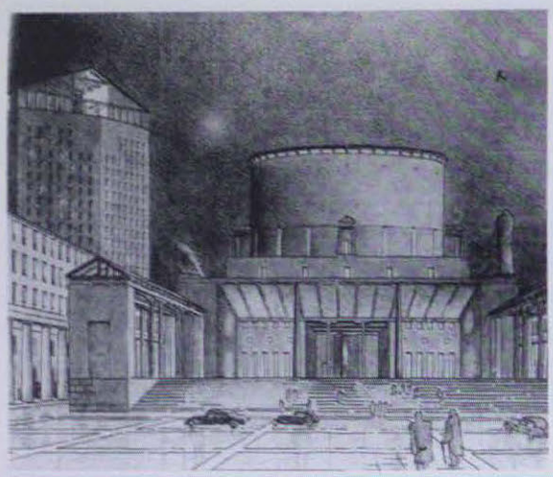


Fig 10

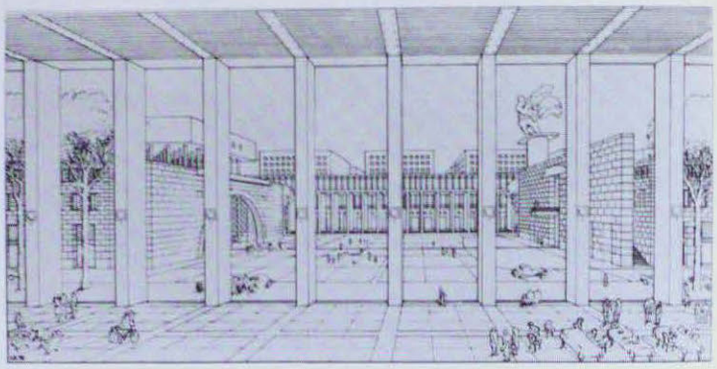


Fig 11

ture of this system suggests that the attendance pattern will be like that of a movie theatre, with practically everyone arriving before the "show" and leaving together at the end. Moreover, the position of arrival in the chamber at the top of the escalator, dramatic and centre stage front, is not really appropriate for latecomers. There is alternative access to the chamber on the second floor, but this is also in the front and shared with the official access of the aldermen's lounge and the offices of the city manager and the mayor. Given that the aldermen's access pays obvious deference to the decorum appropriate to the chamber, the absence of such concern for the public access indicates a lack of resolution. The arrival point in the centre is more obviously appropriate in the Asplundian precedent. (It seems to me to suggest a dramatic way for a prisoner to appear in the dock, as in a French courtroom).

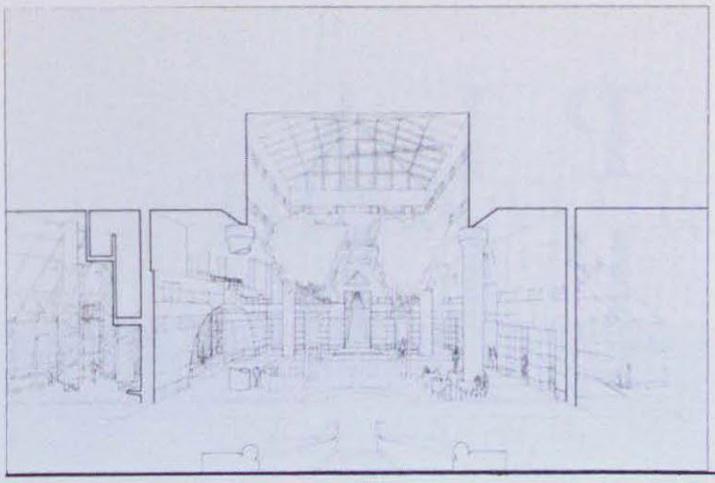
The circulation between east and west regions of the building is inadequate on the second floor and only problematically satisfactory on the third floor. (The passage on the third floor conflicts in function with rostrum to the lobby, which, however, one cannot imagine being in use very often). In general, one must feel unhappy about the rather diagrammatic division of space as the plan steps down in scale from the major figural moves. The attention to producing usable and convenient division of space must earn one's respect for the effort obviously taken to resolve the requirements of the programme. On the other hand, as a method, this falls short of producing *rooms* and in the end remains a partitioning of what one might assume would otherwise be open-plan office space.

There is also the problem of the windows in the offices of aldermen room numbers one and eighteen, one of whom must inhabit a totally interior room, while the other finds himself with a window that, no doubt through some clever illusionism, disappears entirely from the facade. In fact, the offices of the aldermen, city manager and mayor are not given any special treatment outside of locating them more or less conveniently around the council chamber. I do not think this is appropriate; such offices have public significance and this should be reflected in their location and arrangement, so that there is an official presence either in the lobby or on the facade. The aldermen's lounge, on the other hand, seems to have been accorded visibility and size (and thus public significance) that do not really match its function. One can see the utility of this element in the composition of the north facade, where it stands in opposition to and equal importance with the central pedestrian entrance while at the same time working to complete a composition of deceptive pseudo-symmetry centering on that pedestrian entrance. The semi-circular, keystoned arch window is, however, out of place on the facade, finding an echo elsewhere in the building only in the arch between the conservatory and the lobby.

A larger problem presents itself in a consideration of the north facade. The base, *i.e.*, the first four stories, can be understood as a wall which conceals architectural objects and is eroded at the east end, thus allowing a reading of the north elevation as layered. One could even begin to understand this as part of a former city wall, behind which would be found the "buildings" of the city which appear above the wall. Considering the scheme's indebtedness to Leon Krier and his ideas, this would appear to be an appropriate reading. The coplanarity of the "wall" with the tower at the west end of the facade is thus doubly disturbing in the confused reading it promotes both for the tower and for the four-storey "wall". There is a recognition, if not a resolution, of this difficulty in the eaten-away entrance to the roof-garden and running track at the fifth-floor fitness centre.

The front elevation of the city hall is its most interesting feature. The "representational facade" is a provocative reinterpretation of the pedimented temple front. It suggests, as does the north elevation, the wall of a city, thus promoting an understanding of the city hall as a compound. There is a happy convergence in these readings, as both "temple front" and "walled compound" signify ritual uniqueness and gravity. The facade manages the difficult task of avoiding the quality of caricature that pervades so many North American attempts at the re-use of historic motifs. It is clearly not a one-liner. That this is so is probably a function of the duality of reading mentioned above. Given the neo-classical implication of such a pediment, however, one might be vaguely uncomfortable that there is no accompanying reference to trabeation, the other "signature" of neo-classicism. The panels of the upper facade and the proportions, if not the form also, of the loggia likewise seem not entirely resolved. One might also be a bit troubled by the multiplication of small pavilion-like structures according to no apparent overall compositional intent. That there is a serious-minded (and quite acceptable) romanticism at work here is undeniable, but one might prefer a more thoroughgoing compositional approach.

There is at the same time a problem in the organization of the elevation which is only suggested by the perspective view of the south face. In the competition entry, the council chamber would be only barely visible at the southernmost edge of the plinth, and even then not across the whole width of the terrace. This, like the problem of the offices of the aldermen, city manager and mayor, would have been an unfortunate loss or representational expression for a city hall, but I



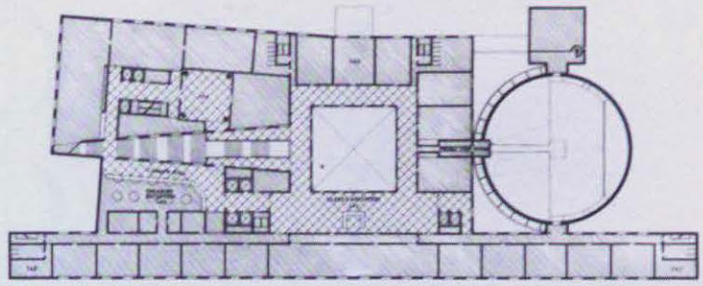


Fig 12

understand that this has been remedied since that time by a reduction in height of the wall-building. Apart from the pediment-front, the other elements which call attention to themselves from this viewpoint have little or no correlation to the functional expression of the institution. That this should be so in the case of the tower has ample precedent. The tower has a long history as a primarily symbolic element, no matter what function it may originally have served. The clock-tower here serves that symbolic function, but it is doubled by the office tower, which then has the gabled projecting belvedere on its west face, which seems to be another repetition of the motif for little or no reason. If the council chamber and politicians' offices were accorded more prominence, one would fin this all simply an attempt at symbol-making of a potentially charming sort, but in the absence of such clarity it is a little bothersome.

Finally, after all of this detailed examination and sometimes admittedly nit-picking criticism, there arises the question of the significance of the Mississauga City Hall in more general terms. The Canadian critic Trevor Boddy sees the project as significant primarily in terms of its import for an embryonic Canadian regionalism in architecture. (This is not to be confused with Kenneth Frampton's grab-bag of favourite architects, whom he has termed, confusingly, "critical regionalists".) Boddy's assertion would find support in some matters of detail (the use of copper roofing, the "earth tones" of the stone-work) and the supposed derivation of the City Hall's formal language from regional examples of farm-building complexes, grain silos and barns. He even goes so far as to see the restaurant building in Krier's St. Quentin-en-Yvelines School as some kind of barn. This argument would only appear supportable if one were willing to equate a temple with a barn. Similarly the council chamber, with its graceful cornice, is to be seen as somehow equivalent to a quite differently proportioned grain silo, the geometry of which is strikingly unarticulated. There seems to be in all this a wishful attempt, in the service of theory-making, to perceive causal relationships where there are none. Nonetheless, the formal language of the Kirkland and Jones project *does* seem sympathetic to the rural vernacular of the region. In addition we can mention again the assertion by Revington and Rynnimeri of "a sensitivity towards...the suburban city". The Mississauga project seems to be able to reconcile the urban with the suburban, the rural vernacular of the region with the memory of the long history of Western architecture. That it can do this is hardly ascribable to a "Nordic character", as Trevor Boddy might have it. One might more appropriately look for precedent in Ledoux, not in his visionary projects, but rather in his *barrières* and his rural architecture, where a richness of formal invention firmly based in the classical tradition gives rise to an architecture equally suitable to city and country, while also, notably, successfully dealing with the transitional context of the suburb. It is in a consideration of the variety and richness of Ledoux that one can begin to appreciate the potential for a revitalized architecture in the work of Stirling and Krier and, finally, in the Mississauga City Hall of Kirkland and Jones.

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1. James Stirling, *James Stirling, Catalogue of the Exhibition, Royal Institute of British Architects, Heinz Gallery, 24 April—21 June 1974*, 2nd edition (London: RIBA Publications Ltd., 1976), p.87.
2. Michael Dennis, "The French Hotel," (Xerox Copy; Harvard and Cornell Universities, no date, 1976), p.46.
3. Leon Krier, "School at St. Quentin-en-Yvelines, France, 1978," in *Classicism is not a Style*, Demetri Prophyrios, ed. (London: Academy Editions/St. Martin's Press, 1982), p.61.
4. Ibid., p.64.
5. Dereck Revington and Val Rynnimeri, "Mississauga: Two Visions," in *Section a* 1 (1983): 15.

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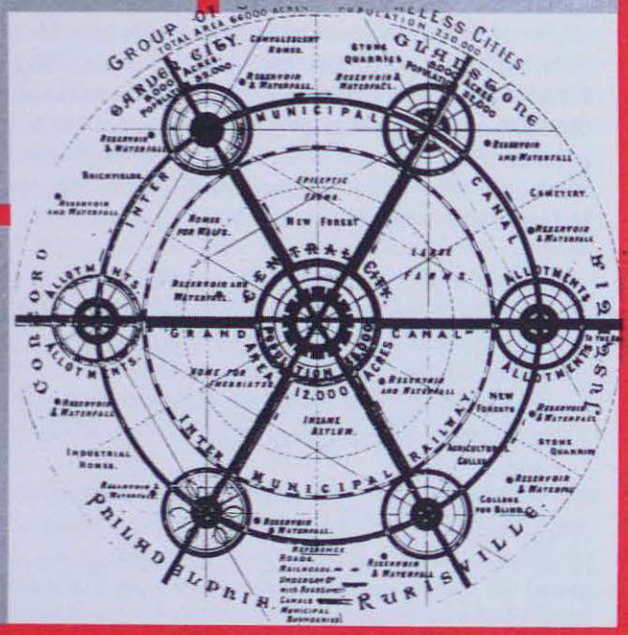
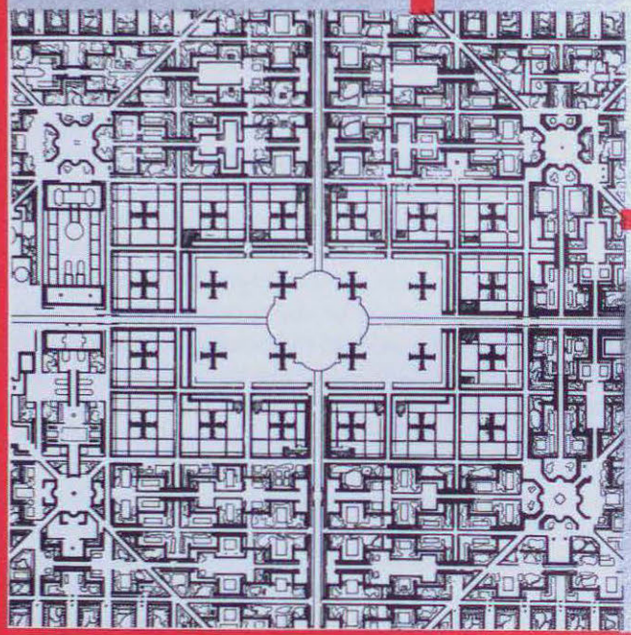
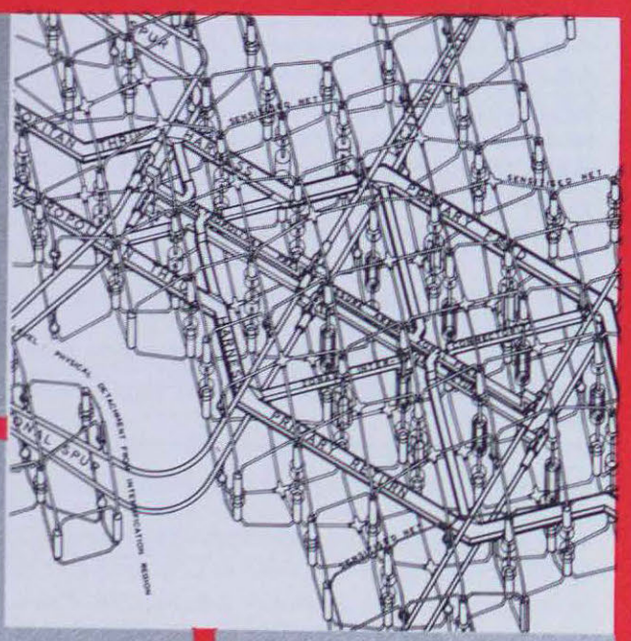
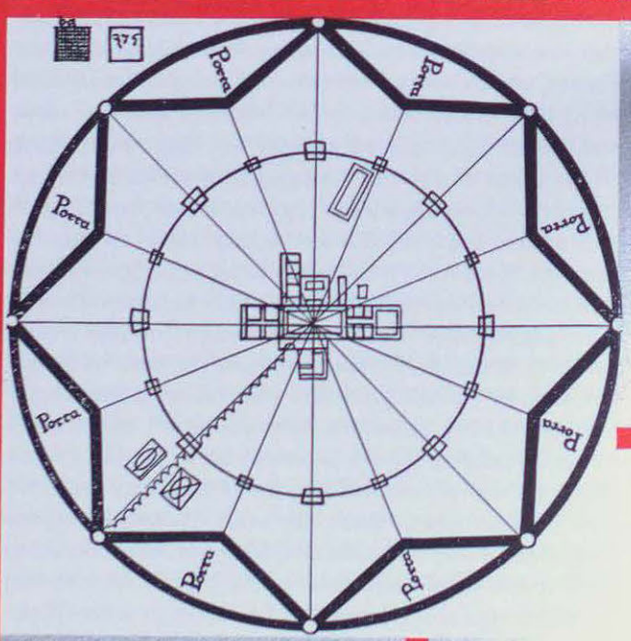








THE NATURE OF UTOPIA

by Thomas Comeau Hawkes

L'auteur examine l'utopie en fonction de trois thèmes. Premièrement, historiquement: comment celle-ci a évolué à travers les âges, et quels ont été les points tournants de cette évolution. Il discute ensuite son aspect métaphysique, et finalement, il traite l'idée contemporaine de l'utopie.

Utopia in History

The word "utopia" derives from a concept employing two generic terms, *outopos* and *eutopos*, meaning respectively *not a place* and *a good place*. The inherent tension drawn between visionary descriptions of what should, or could *not* exist, and those states which should, or could exist, marks all utopian literature and thought. The concept of utopia is fundamentally rooted in the rational notion that all societies go through a constant process of change. The respective parameters are: a) that either existing social parameters and ultimately, societal goals, be reformulated or else the worst possible scenario will result, and b), that on the other hand, if change is effected within the fundaments of the social system, then the most desirable of all possibilities for the common good will result.

Simply put, the twin utopian impulses are the repulsion of, and attraction to, the implications of necessary change taking place within society, as this change affects the welfare of the happiness of the people.

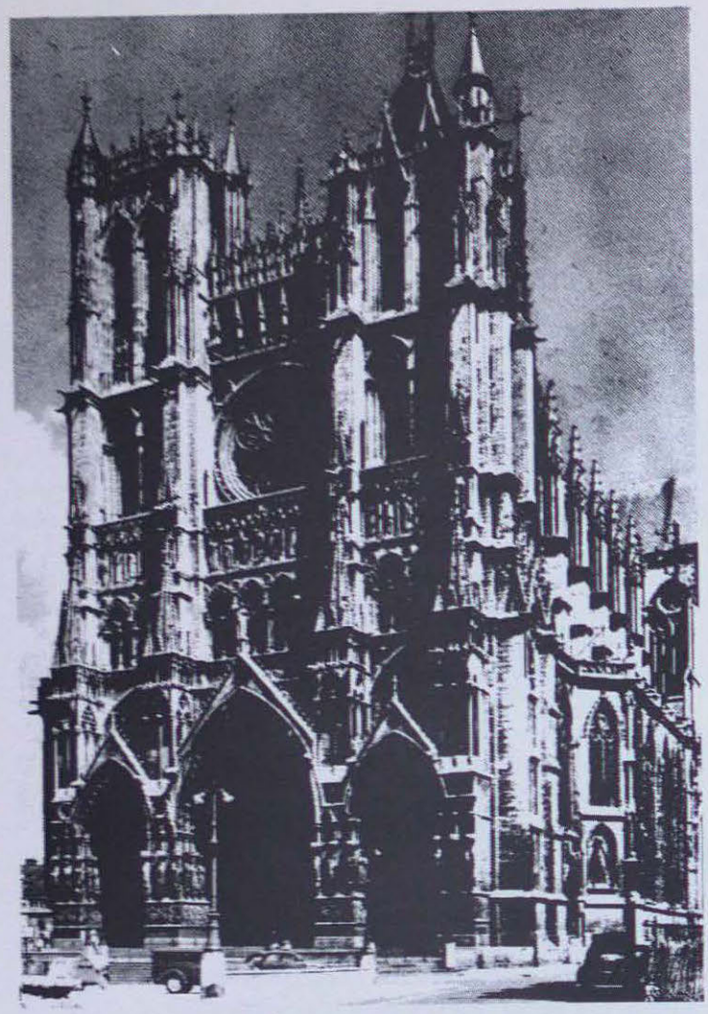
It is clear that a third option can exist: namely, that *no* change take place. This is a rational and dispassionate ideal in its own right. It is a proposition well-served in classical oriental thought no less than in occidental Christian thought. Eastern thought, from Persia to China, evolved a world view which holds that the desire of change is folly and sheer vanity. This cyclical cosmology holds the individual firmly captive to this world, release from which comes only with total submission to one's inherited circumstances until all desire for change is dissipated. Hinduism and Confucism have held sway over individuals and national ambitions of half the world's population for the best part of two millenia. It was the forces of the Greek city states, Athens and Sparta, which determined the historic boundary between the existant eastern and western civilizations by their citizen's resistance to the Persian advances. The Christian west, however, tightly bound by the authority of Holy Scripture, promulgated a universal faith in the imminency of the Kingdom of Heaven, the *immanency* of God, and the eminence of the Church, which we know would brook no greater ambition than its own. The greatest expressions of human desire and all earthly longing were subsumed to the greater glory of the Divine rule upon earth. All works of literature, art and architecture, and all of society existed to serve the Church and to pay respect to Her teachings. It took rediscovery and redistribution of its expressions of classical thought to shake the authority of the Church. The Renaissance celebrated secular reality and gave impetus to the human spirit. The renewed study of Greek and Roman literature and antiquities spread the concern for a new study of humankind and human affairs. Science, philosophy, literature and the arts cut the apron strings binding their ideas to the service of the Mother Church and its theology of right and wrong. Ecclesiastical authority lost its claim of universality as its doctrines strained to contain the breach of its bulwarks by the force of human reasoning. The trial of Gallileo (1564-1642) marks the last great Punitive act of defiance of the old system. Forced by the Inquisition to abjure in the belief that the earth moved the sun, Gallileo lost the battle, but the spirit of scientific enquiry won the war.

The Renaissance, that age of transition between the 14th and 17th centuries, gave way to humanist ideals most fully when the Baroque released massive forces of change, whose tremors still resound. The centre of the universe, no longer the public lie of Gallileo, was affirmed to lie in the heart and mind of each and every one of us. Freedom to think and to reason became freedom to act and to express. Plato's long-dead citizenry rose to carve out republics beyond the Gates of Hades, out beyond the Mediterranean, to the North Sea, and to the New World, across an ocean named after a perfect society, mysteriously vanished from its surface, called Atlantis. The world was to be repopulated with reasonable human beings capable of applying natural intelligence towards a task of ameliorating their circumstances. Benevolent laws and benevolent politics were reasoned to result in a happier society. Society was harmonious when circumvented by common goals; it was also found to be only as strong as when mobilized through common fear. Cultural and religious nationalities fractured the assumptions of the Holy Empire and replaced the ecclesiastical power and authority with the mercantile might and commonwealth politics. Humanism and natural philosophy replaced doctrine and alchemy.

The ferment of euphoria bubbled quickest amongst the maritime powers of the North Sea triangle, gradually stirring the furthest reaches of Slavic Eastern Orthodoxy whose patriarchs and tsars guarded all the peoples of the Eastern extremities from the Baltic to the Mediterranean, from assimilation and conquest. But the eyes of the Atlantic nations had turned west.

Maritime Flanders barracaded itself among the ports of the North Sea from the Spanish armies of the Holy Church;

Layout by: Greg Latimer and Steve Leckie



A History of Architecture

complete religious and political freedom was enjoyed among its increasingly diverse and energetic citizenry. The breach with Rome was final and complete; what began as a dogmatic protest ended with the "seamless Robe of Christ" getting cut in half, dividing the North Sea Christians from those of the Mediterranean. Institutionalized usury produced a class of mercantile bankers who would have a profound influence on all future expansion: capitalism was to give a cause for an even more radical division between the East and the West. The battleground was to be the No-Man's Land between contrasting visions of the constituents of a perfect society. The will to realize the common wealth of all its members, while a necessarily utopic *outopism* or ideal *eutopism* unleashed radical division within the whole of human society—not because of ultimate goals, but because of the division over the means of wealth's redistribution.

All utopic schemes pose the question: in whose hands should the power of the wealth reside? The Renaissance reactionaries were agreed that the Church must relinquish sovereignty over the exchequer; ecclesiastic authorities—popes, cardinals and bishops—had abused their power of control over the surplus wealth of the Christian lands throughout the Middle Ages, to the glory of vision of the earthly cities of God, and had co-opted all artistic and intellectual expression to the service of its own image. Any museum, cathedral, or national library will reveal the utter extent of the dominance of the singular vision of the ideal society.

Flanders and the Northern German principalities first developed a new class of wealth which was to unleash new creative forces in the service of a new image of man's place in the universe. The Baroque explosion (from *barro*, Spanish for mud, clay, signifying the origin of all life in nature, as opposed to supernatural origins) was a celebration of the new centre of the universe, now located in the individual and in the human personality. Humanism could now defend its ideals and begin its expansion.

Maimonides, the Moorish-judaic scholar of the 12th century, in his *Guide for the Perplexed*, speaks of four categories of perfection that all men seek: the acquisition of wealth (the basest of the four); health and fitness; moral purpose; and, the highest perfection of all for the Maimonides, *intelligence*. These four categories were eventually to be identified as the essential precepts around which all utopic imagination would centre its quest for a better and happier society. Wealth, health, morality and the intellect. Each category in its turn would have its day in the sun, each would be re-ranked to assume a position of dominance in the battle of persuasions set in motion by the tide of humanity liberated since the Renaissance. Wealth was to become the right of every nation and of every individual. Usury was elevated to evolve its own principles of capitalism creating new bonds of common purpose capable of creating and sustaining new empires. The acquisition of wealth was to be universally held as a basic human right. The great schism of modern history is a direct result of the disagreement on the question of wealth's redistribution.

Health and fitness, that category of perfection which seems to dominate current utopic vision quests, is concerned with the survival of the species. A healthy society is one free from war, famine and disease; a fit society is able to overcome all its enemies, both within and without. The seeming supremacy of the scientific method (gift of Aristotle)—governing nearly all of our social institutions, from the military to marriage—is everywhere and quite vociferous in promoting the statistical probabilities which govern our daily quest for a cleaner, safer and more reliable, predictable order of living in the good, or best, of all possible societies.

Healthiness is also passions and sorrow, beauty and love, and tears of joy. Fitness, when bound to the flight of imagination, can produce a Kung-Fu master, a civil war, or loving child-care. Questions of survival of the values of the individual, the society, and the species are paramount to the rational human being who has taken upon his Herculean shoulders the task of thinking for the whole animate and inanimate universe. Nothing is left to chance in the fight with dearth and death. Miamonides would not be amused at the capacity wealth has in the control and manipulation of the utopic imagination. Aristotle, whose works were reintroduced into Western consciousness through Miamonides during the Moorish occupation of Spain, *would* have appreciated the scientific approach to economics which now regulate all our collective paychecks.

Utopia as a Metaphysical Concept

There could be no good society without the imperative of morality. What is "good" for the society, the individual or the planet involves the spirit, the soul, as well as the senses. Long under the guardianship of the Church, of religion, and of the Gods, morality gained purpose and behaviour: it also dealt with the distinction that separates right from wrong. Utopic thought is a commitment to worthy goals through worthy actions. Morality is the appeal to the highest authority in which one can have faith, trust and love. Utopism is the act

of projecting visions of goodness and happiness upon the changing tapestry of humanity.

Utopian thought is purely metaphysical in character. Utopic schemes necessarily deal with imaginary worlds. They are feats of the imagination. Yet, imagination should be seen as a special source of knowledge; or, as Sartre sees it, as a means of reconstituting the world. Metaphysical imagination should be understood as the highest form of intuition into the true nature of being and reality.

The true nature of utopian impulse is the reconstitution and extension of the finest goals of mankind in the task of re-structuring perception of the world we all share.

Utopia is that which strives to overcome the separation of the Real and the Ideal; utopia as the schema to raise human consciousness towards the means and goals of its own salvation—Unity with Truth.

The nature of utopia—the essence of things of the natural world that makes a claim on the species in the raising and protection of the young in a constantly hostile environment, ever threatening to overcome the best laid schemes of the past as if in some long, slow retreat from newer and stronger enemies, whether technological monstrosities or some silent and invisible microbe found clinging to every atom of life, or, the essence of humanity that makes the species ever ready to band together in search of all that is good, true and beautiful—what is it that is essential to all, at all times, in the quest for the best and the happiest of all possible conditions? For rational beings, the true nature of any utopian scheme must be assessed in the light of the great Jeremaid question: who is the true or false prophet?

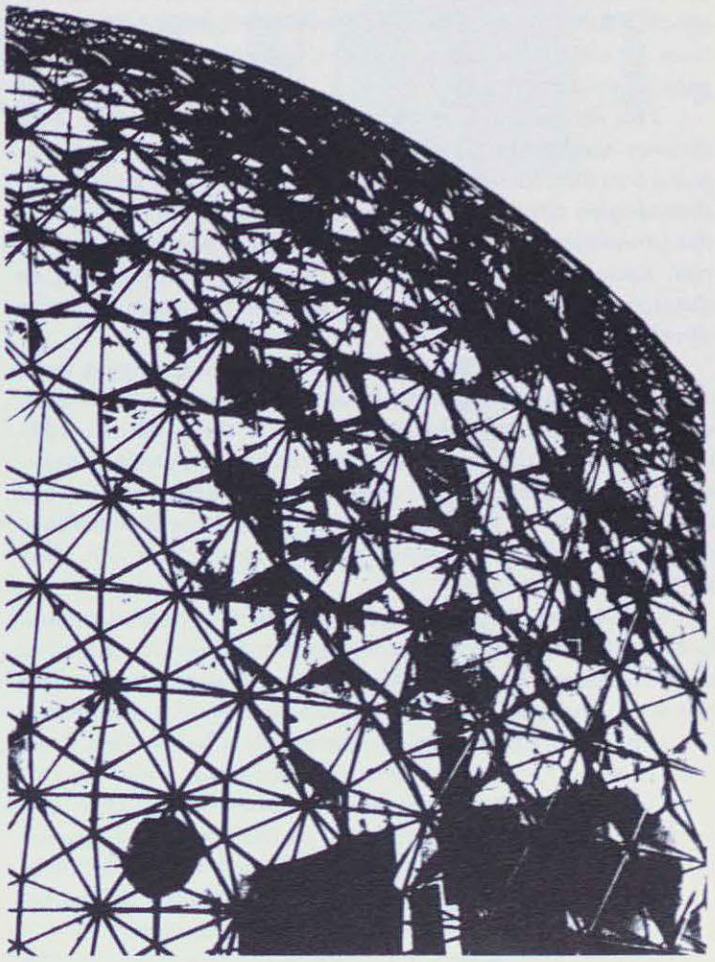
Utopian thought has retained a further ambiguity, serving to posit, at once the *ideal* construct of "the good community" and, its perversion, serving to warn by a projection of the pervading *realities* commonly admissible throughout the community. Sometimes described as anti-utopias or dis-topias, such schemes are visible in Aristophanes' *The Clouds,* Swift's *Gulliver's Travels,* Huxley's *Brave New World,* Orwell's *1984,* or Carson's *Silent Spring.* Configuratively speaking, however, More's original conceit in the term utopia still preserves the possible meaning of "not a good place".

This vacillation of utopian thought, between *desire* for an idealized social system and *repugnance* of certain implicit probabilities, has created the climate in which all utopian schemes crave attention. While the most profound historical divisions in human society are teleological in character, concerned with the purpose and goal of social order, the most destructive and ambitious campaigns have been waged over the means and ways of achieving these self, same goals.

Plato and Aristotle, Saint Augustine and Saint Thomas, down through their myriad and respective ages, have differed substantially on the nature of humankind, and the purpose and the functioning of creation. Descriptions of *what-will-be* are contigent upon true descriptions of *what-is.* Moral imperatives of *what-should-be* are equally dependant upon a proper perception of the existing systems of justice. Aristotle, Swift, Marx, and even R. Buckminster Fuller, have all argued purposefully for, or against, perceived historical imperatives implicit in the actions of their co-citizenry.

All utopian thought displays a dramatic tension between, on the one hand, a forewarning of human society, usually through the arguably persuasive means of trend analysis (which today, casts doomsday pall) and, on the other, that enthusiastic vision of future-perfect pastures of well-being wherein all the best things happen and joy is well-served.

The same utopic dilemma confronts our own age:



The Artefacts of R. Buckminster Fuller

whether to make the species viable at all costs or whether to place one's individual or collective faith in the ultimate goodness of a timeless creation.

Utopia Now

The extraordinarily large number of social factors which must be considered in the defense and the persuasion of any utopic scheme can mean that you may have some strong feelings, or perhaps have not considered it at all, amidst your criteria for the undertaking of any given project. Utopian schemes are just so because they are inherently governed by criteria inimacable to the highest standards of excellence that can be imagined.

When the imagination discerns these standards to be under assail by events, by design, or by chance, utopian reaction is to lament, scorn, or repeal that which is less than what has already been realized. The imagination is repulsed by any vision of the whole which can be defeated in its parts. Reaction can be swift, virulent and protective to ideas of future states wherein standards of excellence threaten decline, or even loss.

Such utopic thought leans to the *outopic,* to some fearful No-Place that is a Wasteland of despair and desolation. The *outopic* is no less real to the imagination than is the *eutopic.* The distinction is one of means and ways: negative-utopias are products of an inductive reasoning process whereby general laws will seem to be inferred because of the dominance of particular cases. Positive-utopias are born of the reverse

process of reasoning whereby particular cases are deduced from a set of generalities. Another expression of these approaches to the reasoning process states that the whole is greater than the sum of the parts, and the converse, that the parts are greater than their sum.

This distinction is not so moot as at it first appears. Two distinct methodologies have sprung up around each approach to the reasoning process of imagination. Platonic methodologies predominate the earliest Western attempts at the promotion of better and happier future states. St. Augustine carried this deductive methodology into Christian theology, enabling him to evolve an ideal Christian reality as developed in the *City of God.*

Platonic utopias are ideally good places springing from out of the wells of objective reality. They persuade through ontological arguments—that because a thing can be conceived through the imagination, it can be brought into existence. This rational device enabled the imagination to soar and to dare to be innovative. But not until the Renaissance did the thought of humanity turn in upon itself and away from the Divine.

Sir Thomas More emerged at the birth of humanism and became the principle architect of modern utopic thought. At the same time, Plato's *Republic* and *Laws* were rediscovered in the West. Indeed, More first introduced the Platonic renaissance into the English milieu, having first befriended Erasmus at Antwerp (where *Utopia* was conceived) while the two translated Plato's lost texts from the Greek into Latin. The impact of these small events prior to the Dutch and English War (while Henry VIII was on the throne) was reverberate through history and to be realized in the unique document that was to become the Declaration of Independence.

Man has always sought to embody his vision of a better life in the artefacts of his generation, whether in literature, the arts, architecture, religion, politics, mechanics or the sciences. This impulse to realize the imperatives of the "good life" through his handywork, essential to any appreciation of the human condition throughout history, stems from the twin-thrust of revulsion of the sorry scheme of things, and, an inherent need to strive, through resolve, for the ideal and exemplary expression of the essential constituants of the "good life".

Whether the impulse to change-the-way-things-are evolves from a chronic dissatisfaction with the human condition, or from a visionary desire to posit some state of perfection to which humanity must tend, the very attempt to embody these motives through cultural expression has had a profound impact on the evolution of human society. Great ideas have forever changed the way we think about ourselves and the world around us, but the ultimate schemes—those which seek to change the course of entire societies—become so only with our own collaboration. It is these schemes which are utopian because they seek to change "Man's place in nature". The responsibility of being human beings who can think and act in time and space is the central question of all motivation into an exploration of the human potential. No vision of society is possible, no paint stroke can be applied to canvas, no brick may be laid upon brick without addressing this question, for it is what permits *homo sapiens* to judge themselves by the measure of their own nature.

One side of the utopic impulse cries out: "Watch out! Touch that, and it is the end." The other side states that it is the revealed and eternal verity that all will come to an end—but in God's own good time.

Armageddon or Apocalypse?

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Anon.: *Upanishads.*
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St. Paul: *Acts of the Apostles.*
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Plutarch: *Life of Lycurgus,* (ca. A.D. 100).
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Johann Andreae: *Christianopolis,* (1619).
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Jonathan Swift: *Gulliver's Travels.*
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THE ENLIGHTENMENT:

VISIONS OF UTOPIA

Frank Bercarich

Après le Siècle des Lumières, le concept du beau changera radicalement. De la définition classique où il est absolu et incompréhensible aux hommes, il devient soumis aux changements sociaux et philosophiques. L'auteur explore les opinions de différents théoriciens.

> Architecture (is)...the image of the changing metaphysics of man.
>
> Charles Jencks

Before the Enlightenment, one of the basic principles of traditional epistomology was the belief that Truth and Beauty could only be known by approximation, through the imperfectly understood symbolic acts and emblems of the ancient authorities. The real world of everyday was itself but a screen that separated the fallen self from the presence of a higher reality. Truth and Beauty had a dual nature. On the one hand, Truth presented a configuration that was given its meaning by its cultural and associative structure. On the other hand, Truth presented a configuration that had an absolute God-given meaning. It was the particular function of the church, through dogma and rhetoric, to resolve contradiction between the two planes by persuading the individual to perceive the reality of the absolute beyond the mask of everyday events and sensations. Truth was the truth of persuasion and uncertainty. The individual was capable of only an imperfect awareness. As St. Augustine wrote with respect to the resurrection of Christ: "It is impossible and must be true".

Deprived by Cartesian doubt of its faith in the received culture, the seventeenth century was a time of new anxieties.[1] The classical conception of a universal unchanging Nature, answered by an almost equally stable world of pratical convention, was being replaced by a sense of convention as a historically developing entity. It became more difficult to believe that the two orders were internally coordinated by the pre-ordained act of Divine will.

While the stability of Nature itself remained uncontested, the authorities of the Ancients and the architects that maintained their traditions began to be questioned critically. Classicism was based on primacy of the Ancients and was rooted in the conception of Revealed Truth. It was Cartesian, deductive and dependant on largely unexamined assumptions and beliefs. Neo-Classism (and later modernism) was Newtonian, egalitarian and objective and emphasized rationalism, and scientific examination, rather than acceptance of inherited traditions.[2] Among the first to question architectural theory in this way was Claude Perrault.

In abandoning the idea of a pre-ordained agreement, Perrault sought to reaffirm the truth of the Classical conventions at a more profound and secure level. If Nature could not be known directly, he believed, at least Reason itself, since it was a human creation, could provide a basis for certainty. In place of ancient theoretical truth, of which we could hold only uncertain opinions, there was "positive beauty;" mechanical and inevitable, which was obvious to all. Instead of practical convention, there was "arbitrary beauty" which depended upon individual delineation.[3] Instead of the rhetorician who served as the reconciler of Truth and Convention, there was the architect as an arbiter of good taste. This conception of a progressive architecture replaced a reverance for a mythical past with a vision of a future Utopia that would be as perfect as Reason itself.

The doctrine of "arbitrary and positive beauties", which relegated architecture to the shifting fortunes of "good taste", proved to be dangerously reductionistic. Since the positive beauties of architecture lay in the domain of common sense, their presence in the building was not so much due to the architect's skill as it was due to the proper disposition of material and structure. The proper skill of the architect was seen to stand outside the realm of science and objectivity and within the realm of taste and fancy.[4] By tracing the evolution of Perrault's doctrine through the revisions of Boullée, Laugier, Daly and Durand, etc., it can be observed that after an initial feverish burst of activity, the restructuring of architectural theory lead to an unintended but continuous erosion of the role of the architect.

Layout by: Jennifer Joyal and Marianne Thuy Nguyen

Revision I

"Beauty is the result of the simultaneous interplay between the arbitrary and the positive. Architecture results from the conjunction of social meanings and natural geometrical forms."

In his writings, Boullée set forth the laws of the beautiful as derived from nature in his "theory of bodies:"

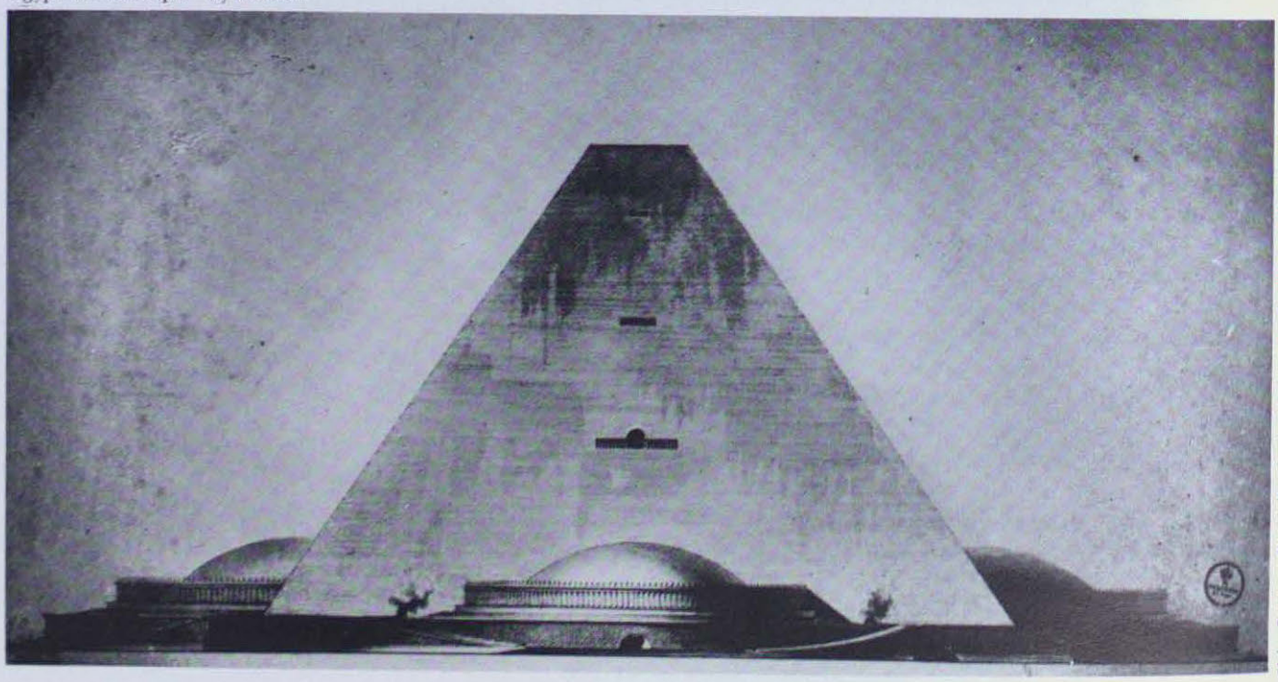
> Circular bodies please our senses because of their smooth contours; angular bodies are displeasing because of their harshness; bodies that crawl over the ground sadden us, those that rise to the sky delight us, and those that stretch to the horizon are noble and majestic.[5]

Boullée felt that the great superiority of architecture over the other arts lay in the fact that architecture was capable of imitating nature more directly and, as such, was closer to the source of all that was true. Since the architect could not reproduce nature exactly, it was necessary to enhance the built forms by means of symbolic forms that informed the spectator more precisely. For Boullée, architecture itself was only symbolic of the beauty and power of nature. As such, the proper choice of the site was held to be of primary importance in the establishment of the proper coordination of nature and building. [6]

Fully confident that appearance and essence of form were internally consistent and that language itself transparently mediated reality, architectural types consisted simply in the enumeration of the possibilities that were already known. As such, Boullée's architecture was destined to become essentially conservative and static, as he sought to magnify existing architectural programmes to scales that began to rival the natural landscape.

The conservative nature of architecture, not only a reflection of existing social structure, is symptomatic of an inherent instability and arbitrariness within the method. In the design of a particular programme, conflicts that would arise between geometric form and social meaning would have to be mediated by recourse to a "criteria for choice". The nature of the criteria would, however, be itself a product of natural and social meanings. Therefore, such decisions could not be resolved simply by referring the question to a more abstract level of discussion. In this way, it was seen that the decision making process could never be fully rationalized. For this reason, the connection between form and social meaning could never be rationalized to form a series of consistent types. Each building tended to become an isolated element that could not be related to an urban fabric. Architecture, therefore, became an architecture of the isolated monument, deriving its meaning from an alliance between form and figure that could maintain its stability only within a static and unchanging Utopia.

Egyptian Cenotaph —by Boullée



Helen Rosenau, *Boullée's Treatise on Architecture*, Alec Tiranti Ltd., 1953, fig. 45.

Revision II

"Beauty originates in arbitrary or positive beauty. Architecture results from the adherance to the structure of a primitive model whose origins are either social or natural."

We must return to the source, to the principles and to the type.[7]

Ribard de Chamoust

Just as for Perrault, it did not matter methodologically if the search for the origins of architecture was pursued through an intuitive or experential approach since both would produce the same result. As Anthony Vidler wrote, "the architectural type was at once 'pre-existant germ' origin and primitive cause. Thus the type of architecture was the 'primitive hut' which either from inherent nature or human design had certain specific qualities".

As the drawing by Laugier, "The Natural Model", illustrates, the trees that make up the four corners of the building are trees that are growing and could have been placed there either by man or nature. Similarly, the branches grow in such a way as to form a triangular pediment that surmounts the tree-columns. In this way, Laugier hoped to illustrate that the origins of architecture could be either social or natural since in the final analysis the source of fundamental principles could only be identical.

Difficulties arose when the principle of the primitive hut was put into practice. If the primitive hut was primarily an artefact of a particular culture, its particular characteristics could change and evolve to meet new circumstances and techniques. If on the other hand the primitive hut was an essentially true model of architecture, deviations from its structure would undermine the quality of the project.

Quatremère, in attempting to strike a mediating position, insisted that such a model should serve as an abstract model or ideal "which is like a nucleus about which we are gathered, and to which is coordinated in time the developments to which the object is susceptible."[8] The effectiveness of this approach, however, depended on the very quality that it sought to evoke—a unified and consistent architectural culture. By the late eighteenth century, this culture had long ceased to exist if in fact it ever had.

The Primitive Hut—by Laugier

Wolfgang Hermann, *Laugier and Eighteenth Century French Theory*, A. Zwemmer Ltd., London, 1962, plate 4.

Revision III

"Beauty is derived exclusively from the discovery of the fundamental principles by means of science. Architecture depends on the time and place of its invention as it evolves toward a progressive perfection."

> I will assert that monuments, pictures and carved images are discourses which are heard with the eyes; that they are symbols which represent the diverse states of the soul.[9]
>
> Cesar Daly

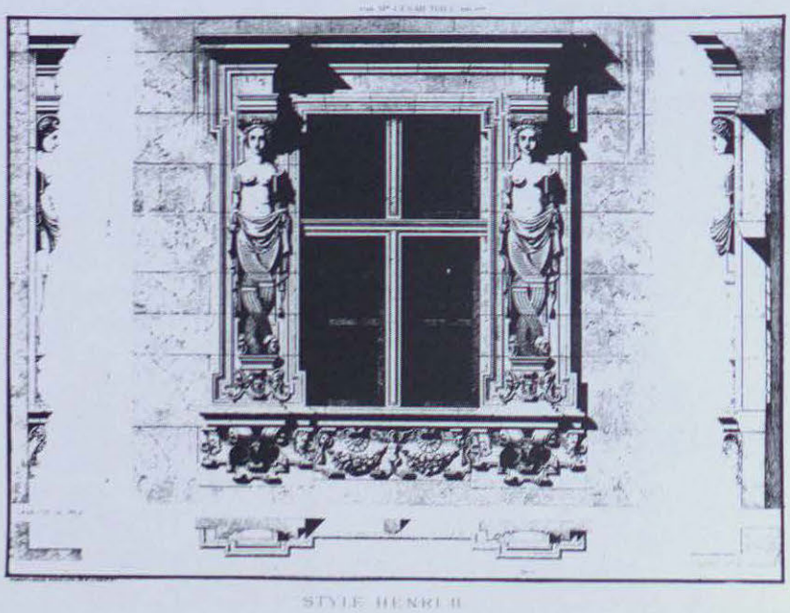
The idea of an evolutionary progress toward superior types, as reflected in the theories of Charles Darwin, Emile Durkheim, etc., was with very few alterations re-interpreted and put into the service of an evolutionary theory of architectural styles. As in the natural sciences such as biology, an insight into the architectural expression of the future could be gained by the style of the past periods as they evolved through time.

The danger in this approach, particularly in a period without a strong sense of its own identity and values, lay in the production of an architecture of "eclecticism" in which the styles of previous architectural periods could be used and discarded in the same way as one disposed of outmoded clothing. Architecture, being stable and lasting by definition, seemed to be necessarily undermined. For Cesar Daly, however, eclecticism was seen as a necessary stage of development that would eventually be abandoned once the true direction of the future was established. For Daly, the study of past styles was a means by which the movement of the idea could be traced in order to extrapolate its movement into the future. Daly believed that society evolves through distinctive stages that are each marked by qualitative differences in style and attitude. As society and its institutions became more complex, its architecture would reflect the increasing complexity. Underlying this gradual evolution lay principles and elements that remained constant and capable of recognition and analysis. Wrote Daly:

> In the universality of these figures, the proof that at the base of human instinct exists the conscience of a permanent relationship between, on the one hand, certain considerations of lines, and on the other, the static and dynamic condition of bodies?[10]

With the aid of the new tools of classification and analysis that science was providing, it was believed that the underlaying principles could be brought to full consciousness. Daly fully expected the nineteenth century to give rise to an architecture that was fully superior to those of the previous ages.

However, such a system contained an inherent contradiction that limited its claim to the inevitable certainty of truth. Once a goal is stated as inevitable, the system will remain evolutionary; any goal that is set immediately ceases to be final and inevitable. While Daly never abandoned his project, it was clear that as a system it could never produce the kind of absolute and predictable knowledge that was originally intended.



STYLE HENRI II

Hotel Lasbourdes, Place des Carmes, Toulouse—by Cesar Daly

Cesar Daly, *Historical Motifs of Architecture and Sculpture in France*, Vol. I, W.M. Helburn

"Beauty is derived exclusively from the discovery of the fundamental principles by means of science. Architecture depends on the adherence to the necessary principles of material and construction."

Revision IV

> The engineers...in constructing a ship or a locomotive produce works that have their own proper character...in the sense that they indicate purpose.[11]
>
> Viollet-le-Duc

With the growing power and efficacy of technology and engineering, many architectural theoreticians began to believe that it was logically necessary to distinguish surface ornament and considerations of style from the building underneath.[12] One seemed to be a product of imprecise and subjective factors while the actual structure seemed to be the product of inevitable laws of material physics. Once it became possible to separate social meaning from the constructed object, it was inevitable that in the continuing quest for certainty, an attempt would be made to root the meaning of the building in material and construction itself and to dispense with aesthetics and metaphysics entirely. For the first time, it seemed possible to strip away what seemed the arbitrary and artificial social meanings by aligning the nature of the building to the nature of process of its fabrication. "Architecture begins," wrote Mies van der Rohe, "when two bricks are carefully placed together."

By being true to the process of construction, the building would be true to the laws of nature itself in a transparent fusion of figure and form. In this way a style that would transcend style itself would emerge and bring an end to the confusion and ambiguities of the past.

In forming this alliance with science and technology, it was believed that a solid base had finally been found. It would lead to an absolute knowledge of the nature of the world.

Bolstered by the brilliant successes of the science and technology of Newton and Leibnitz, utilitarianism and the bourgeois ideal of social regulation gained dominance. Everything imaginative and fantastic was suppressed in favour of a heightened and materialistic realism that sought precise and certain answers even in matters of taste. As primarily "arbiters of taste," the existence of the architect as a significant member of society was endangered.

> The alienation of the architect from his craft...seemed to involve the rarifying of his work beyond the reach of reason. As the appeal of the past weakened, the criteria by which the buildings were judged attenuated to the snapping point.[13]
>
> Joseph Rykwert

By the late nineteenth century, the conception of an architecture that could stand on purely aesthetic principles apart from scientific and objective laws was no longer tenable. The Modern Movement, as championed by the functional fundamentalists such as Hannes Meyer, argued that aesthetics and science, architecture and technology had merged once and for all time into a perfectable science of building. The final product, by the simple and rigid adherence to the facts of a rationally generated programme and method, would be a logical and transparent expression of function. The Neo-classical concept of the distinction between "arbitrary and positive beauty" was eliminated, and many theoreticians understood this as the end of architecture as an art form.

> It is no longer possible to do anything about it...to modify the misery of modern culture...the misery of modern architecture is the expression of this knowledge. [14]
>
> Aldo Rossi

At the core of Modernism, there existed a critical scepticism which, in principle, put all traditions—and the idea of tradition itself, under corrosive scrutiny. But Modernism gave birth to traditions of its own which derived their creative vitality from the tension between a stable order of Nature and an evolving order of Reason. Its Utopia would be a place of future invention and freedom that would reveal itself within the continuous breaking or restricting social conventions.

Yet, such freedom can only mean the freedom to have a meaning of one's own. Freedom is illusory unless it can be achieved against a prior plentitude of common meaning. Without the continuing presence of the burdensome conventions that modernism sought to undermine, the essentially reductionist nature of its program has recently become clear. The legacy of Modernism can now be seen as a continuous diminishment of the Architect's power to act.

NOTES:

1. Kenneth Frampton, *Modern Architecture and the Critical Present*, Architectural Design Profile, pg.10.
2. Joseph Rykwert, *The First Moderns*, M.I.T. Press, pg.34.
3. Alberto Perez-Gomez, *Architecture and the Crisis of Modern Science*, M.I.T. Press, pg.36.
4. Johan Huisinga, *Homo Ludens*, Beam Press, pg.191.
5. Jean-Marie Perouse de Monclos, *Etienne-Louis Boullée*, Braziller Press, pg.38.
6. Ibid, pg.39.
7. Ribard de Chamoust, *L'Ordère François Trouve dans la Nature*, (Paris 1783), pg.5.
8. Antoine Quatremere de Quincy, *Encyclopédie Méthodique d'Architecture*.
9. Cesar Daly, "Du Symbolisme dans l'architecture", *Revue*, Vol.7, 1847.
10. Ibid.
11. E.E. Viollet-le-Duc, *Etudes sur l'Architecture*, Vol.1.
12. Kenneth Frampton, *Modern Architecture and the Critical Present, A.D. Profile*, pg.22.
13. Joseph Rykwert, *The First Moderns*, M.I.T. Press, pg.153.
14. Aldo Rossi, "A Scientific Autobiography", *Oppositions Books*, pg.23.

Frank Bercarich joined the firm of W.E. Barnett, Architects in 1980 after graduating from the University of Toronto with a Bachelor of Architecture, a Bachelor of Arts (Honours) and uncompleted studies in Engineering and Science. He is also a principle with Ianus Consultants.

THE PRISON

AND

THE GARDEN

by David Bell

(fig. 1)

Pour tout membre de la civilisation occidentale, chaque jardin est un rappel du paradis dont l'homme fut banni lorsqu'il perdit son innocence. De même, chaque prison est un testament de cette chute et de la perte de liberté associée à sa faute. A cause de ces évocations, le jardin et la prison sont deux côtés de la même médaille. L'essai qui suit examine l'attitude de l'homme face à l'objet et aux relations spatiales entre ces objets en tant que composantes de la nature et de l'histoire, et ceci dans le contexte de l'utopie.

For members of western civilization, every garden is a reminder that man was banished from paradise when he lost his innocence and every prison is a testament to that fall and the loss of freedom associated with guilt. Because of these powerful human implications, the garden and the prison as institutions appear perhaps as two sides of the same coin. Unquestionably, they signify much about man's attitude toward both the object and the relationships among objects in space as facts of nature and history. The present essay intends to examine these two tendencies to form not in terms of any one particular utopia, but with regard to what they imply for the utopian impulse in general.

In 1755, a powerful earthquake struck Lisbon. The effects of its devastation, however, extended far beyond the great loss of lives (50,000) and of property to violently shake the confident and optimistic world-view which had been promulgated throughout much of Europe during the first half of the 18th century by Leibniz, Lord Shaftesbury and many others. This optimism centered around the belief that a divine reason guided the workings of the universe. The sublimity of God's balance was believed to be convincingly manifested by Newton's formulations in mathematics, optics, mechanics and astronomy. But this natural catastrophe in Lisbon (which had been preceeded by a less disastrous, but still serious quake in Lima, Peru in 1746), this most unreasonable of events, provoked Voltaire in *Candide* to demand of the "optimistic" spokesmen for God's grand design an explanation for this capricious cruelty.

In addition to these natural precipitators of intellectual ferment in Europe, there were several cultural augeries of pending cataclysm. In the 17th century, Blaise Pascal viewed with some alarm the fact that space as a bounded entity, in which man anchored his identity and existence, was becoming redefined as another natural phenomenon to be subjected to the remorseless lens of scientific scrutiny. Experience within space, he feared, would be reduced to formulae referred to a homogeneous, endlessly extensive, abstract referential grid, a simulacrum of life space. Upon realizing the imminence of this impasse in western thought, Pascal's words—"the silence of these infinite spaces frightens me"—might easily have been a caption for any one of a number of the Carceri drawings, Giovanni Batista Piranesi's haunting architectural *capricci* (Fig. 1). These drawings, their distorted perspective suggesting both a potential disintegration of architectural form and three-dimensional space, also represent what seems to be an impossible combination of infinite space and the instruments of incarceration. Is it not a contradiction that the prison, the instrument for the restriction of one's being, can exist in a state of infinite spatial expanse?

With such prophecies and natural omens, a profound reorientation in thought began in Europe and America of the latter-18th and early 19th centuries, with subsequent new

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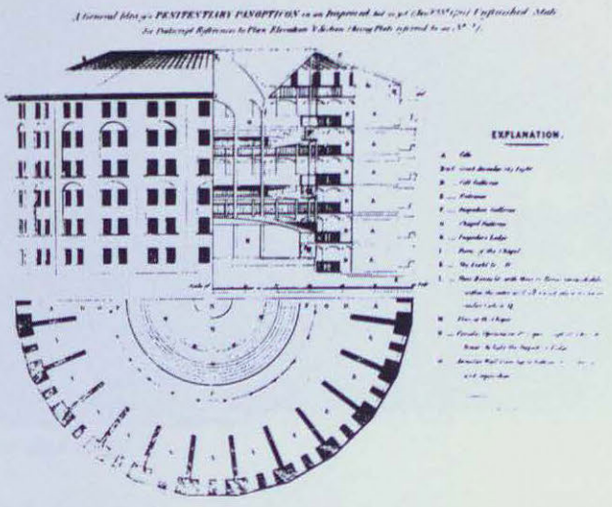


(fig. 2)

"Everyone is entrapped in such a device, those who exercise power as well as those over whom it is exercised."

manifestations of power and techniques for its application. A need also emerged to make sense out of the rapidly multiplying and confused variety within the progress of events. The art of making architecture and cities was significantly affected by these changes. It was perhaps at this time that these essences began to change and that their abilities to radiate meaning began to atrophy. They no longer could act with complete authority as the visible, tangible representations of the entirety of the power which motivates a society and its culture; they became instead instruments for the exercise of that power.

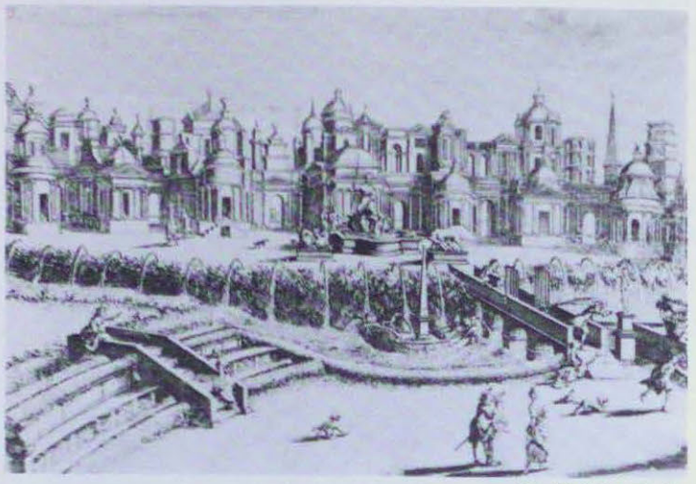
The thinkers of the Enlightenment had sought to banish darkness, superstition and mysticism from man's affairs with the physical world through the clarifying instrument of human reason. Visibility and transparency, the ideas that all men and all things ought to be revealed in their complete truth, were essential to this. When these values were applied to human affairs, one of their immediate consequences was the articulation of everyman's right to the "pursuit of happiness". Attending the late 18th century rise of the fruits of Enlightenment thought—i.e., emergent democracies, industrialization, the redistribution of wealth and the broadening of the arena of scientific investigation—was a focussing of this proliferation of knowledge on man as an individual and social phenomenon. To accommodate this dramatic increase in the corpus of knowledge and serve the numerous aspects of this newly discovered entity, man, its various components became institutionalized. These institutions took forms similar to those of the past, such as schools, asylums, hospitals and prisons. However, with the proliferation of each as discrete functions of society, their programmes changed radically to concentrate on the values implicit to the *apothegm* "pursuit of happiness". And in order to improve, cure and reform more effectively those committed to their care, these institutions had to develop an efficient technology for both observation and discipline. Intimate knowledge of every detail of the lives of their charges became an imperative.[1]

In many ways the attitudes taken toward the incarcerated in this era underwent the most radical change and had the most dramatic ramifications for the whole of society. If this social whole was to become improved so that there would be the greatest good for the greatest number, then the criminal element could not simply be punished by being deprived of liberty for a period of time commensurate with their offense, because in prison they are in constant fraternity with other criminals. They must be purged of their desire to do wrong. A sense of conscience that they may never have had or that was weak must be inculcated into them. But it was also in the prison that the forces of society had total legal access to a healthy individual 24 hours a day. The prison was the ideal laboratory for the development of the techniques of a *felicific calculus*, an enlightened approach developed by Jeremy Bentham for the handling of human affairs and the general improvement of mankind by applying rational methods to the measurement, analysis, evaluation and reformation of the human soul. The Panopticon (Fig. 2), invented by Bentham, was the quintessential implement for applying the techniques of relentless, cold-blooded observation and discipline to achieve these ends. Ostensibly, here every action of the subject is maximally visible and the motivations of his soul completely transparent to the gaze of whatever anonymous eye occupies the central viewing platform. Further, the observation tower is so arranged that the penitents never know when they are being watched and have to assume that surveillance is constant. The idea of the Panopticon is to impress this sense of being watched so profoundly on the prisoner that it stays with him after his release into society. The insatiable thirst that such a machine has for knowledge about every square inch of the prisoner's body is diabolical because it demands that the watchers also be watched. Theoretically, the agency which enpowers the Panopticon is democratic and, despite the centrality of it as an architectural form, power cannot be invested in a single individual. Everyone is entrapped in such a device, those who exercise power as well as those over whom it is exercised. Because the Panopticon presumes a social order wherein power is distributed with relative uniformity over the body of mankind, power cannot be isolated at any one point and its instrument, the Panopticon,

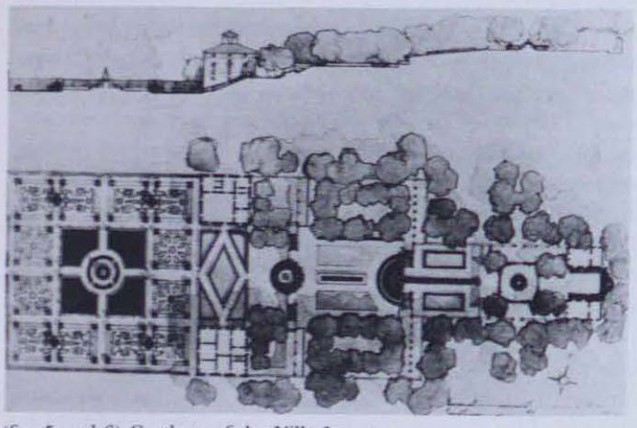
is "an apparatus of total and circulating mistrust".[2] This device which, both in theory and in practice, is intended to contribute to making each man whole and which, simply by its presence in a society, is supposed to lead men continuously to a repatriation with that society, is ironically the source and symbol of everyone's alienation. Where man was found as a discursive object, by the system of forces represented by the oppressive observational humidity of the Panopticon, was precisely where he was lost as a flesh and blood reality.

More than merely part of a utopian vision, the Panopticon was actually the description of an existent social situation. Despite the glibness of easy generalizations, it is all the above qualities of the Panopticon that make it, for Michel Foucault, who gave it a thorough examination in *Discipline and Punish*, so startlingly like life in the modern world: life that seems to be unremittingly subjected to a kind of scrutiny where all the objects that make it up are ceaselessly objectified, continually inspected, re-inspected and dissected to provide the knowledge upon which the exercise and maintenance of power in the modern world depends.

The quantity of knowledge in the modern world is prodigious. No one person can comprehend or control it, no culture can contain it. Like power its chief characteristics are to be diffuse and be applicable equally at every point in space. Yet it is never visible, never tangible, never concrete and never capable of becoming permanently invested in any single monument, building, city or landscape. Francis Bacon's utopian literary invention, "New Atlantis", an island of scientists with one secret eye always trained on the affairs of the world outside and the other turned inward to order the nature within its borders with comprehensive instrumentality, was in principle not unlike Bentham's Panopticon. This 16th century English philosopher summed up this situation clearly and concisely: "knowledge is power".



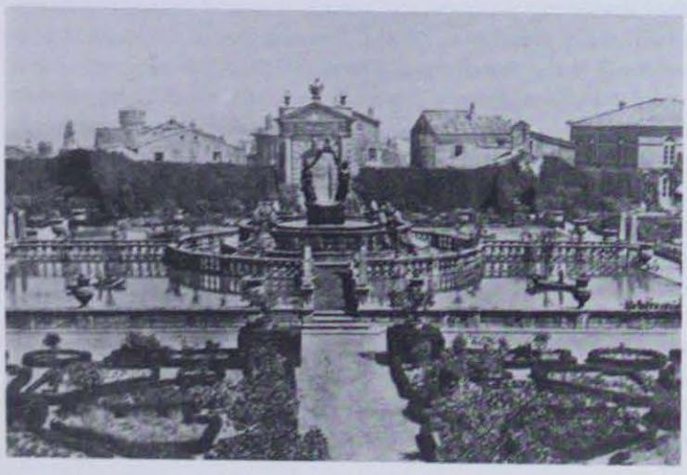
(fig. 3) Villa d'Este

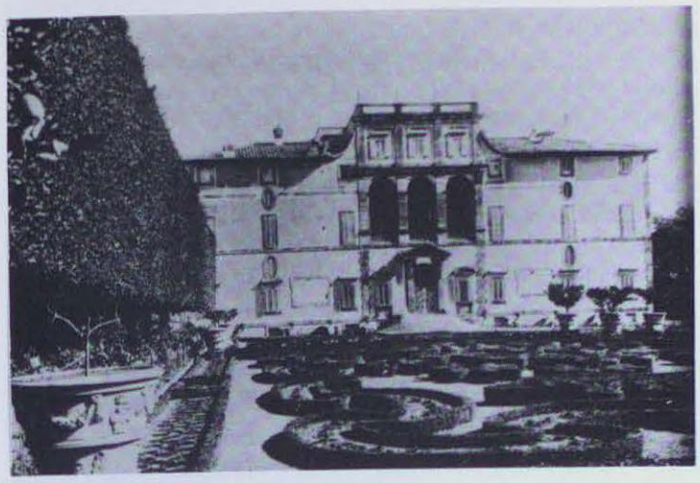


(fig. 5 and 6) Gardens of the Villa Lante

While the Panopticon was insinuating itself more securely into the world and gradually transforming its objects into tokens of knowledge to play out the endless games of power, the landscape, as a physical fact of geography, became, in the 18th century, synonomous with the practice of gardening, heretofore a finite activity.

The garden of the Italian Renaissance and its theory were the primary inspirational sources for most of the formal gardens to be carried out in Europe from the 16th to the 19th centuries. Much of what Alberti in his 15th-century treatise *De re aedificatoria libri decem* recommends for villa gardens are values which he believed necessary to recouperate from antiquity. Alberti, like Pliny, whose first century A.D. descriptions of the gardens at his country villas were well-known to him, seems to be in favour of thinking about the garden as a place where the entire human sensorium is stimulated. He also recommends for reasons of classical precedent that there be "Grottoes and Caverns with all manner of rough work", some of these to be dawbed with "Green Wax in Imitation of the mossy Slime which we always see in moist Grottoes". The garden should include, in addition to nature and nature-like formations, historical remembrances such as statues of gods, goddesses, nymphs, etc. from classical antiquity. Built in the mid-16th century, the Villa d'Este in Tivoli boasts the Rometta, a fanciful replica of ancient Rome (Fig. 3).





(fig. 4) Villas Lancelotti

Yet, whatever their extent, the collection of things in the garden should be well ordered and as Alberti recommends composed of "those Figures that are most commended in the Plans of Houses, Circles, Semicircles and the like". Also, the villa garden should be walled, i.e., clearly delimited. The whole thing, villa and garden, should be situated on a slope both to catch the sun more advantageously as well as to be able to look out of the garden to the pleasant prospects of the surrounding countryside.

Throughout the Renaissance and Baroque periods, the attitude that the garden should have specific limits prevailed. Even Versailles, despite its enormity, was very specifically limited by its organization within a broad shallow depression of landscape, a conscious choice that would augment the illusion that its limits coincided with those of the world. In Italy, the garden was conceived as a work distinguishable from "arbitrary" nature by its organization into various parts, *parterre, bosco, giardino segreto,* an articulation of parts that was authorized by antiquity.[3] The villas of Frascati in the Roman campagna epitomize this (Fig. 4). In Italy, the villa and its garden taken as a whole were not an attempt to manufacture an artificial cosmos distinct from the natural world as at Versailles, but were more of a brief insertion or interlude in nature without necessarily being an interruption in its continuity. The gardens of the Villa Lante (Figs. 5-6) at Bagnaia by Vignola, because they are a continuous transformation from *selvatico,* or untamed nature, to the town and also because the architecture of the villa is not centralized into one mass, but distributed into two identical casinos, represent this idea clearly. All these events at the Villa Lante seem to qualify its gardens as an entity distinct from architecture, nature and the city.

Except in the singular case of Versailles, the garden prior to the 18th century was not consciously intended as a direct reflection of the prevailing world view, nor was it indicative on a polemical level of man's understanding of the relationship between nature and himself. Without belittling the marvelous and varied garden works of the 16th and 17th centuries, the garden during this period was in many ways a diversion, a bibelot plucked out of nature as one might pick a rare flower to display in a vase. But the subtleties of creating such pleasures can have consequences far beyond immediate gratification. Frequently the garden has been the site of formal experiments which ultimately influenced developments at the urban scale. An early and significant example of such experimentation can be found at the Villa Montalto, near Santa Maria Maggiore in Rome, done by Domenico Fontana in the 1570's for Cardinal Montalto. Here can be seen diverging from the main gate three avenues in the form of a trident (Fig. 7). In 1585, the Cardinal ascended to the Papacy as Sixtus V, mastermind of the visionary reorganization and remapping of Rome. One of the key features of this plan was the strengthening of the reading of the three existing Roman streets (Via del Corso, Via di Ripetta and Via del Babuino) as a trident by marking with an obelisk their point of divergence at the Piazza del Popolo where the Porta del Popolo, the main entry to the city from the north, occurs (Fig. 8).

John Locke, physician and political advisor to Anthony Ashley Cooper, 3rd Earl of Shaftesbury, was among the earliest and most influential of the Enlightenment thinkers. He

(fig. 7)

(fig. 8)

was literally a philosopher of common sense who believed that knowledge comes to us as an impingement on the senses. By holding that the study of one's own nature will lead to true knowledge, he defined the principal Enlightenment viewpoint—that the dark mysticism of metaphysical speculation and stratospheric hypothesizing of the theologians led to epistemological casuistries incompatible with a rational understanding of the world. Locke attempted to demonstrate that all we know comes from our reflection on the world outside us, i.e., the sensible objects of the world, in a word, nature, and takes form in the mind as ideas. Locke's epistemology was essential to 18th-century man's rediscovery of nature.

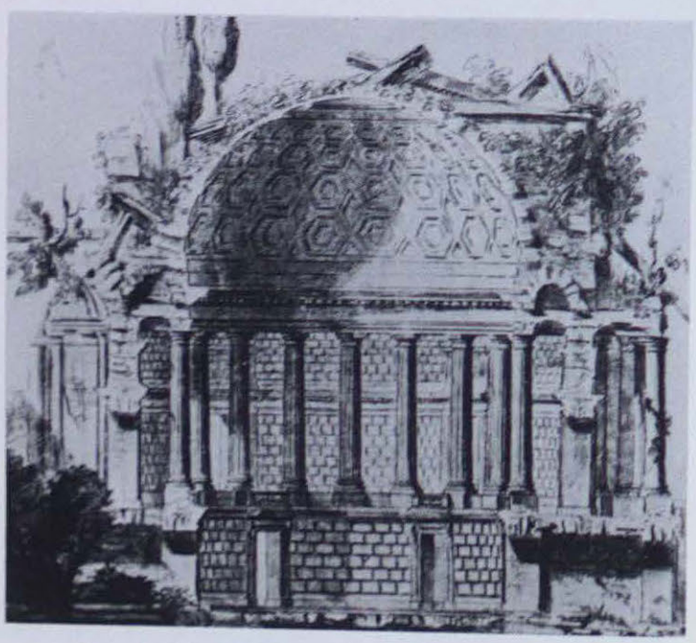
As the natural world became a central intellectual concern in this era, the art of gardening, an activity obviously rooted in nature, came to be linked significantly to thought in a way never before nor since seen. In his writings, the Earl of Shaftesbury celebrated nature as an absolute good and proposed a kind of pantheism. His advocacy of the concept "genius loci", along with Joseph Addison's desire to found a theory of aesthetics based on sensual appreciation, inaugurated a belief which lasted throughout the century that man's role in the world is to be the improver of nature.

The dream landscape containing strange and terrifying creatures and the remnants of the mathematically perfect architecture of a lost civilization which Francesco Colonna described in his 15th century book, *Hypnerotomachia Poliphili*, albeit thoroughly retrospective, is somewhat an inadvertent prophecy of the 18th century European landscape.

The development of the English garden was greatly influenced by the Italian garden which, despite its unambiguous boundaries, always allowed views to untamed nature. And, like the Italian garden, the English garden was a collection of objects and stimulating sensations, rare and exotic plant materials, sculpture, antiquities, etc. With the invention of the ha-ha (Fig. 9) in the early 18th century the English garden could extend into the landscape without obvious visible interruption. This new accessibility to the landscape, coupled with the contemporaneous popularity of Claude Lorrain's paintings of the Italian landscape, permitted the nature of the garden to be redefined to extend it into a landscape now conceived as a collection of pictures, like Claude's, idealizing the Italian countryside. The vistas of these gardens were populated with some of the accoutrements of the paintings, i.e., reminiscences of lost order, freshly fabricated classical buildings either whole or in ruin. The construction of ruins (Fig. 10) came to be popular because they could more forcefully evoke melancholia and nostalgia for a lost order as well as appreciation for the power of nature. Further, the sinuous and variegated profile of the ruin was a significant fact for aesthetic theories based on Locke's epistemology.

At Leasowes, William Shenstone transformed the landscape into a narrative. At every significant view in this park there was an accompanying literary reference engraved in stone or otherwise displayed nearby which was a hint, message or allusion to what one should feel or think while surveying the prospect.[4] In the latter-18th century Lancelot "Capability" Brown amalgamated all the ideas discussed above and created landscape parks noted for their unity as spatial wholes. Taking advantage of the principle of ambiguous boundaries, he made subtle changes in existing natural features to make them appear more natural and detailed obviously man-made features in favour of a wilder appearance. Inspired by the landscape's *genius loci*, he was therefore capable of making the landscape park, the domain of man, appear to extend infinitely.

During this period, landscape development on the continent was seized with *anglomanie*, an intensification of English efforts to populate the countryside with innumerable symbols, indigenous and non-indigenous, of human and natural history. Entire parks like Hohenheim near Stuttgart were developed over extensive constructions, made to look like the ruins of an ancient city. At Desert de Retz, near Marly, where de Monville had constructed his famous ruined column house, he also built fantastic grottoes complete with larger-than-life torch-carrying satyrs. Here, one could experience directly the wild, primitive, frightening and overwhelming qualities of the sublime; while at Worlitz near Dessau, a work-



(fig. 9)

(fig. 10)

ing, smoke and fire-belching volcano was built.[5] Through the 18th century, the landscapes of England and Europe gradually filled up with objects imported from all over the world, antique reconstructions, replicas of nature and narrative events; they were being converted into receptacles for knowledge, encyclopaedias of collected objects and experiences.

It is perhaps significant that one of the earliest manifestations of the Panopticon model discussed above appeared several years before Bentham actually articulated its theory. It is significant also that it appeared not as a prison or even as a single building, but as a community of workers under the aegis of the state. It is further significant that it appeared as a landscape event. The Royal Salt Works, the Arc-de-Senans at Chaux (Figs. 11-12) designed by Claude-Nicholas Ledoux in the 1770's was portentous in many ways. Despite not having the rigid programme of the prison, it still had a strict discipline. Knowledge was registered, activity regulated and power eminated from a central observation point in the semicircular plan (originally it was planned as a square, then an oval, then a circle). The *raison d'être* of this worker city and its regulated society epitomizes modern man's unique attitude toward the natural world: the scientific extraction of wealth directly from nature. Ledoux continued to work on Chaux as a utopian project long after its actual building stopped. It was during these explorations that he developed some of his most unique architectural visions. He proposed that buildings, and their various parts, be articulated in this city as large-scale symbolic statements of their functional purposes. This kind of environmental legibility seems consistent with a Panopticon-like programme and was a clear premonition of future efforts to conceive of the city as a planned and completely readable text, an instrument of economic development and social control.

Throughout the 19th century, one can find, both in theory and practice, the development of other worker communes within the landscape. In many cases the physical form of these is conceived purely as an implement to serve an economic end. Two notable ones are New Lanark developed by Robert Owen, who had once been in partnership with Jeremy Bentham on several ventures, and the phalanstery of Charles Fourier. The latter community was never realized in any of its proposed states by Fourier. Fourier had, however, conceived of the idea of the garden city and hoped that his worker communes of limited scale would some day cover the earth.

In 1816, Claude Henri de Saint-Simon forecast a hierarchically-ordered industrialized society controlled by an elite class of managers who were independent of political processes. Just about one hundred years later Le Corbusier developed the essential formal models for the twentieth-century city, the Ville Contemporaine and Ville Radieuse. These epitomized and recollected not only the social ideals expressed by Saint-Simon but combined these with the landscape garden to form an urban prototype expressive of the ideology of knowledge. For here, architectural objects were to be so abundantly clear in their ability to communicate their functional essence that the need for symbolic formations could at last be declared dead. The city and its architecture in the twentieth century had been able to fulfill the Enlightenment promise of transparency. The garden and the prison had become fused.

NOTES:

1. Michel Foucault, *Discipline and Punish*, translated by Alan Sheridan, Vintage Books, New York, 1979, pp.195-228.
2. _____, *Power/Knowledge*, translated by Colin Gordon et al., Pantheon Books, New York, 1980, p.158.
3. For example, such gardening concepts are referred to, but not specifically articulated, in Pliny's letters to Gallus about his Laurentine villa and to Domitius Apollinaris about his Tuscan villa.
4. See William Shenstone's *Unconnected Thoughts on Gardening*, p.128 and also R. Dodsley's *A Description of Leasowes*, pp.335-336, p.340. Both were published for R. and J. Dodsley, London, 1764 and republished by Garland, New York, 1982 and edited by John Dixon Hunt.
5. Marie Luise Gothein, *A History of Garden Art*, Volume II, edited by Walter P. Wright and translated by Mrs. Archer-Hind, Hacker Art Books, New York, 1966, pp.303-304.

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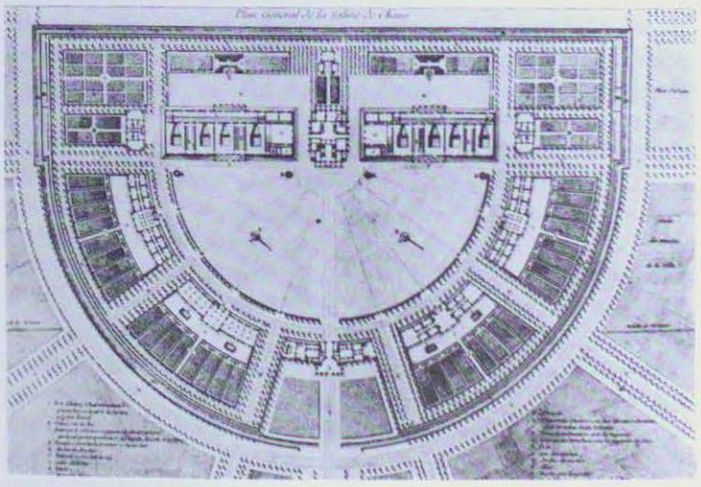
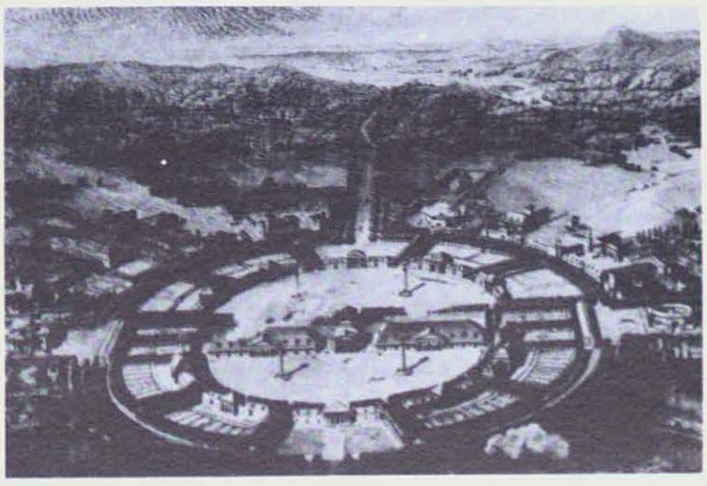


(fig. 11) The Royal Salt Works



(fig. 12) The Arc-de-Senans

"The garden and the prison had become fused."

EARLY CANADIAN UTOPIAS

. *by Jeanne M. Wolfe* .

La poursuite d'un idéal, d'une société parfaite et l'espérance d'un monde amélioré sont tous des éléments de la pensée utopique. Cet article traite de quatre communautés utopiques canadiennes résultant de la recherche de la liberté religieuse et raciale, et de la volonté de créer une société communautaire, coopérative et socialiste.

The pursuit of an ideal, the dream of a perfect society, and the belief that the world can be improved, are all elements of utopian thought. Expressed in literature, poetry, philosophy, politics and in design, the ideal society has been one of the most compelling images in the history of western thought. For some people it has been a dim and distant vision, only to be attained in the after-life, but for others it has led them on epic journeys of great intellectual discovery, and for the absolute believers, to undertake the heroic task of trying to establish an ideal community of their own.

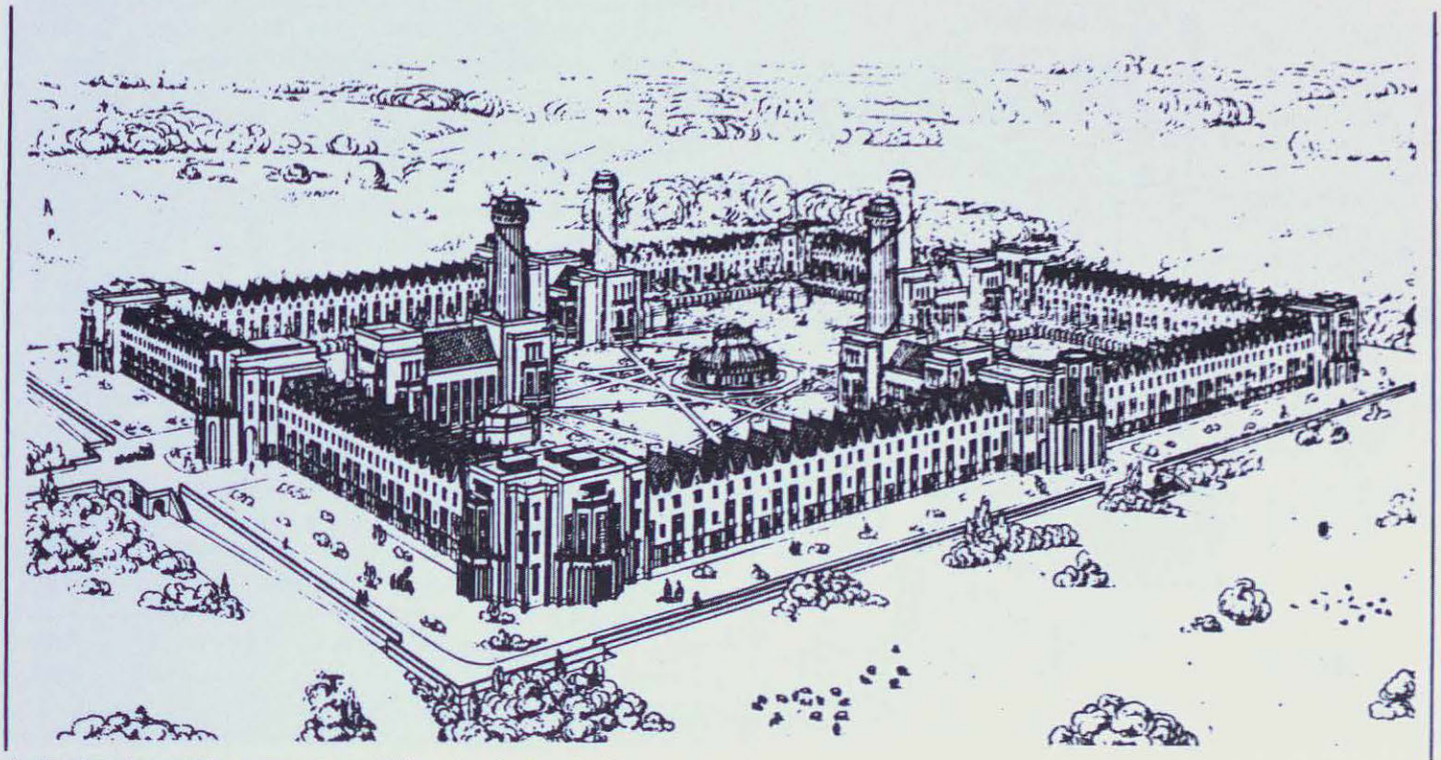
In the history of town planning the utopian ideal is a continuous thread since earliest times. Although in some circles, the word has become debased and is used scornfully to describe quixotic or futile endeavours, the idea of social and environmental perfection is part of the intellectual tradition of town planning, and much is of public health efficiency, aesthetic order, social equity and conflict resolution. Plato for instance gave much thought to the ideal city. It was one which numbered 5,040 families; this figure being the product of multiplying all numbers from one to seven, is divisible by every number up to ten, and also by twelve. He thought that this was a splendid number from the administrative point of view since the populace could be readily divided up into groups of any size for different activities.[1]

From this time on, the literature is replete with examples.[2] Sir Thomas More, writing in 1516, contrived the word Utopia, using it to describe an ideal state in a comparitive satire designed to point out the deficiencies of England at the time.[3] A state of literary utopias followed: Campanella, Bacon, Hobbes, Filmer, Rousseau, to name a few, each attacked the theme. Then in the late eighteenth and early nineteenth century practical experimentation began—sometimes motivated by group action, sometimes by a religious sect, and sometimes by philanthropic intervention. These utopians, notably Owen, St. Simon, Fourier, and Cabet felt that the evils of the industrial city could only be remedied by inventing new forms of society and starting from scratch in building new towns. It was this group of thinkers and their brand of socialism that most competed with Marxian ideas, and it is this group that was scornfully labelled by Marx as "utopian socialists". Many experiments ensued in England, France, and the United States, and these have been fairly extensively documented.[4] However little attention has been paid to similar events in Canada.

The purpose of this paper is to document some early attempts to build utopian communities in Canada. In a way, almost all immigrants to the New World were utopians in that they sought a better life. In this paper, utopian means any attempt to found a settlement not within the normally accepted framework of society. In other words, the deliberate founding of a community with a new social order.

There have been many attempts in Canada, and one clas-

Layout by: Francine Bouvert, Vince den Hartog and Peter Smale



A drawing by architect Steadman Whitwell of Owen's ideal community

sification of utopian communities can be related to the motives governing their founding. These cover a broad spectrum and include, freedom from religious or racial persecution, attempts to found cooperative, socialist, or communitarian societies in the Owenite or Ruskinian tradition, and back-to-the-land self-sufficiency movements.

In this paper four earliest examples from Southern Ontario have been chosen to illustrate these themes: Fairfield, built by the Delaware Indians in 1791; Sharon, the home of the Children of Peace founded by David Willson in 1814; the Owenite colony of Maxwell, started in 1827 by Henry Jones and the fugitive slave colonies of Dawn and Buxton established in the 1840's.

Fairfield

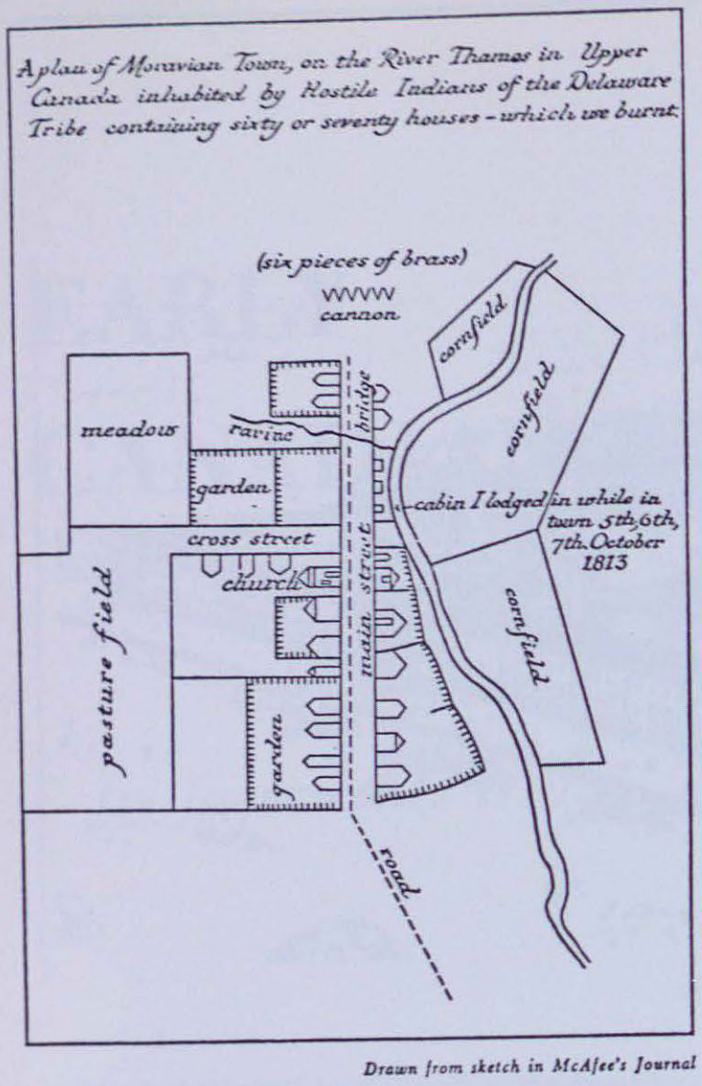
The earliest attempt to found an ideal community in Canada was in the last decade of the eighteenth century, and its overriding motive was to provide refuge for a band of Delaware Indians harassed by the events of the American Revolution.

The story of Fairfield begins in Pennsylvania and is the outcome of a brave experiment by the pacifist Moravian missionaries who had come to America in 1727. Their work among the Indians was initially to convert them, but resulted in an heroic effort to save them from starvation as traditional hunting grounds disappeared under fast advancing white colonization. The story of their 40 years of migration is epic, but suffice it to mention here that they were forced from Pennsylvania to Ohio, and later to Upper Canada, where, to avoid taking sides in the American Revolution, they sought the protection of the British Crown. Under the leadership of David Leisberger, whose diaries record their history, they believed that they had found their promised land at Fairfield on the north side of the Thames River in Ontario. The band, numbering about 150, arrived in 1792 and immediately set about clearing the forest and building a village. As numerous early hardships were overcome, the settlement prospered, despite the frequent influence of other bands of Indians, given to drink and other non-Christian vices.

Excavations by Dr. Jury have shown that Fairfield was laid out in a simple linear form, parallel to the river.[5] The main street, about 36 feet wide, stretched four hundred feet long. Plots were laid out along it, about 18 feet wide and 45 feet deep. Each Indian drew, by lot, his parcel of ground and was free to build whatever form of house he preferred so long as he kept its front in a straight line with his neighbours.

The houses were small and square, and some had two storeys. They were all of log construction, often on foundations of stone with stone fireplaces. Gradually the backyards became fenced, enclosing small, intensely cultivated gardens. Descriptions suggest that the village was a model of cleanliness and order, in comparison to most contemporary settlements.

A space was reserved for a cross-street, and adjacent to it a church was built in 1794. This was the largest structure in the village, 36 feet long, and also built of logs. Fairfield became a village of about fifty houses, with a church, two schools, and a carpenter's shop, surrounded by rich farmland and maple forests. Corn and maple sugar were sold profitably in Detroit, and many Indians were supposedly more liter-



Drawn from sketch in McAfee's Journal

ate than most mercantile clerks from Detroit.[6]

Fairfield, alas, was doomed. As the War of 1812 progressed, in the golden autumn days of 1813, the American invaders met, fought, and defeated the British and their Indian allies in a battle near the site of Fairfield. The Delawares, neutral in war, fled in terror to hide in the forest, whilst the long suffering missionaries gave aid to the wounded of both armies. The Americans were led by Captain Robert B. McAfee who thoughtfully drew up a map of the village, before he had it pillaged and put to the torch.[7]

After the War, the Indians and Moravians regrouped to rebuild. This time their chosen site was south of the river Thames. The church of New Fairfield built in 1827 survives to this day, but the village, later known as Moraviantown, and built in the same linear fashion, has disappeared.

Maxwell

The second Canadian Utopian attempt epitomises more secular virtues. This was the Jones settlement, founded on the shores of Lake Huron, just east of present day Sarnia, in 1829.

Henry Jones (1776-1852), a former purser in the Royal Navy, was a dedicated follower of Robert Owen and determined to found a community based on the twin principles of common ownership and collective living. Retired from the Navy in 1815 after the end of the Napoleonic Wars, he became interested in the idea of cooperative communities as a solution to acute unemployment among hand-loom weavers who were being replaced by machinery. He was involved in utopian schemes at Motherwell and at Orbiston in Scotland.

The great social reformer, Robert Owen (1771-1858), was the manager and later on, owner of the New Lanark cotton mills in Scotland. There he established a model industrial community, with development based on education, for both workers and children.[8] Owen's ideal "Village of Unity and Cooperation" was conceived as a large rectangular place enclosed by dwellings on all four sides. Included were factories and civic elements planned in internal wings. The optimum size of such a community was thought to be about 2000 people. In 1825, he purchased a former Rappite colony in Indiana, renamed it New Harmony, and set out to prove the truth of his ideas.

On the fourth of July, 1826, the fiftieth anniversary of the American Declaration of Independence, he issued his own "Declaration of Mental Independence". It called for liberation from the "monstrous evils" of "private or individual property, absurd or irrational systems of religion or marriage founded on individual property" and declared the arrival of a new moral world.[9] Internal dissention and the lure of free homesteading broke up the New Harmony community in a brief two years.

The Canadian Owenite settlement was founded by Jones on a tract of land at what is now Bright's Grove. He named the settlement "Toon o'Maxwell," reportedly after Owen's home in Scotland.[10] A large two storey log house with community kitchen and dining room was built, with side wings containing separate quarters for each family, grouped around three sides of a green square. Separate buildings for a school and a store were added later. Accounts seem to suggest that the main building was constructed in 1826 by local French settlers under contract, and that in 1827 Jones returned to Scotland and collected about him a group of disaffected home-weavers from the Rutherglen and Paisley districts.[11]

About twenty settlers arrived from Greenock in 1829 and in August 1830 his wife and five of his children joined them. One of Jones' sons, Henry John, already in Canada, later kept a diary for much of his life which gives us the subsequent history of the settlement.[12] His youngest daughter, Bessie, left the only sketch known of the colony's main buildings, drawn when she was thirteen years old.

Jones' original intention had been to secure the whole of Sarnia township for his communal scheme, his idea presumably being Owen's ideal of a population of 2000. Protracted negotiations with the Colonial office did not bear fruit, and finally in July 1834 he was granted the 800 acres or so his previous naval rank allowed to incoming settlers. Early in the year he returned to England to sort out various financial problems and while he was away, on May 17, 1834, the Maxwell commune burned to the ground "within an hour" and only the barn was saved.

The community, never very secure, gradually broke up. As early as the first winter, some settlers had left over some dispute focussed on tobacco rations, and by 1834, few were left to save the family. A new house was built at Maxwell, but in 1835 Jones had to return again to England on business affairs. He was involved in a protracted law-suit to get back money he had invested in Motherwell, and remained away for eight years. During this time he continuously wrote to his family urging them to form a "family community" with the few settlers who remained at Maxwell. He evidently kept up a continuous stream of letters proposing various cooperative schemes, and describing reform movements he was busy with

Main buildings of the Maxwell colony

in England, since his son, Henry Jones, records tiredly, "father is further gone in Socialism than ever." Jones returned to Canada in 1843, and died at Maxwell in 1852, his ideals still unfulfilled.

Sharon

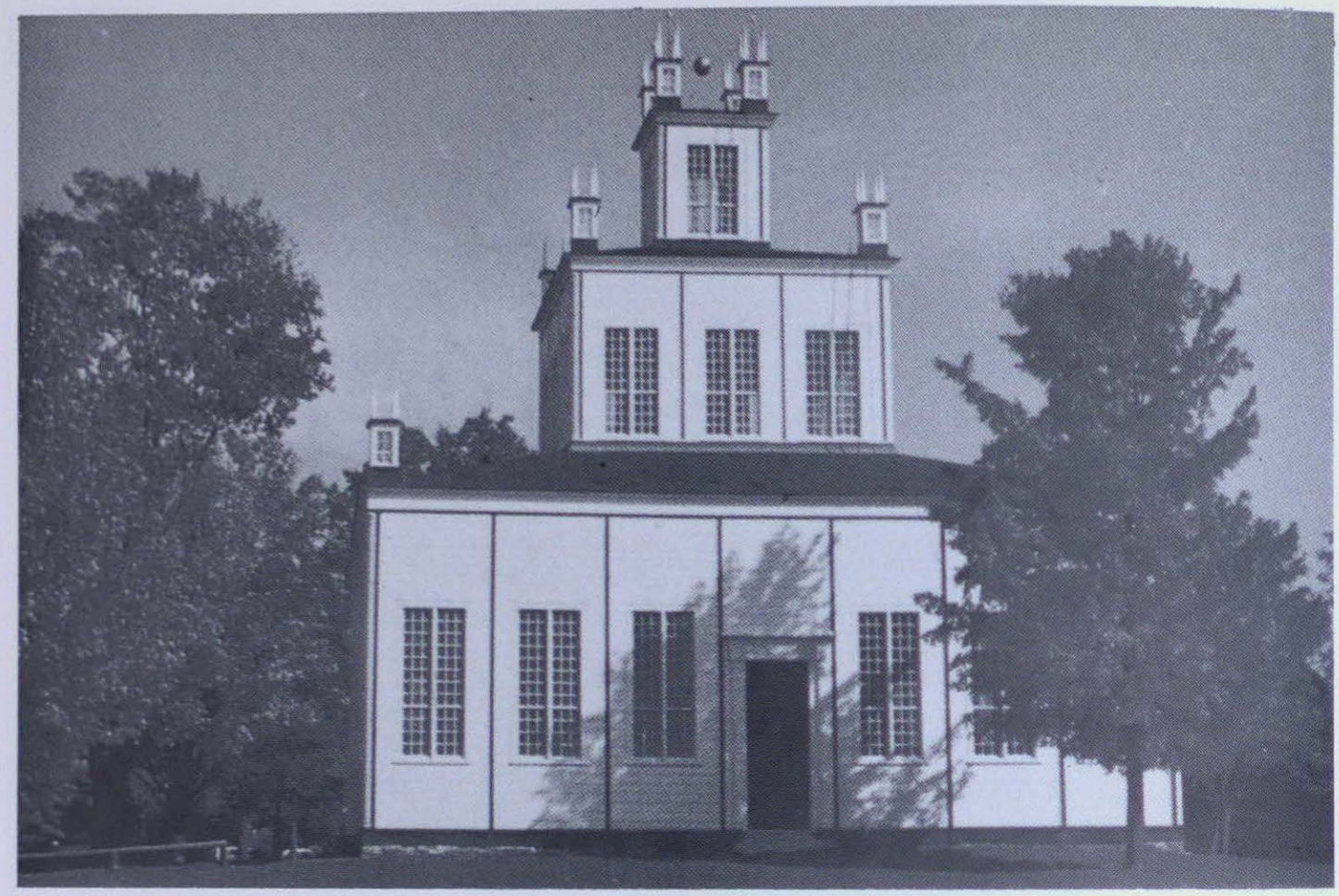
Another type of utopianism is demonstrated by breakway religious groups who formed their own sects, usually under the influence of a charismatic leader. First among these was David Willson (1779-1866), an American-born merchant seaman who eventually settled at Hope, in East Gwillimbury township about fifty miles north of Toronto, in the early 1800's.[13] He became a school teacher and an active member of the Quakers; but having a passion for music and being given to outbursts of joy, he was a poor candidate for the Friends meetings of quiet meditation. He was expelled from the congregation. In 1814, he established his own group of Davidites, or as they became known, "The Children of Peace."

David Willson was a fine and spell-binding preacher and his congregation rapidly multiplied among the local farming population. The name of the village, gradually identified as Davidtown, was changed to Sharon. A meeting house, a day-school, a resident school of girls, a mechanic shop for boys, a music school and a silver band were founded, the first pipe organ in Upper Canada was constructed, and most rare, a spectacular Temple was built.[14]

The Temple, we are told by Willson, was designed by divine inspiration. It is unique in construction; a symbolic masterpiece in wood. Willson's beliefs have been described as a "confused hodge-podge of Quaker mysticism and Jewish ceremonialism of which the ancient temple worship was the central feature."[15] He saw his mission as uniting the Jewish and Christian faiths, the destruction of sectarianism and the formation of a universal brotherhood. The absolute square symmetry plan of the temple denoted justice to all men, the three storeys represented the trinity; the four doors at the four points of the compass symbolized equal access for all; and an equal number of glass panes on each side of the building allowed the light of the gospel to fall equally on all worshippers. The twelve lanterns remind us of the twelve apostles and the suspended gilded copper ball symbolizes Peace on Earth.

Internally the building is equally singular. It is square, and has an open square of twelve pillars holding up the second level, each labelled with an apostle's name. Within this first square is a second square of four larger pillars labelled faith, hope, charity and love linked by arches—God's rainbow. In the middle of these pillars is the altar, housing a wooden Ark containing the Bible.

The Temple was constructed by master-builder Ebeneezer Doan, whose house still stands nearby. Like that of Solomon it was built in seven years (1825-1832), the parts being constructed away from the site, so that it could be fitted together on the holy ground without the disturbance of the voices of the profane. Further, it was only used fifteen times a year—once per month, and for three special festivals; otherwise services were held in the meeting house.



Temple of the Children of Peace

When David Willson died in 1866, the Children of Peace gradually returned to more traditional religions, but their remarkable temple of wood and glass still stands and is preserved as a museum by the York Pioneer and Historical Society.[17] The tradition of music-making has remained in the village with the descendents of Willson's congregation and music festivals are still held regularly in the Temple of the Children of Peace.

Dawn and Buxton

The fugitive theme illustrated in the case of the Delaware Indians of Fairfield is repeated in a dramatic way during the tortuous history of the abolition of slavery. Although the final Act abolishing slavery throughout the British colonies was not passed until 1834, Upper Canada had adopted a law in 1793 which forbade importation of slaves and provided that the children of slaves should become free at the age of twenty five. Canada in consequence became a haven for escaped slaves from the U.S., and Kent County on the north shore of Lake Erie, and especially its county town, Chatham, became the terminus of the "underground railroad". Although many blacks settled in and around Chatham, three special "Black Utopias" as William Pease has named them, were founded.[18]

The first, Wilberforce, was organised when the city of Cincinnati decided to enforce the State of Ohio's Black Code in 1829.[19] Although slavery was abolished in 1802, this statute required that the newly arriving blacks produce certificates of freedom and post a $500 bond as surety of good behaviour. The Cincinnati negroes, unable to raise this sort of money, thus looked to Canada for freedom. Four thousand acres of land held by the Canada Land Company was sold to the group for $6000, partially through the good offices of the Quakers. A community of perhaps 200 ensued, although it seems to have been badly managed and did not last very long.

The idea that slaves would have to be trained to enjoy freedom when it came, was given wide currency. Manual labour institutes, practical training in carpentry and farming, the fundamentals of reading and writing, and some understanding of how the capitalist system works, including the handling of money, were considered necessities for the newly freed to be able to make their way in the world.

It was thus that the British-American Institute, a colony less formally known as Dawn, was founded near Dresden. The man most responsible for Dawn's early fame was Josiah Henson, supposedly the model for Harriet Beecher Stowe's "Uncle Tom". The fact and fictional stories of Henson and Uncle Tom are so intertwined that it is almost impossible to separate them.[20] It seems that the settlement started in 1834 and that the Institute was founded in 1841, with the help of Quaker funding.

Buxton, the third negro colony, is considered by observers to be much the most successful. This experiment was begun by a vigorous Irish born, Scots educated, Presbyterian Minister named William King (1812-1895). He organised a joint stock company, the Elgin Association, to raise funds from philanthropic sources to purchase nine thousand acres of land, about ten miles south of Chatham. He chose a site through which a military road already passed, and laid out a village and fifty acre plots for the settlers.

The fertile wooded land stretched northwards from Lake

Erie, a rectangle of about six miles long and three miles wide, crossing seven concessions in Raleigh Township. The old military road became the main street, and the lots were orientated towards it instead of maintaining the traditional concession alignment. A central square at the crossing of the Centre Road and the Middle Road became the focus of the community. Grouped around it were King's house, the church, shops, a mill and a brick yard.

The first settlers took possession in 1849. The head of each household was to pay about $2.00 per acre, in monthly installments, to receive clear title to their land. They were obliged not to sell to a white person for ten years, nor lease it out until it was fully paid for. These arrangements were designed to protect the black community, to ensure voting power, and to be certain that each family had equity and pride in ownership.[22] Minimum standards were set for all houses: none could be smaller than 18' x 24' x 12' high, all had to be at least 33' from the road on a site cleared back to at least 64'. A drainage ditch was to run across the front of the property, each had to be enclosed by a picket fence. Prizes were given annually to the best kept house and garden. By 1854, a potash factory, a sawmill and a shingle factory were under construction, and the population numbered over three hundred.

Whilst King and the Buxton mission were Presbyterian, land was made available for other churches too, notably the Methodists and Baptists, largely it is suspected, to keep out itinerant begging preachers. In 1850, a post-office and a school were opened. The latter was so successful that the children of many white settlers became pupils, and it developed the reputation of being the best in the county.

By 1856, Buxton had a population of about 1000. It was prosperous and successful. Its subsequent decline was due largely to the outbreak of the American Civil War; many men went back to enlist and never returned. After the war, others started the long trek back to the South to reunite with lost relatives, relying on Lincoln's Emancipation Proclamation of 1865 to preserve their well-being. However, a fair number did stay and their descendants still live and prosper in the district to this day!

Conclusion

Fairfield, Sharon, Maxwell, Dawn, and Buxton were all attempts to establish perfect communities. Their common ideals were peace, happiness, freedom from interference, and self-sufficiency based on agriculture and associated industry. It is striking that their objectives were so similar even though their origins were so diverse.

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La Ville Medievale et L'UTOPIE ABSENTE

par Eva-Marie Neumann

The following article discusses the absence of utopic ideals in the medieval city subjected to theocratic rule. It traces the history of the European city from the collapse of the Roman Empire to the dawn of the Renaissance, closely linking the evolution of the city with the development of European society.

Règne chrétien et Urbanité

Concrétisations singulières des systèmes de pensée, les villes sont le lieu d'une manifestation des forces dominantes d'une époque.

Ainsi, la Renaissance, puisant dans la pensée antique et prônant une philosophie humaniste, bouleverse l'ordre absolu du Moyen Age.

La toute-puissance de Dieu s'éclipse à la gloire de l'homme dorénavant conquérant, partenaire dans l'emprise du monde. Une nouvelle conscience sanctionne des rêves jusqu'alors inédits.

Le progrès sous toutes ses formes s'invente sans cesse, vénéré, dans les traces d'un pouvoir éternel, sans limites. Sous le signe de la raison de l'organisation, se structure une interprétation spatiale. Seuls des actes à grande échelle conviendront à une réalité urbaine davantage comprise en une vision globale et détachée.

Legs du Moyen Age, les intérêts communs vont se désintégrer à la Renaissance. Ainsi se forme une élite qui tâche d'oublier l'Age des Ténèbres et réfute avec véhémence ses villes et leurs forces édificatrices tâtonnantes.

La ville est dès lors un objet bâti où se matérialise, sous forme d'interventions planifiées, un discours distancié. C'est aussi l'époque des écrits utopiques qui apportent des solutions idéales aux problèmes urbains.

Mais à l'encontre de la ville renaissante, la ville médiévale vécut sous l'égide d'une puissante philosophie théologique, transposée en une remarquable cohésion, précisement hiérarchisée, du milieu social et physique.

Une telle idéologique mystique chrétienne ne peut qu'influencer l'évolution et la réalisation du cadre matériel et fonctionnel de la ville médiévale. En tant que "système clos à évolution lente" celle-ci se compose en l'absence de tout discours utopique. Aspirations rationalisées, transgressions du réel qui tendent à la concrétisation, les utopies n'ont pu émerger du rigide carcan médiéval. Une société dont les espoirs sont alors entièrement investis en la foi chrétienne demeure, à toute fin practique, stagnante. Retirée dans un monde mythologique, elle vit en attente, et se nourrit de certitudes sacrées.

L'idéal du paradis canalise ici les tourments et questionnements. Réfugiées, les âmes sont satisfaites. Et tandis que le monde est en proie à la violence, la ville se replie et le paradis reste là, promis, immuable, conjurant la petitesse des pensées humaines. Omniprésente, l'idéologie religieuse opère donc l'hégémonie de pensée dans la société médiévale, et y confond le sacré et le profane.

Pénétrés du mystère religieux, les événements, lieux et bâti de la ville côtoient et subliment l'intransigeante réalité.

Layout by: Sabine Daher

Il est donc nécessaire de circonscrire le contexte urbain, tout d'abord par une esquisse historique exposant les causes sociales, politiques et économiques du développement des villes au Moyen Age, ainsi que par une description des composantes urbanistiques de ces villes, de leur monde de gestion et de ses implications, ceci de façon globale et non exhaustive.

Destruction et renaissance de la ville

Lorsque l'Empire romain occidental se désintègre aux environs du V^e^ siècle, corrompu, affaibli militairement et ne pouvant plus résister aux vagues d'invasions barbares, la vie urbaine s'amenuise: l'Europe entre dans l'Age des Ténèbres.

Néanmoins, l'ère mérovingienne voit se maintenir une activité commerciale autour du bassin méditerranéen. C'est au VIII^e^ siècle que les conquêtes arabes au sud de l'Europe en interdiront l'accès aux flottes marchandes européennes. Du même coup, cette avance de l'Islam isole l'Europe du nord et donne l'essor à la dynastie des Carolingiens.

Ce qui jadis n'était qu'un immense empire romain se retrouve maintenant scindé en deux parties, orient et occident, entre lesquelles les échanges sont devenues extrêment difficiles.

Contraintes à une vie économique repliée sur elle-même, les villes européennes ne forment plus un réseau d'échange et chaque région subvient à ses besoins de façon autonome. Ceci provoque la stagnation du système monétaire, et, à l'or, auparavant sa base priviligée, se substitue l'argent.

La déferlement successif des invasions germaniques, slaves, norvégiennes et danoises sur les centres portuaires et commerciaux ainsi qu'une économie de subsistance centrée sur l'agriculture jettent les bases du régime féodal et théocratique médiéval.

Sous l'emprise de la terreur, les populations paysannes demandent assistance et défense à leurs seigneurs et évêques. En retour, ceux-ci exigent la sujétion, service militaire et lourds travaux sur leurs domaines.

Les châteaux, les monastères, toutes les forteresses présentent l'attrait inestimable de la sécurité, de par leurs solides constructions défensives (ill. 1). Quant aux villes existantes, déjà dépopulées, elles vivent dans une insécurité constante. Elles réduisent donc au maximum leur périphérie et leur espace d'occupation.

La propagation de la foi chrétienne n'est pas sans liens avec les conditions difficiles qui prévalent dès que survient la déchéance romaine. Cette doctrine s'imposa en ce qu'elle sublimait les affres de la vie terrestre et brandissait des visions d'un monde céleste, au-delà de la mort. Bien vite, elle s'appuie d'une structure hiérarchisée, qui jouit d'un pouvoir fortement terrestre, rivalisant souvent avec celui des rois séculaires.

Délégués divins de l'Eglise, les évêques font figure de puissants dirigeants. Ils occupent les villes romaines délaissées, qu'ils convertissent en villes épiscopales, centres administratifs de leurs contrées. Leurs demeures fortifiées, tout comme celles des princes, sont auprès des sujets des refuges en cas d'attaque, et constituent des noyaux urbains sur lesquels viendra s'agglomérer peu à peu une population permanente. Mais, jusqu'au X^e^ siècle, les résidents de ces villes sont pour la plupart directement dépendants du pouvoir en place.

Jouant un rôle similaire aux châteaux-forts du clergé et de la noblesse, les monastères apportent, en ces débuts du Moyen Age, une contribution distinctive au renouveau urbain. Issus des premières colonies chrétiennes persécutées par les Romains, ils rejettent l'opulence de l'Empire décadent. Cette communauté de biens et d'esprit se voue entièrement à un mode de vie ascétique. Par la retraite méditative et un travail au service de Dieu, ils aspirent à la rédemption de l'âme.

Tiré de *Les belles heures de Jean de France, Duc de Berry*

Le Duc de Berry en Voyage

Leur isolement en fait un regroupement hautement organisé, qui assure son indépendence par une économie autarcique. De plus, ils se consacrent à la retranscription des documents de la civilisation antique et demeurent les uniques possesseurs d'un savoir. Les monastères sont donc, jusqu'à la réémergence des villes au XI^e^ siècle, les hauts lieux de la culture.

L'idéal monastique d'une vie commune, mettant en practique les préceptes chrétiens, se répercute dans la vie urbaine médiévale subséquente. Non seulement les valeurs mais également certains modes d'organisation du monastère influeront sur la ville médiévale. L. Mumford souligne dans les termes suivants la contribution des monastères:

> *It was here, too, that the practical value of restraint, order, regularity, honesty, inner discipline was established, before these qualities were passed over to the medieval town and post medieval capitalism, in the form of inventions and business practices: the clock, the account book, the ordered day.*

Economie et croissance urbaine

Au IX^{e} siècle, les seigneurs, en vue de défendre leur territoire, financent la construction de bourgs fortifiés. A ces centres militaires et administratifs s'intègre rapidement une fonction commerciale. A l'abri d'enceintes protectrices se tiennent périodiquement des marchés à vocation locale. Les monastères, les villes épiscopales ainsi que ces bourgs encouragent de telles activités. Les propriétaires des lieux garantissant alors la sécurité, en échange d'un certain profit.

Les villes embryonnaires, survivantes de l'Age des Ténèbres, surent accueillir la recrudescence des activités économiques et à sa suite, des bouleversements d'importance. Des circonstances favorables permirent enfin une expansion du marché européen.

Avec les dernières invasions nordiques du X^{e} siècle, la conversion graduelle de ces peuples au christianisme, s'amorce le règne des Capétiens. Ils remédient à la déficience gestionnaire des Carolingiens et c'est sous le signe d'une stabilité relative que se profilent des temps nouveaux.

Au XI^{e} siècle, une croissance démographique suscite l'ouverture de nouveaux territoires. A l'intérieur du système féodal, des améliorations techniques et agricoles se répandent telles l'utilisation extensive de l'engrais et du moulin à eau. La productivité et le rendement augmentent nettement. Ces surplus de produits et de population s'acheminent alors vers la ville.

A la même époque, un élan religieux joint à un désir expansionniste lance le mouvement des croisades. Les biens de luxe sont remis en circulation suite aux reculs musulmans, et les grandes routes commerciales s'ouvrent à nouveau. Devant ce climat de relative confiance, les empires réinstaurent un système monétaire international.

Les villes situées sur les réseaux d'échanges connaissent la prospérité. Le développement des faubourgs à l'extérieur de leurs murs, où s'installent principalement les marchands, en sont le principal signe. Le renouveau urbain se manifeste également par un état d'équilibre (précaire et temporaire) entre les groupes qui se partagent la ville; artisans, soldats, marchands, prêtres et moines vivent dans une véridique solidarité d'intérêts.

La noblesse guerrière, d'abord réticente à l'orientation que prennent ses bourgs fortifiés, réajuste ensuite son tir. Elle accorde peu à peu des privilèges aux citoyens des villes. Car la noblesse a malgré tout intérêt à voir se développer la ville. Elle en retire d'importants bénéfices par la subdivision de ses domaines, qu'elle offrira en location, et par des impôts et des taxes sur les produits vendus au marché.

Surtout les marchands sont avides de prendre de l'expansion, sans ambages: un dur processus de négociation débute entre la noblesse et cette bourgeoisie montante.

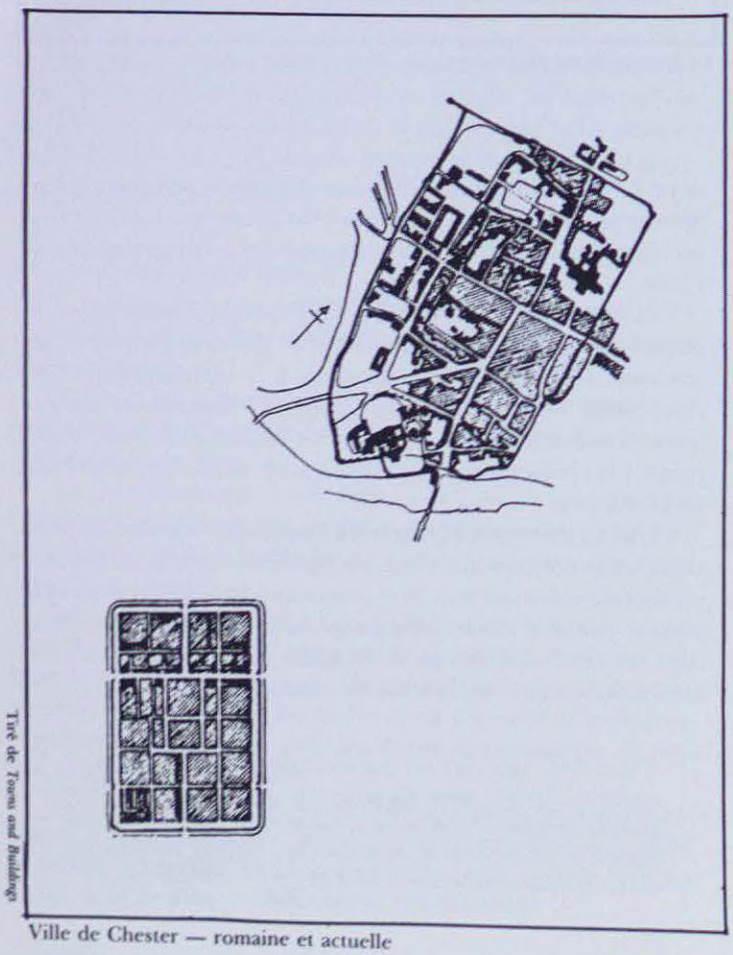
Elément dynamique de la ville, les marchands se dotent promptement d'associations à caractère professionel et religieux, les guildes, et font entendre leurs revendications auprès des dirigeants. L'annexion de leur faubourg à la ville-mère est ainsi obtenue. Dès lors, ils accèdent à un statut légal privilégié, conféré par la ville à chaque citadin: égalité et liberté de mouvement.

Les gains ainsi obtenus dans la ville amèneront l'affranchissement graduel des serfs. Pour ces populations rurales, l'attrait incontestable des villes comme lieu de production et d'échange réunis affaiblit les liens de servilité et finira par détruire une longue relation forcée au sol.

L'économie d'argent, mobile, qui fait usage du crédit et permet l'accumulation du capital, succède bientôt à l'économie protectioniste et statique propre au régime féodal. La promotion sociale de la nouvelle bourgeoisie au rang de caste dominante, côte à côte avec le clergé et une noblesse féodale essoufflée, sanctionne leur puissance et consacre un système économique encore jeune.

Dans les chartes se cristallisent les droits et obligations de cette bourgeosie. Elles font de la ville un territoire légal distinct, muni d'institutions autonomes, ainsi s'implantent les premières administrations municipales

Maintenant à l'apogée de son développement, la ville forme une communauté dynamique et mature.



Tiré de *Towns and Buildings*

Ville de Chester — romaine et actuelle

Aspects morphologiques et organisation interne de la ville

De tout temps, les forces socio-politiques et économiques ont décidé de la configuration du milieu urbain.

Or, celui-ci est davantage compréhensible à l'étude de sa formation d'origine. Trois principaux types sont identifiables: en premier lieu, les villes de fondation romaine, qui sont reprises par l'épiscopat et les monastères (ill. 2); un deuxième type est le bourg militaire, avec sa citadelle et son enceinte entourée d'une douve, qui s'adjoint une vocation commerciale; et enfin, la ville évoluée à partir d'un village. Il y a bien sûr bastides, ces villes nouvelles à plan orthogonal. ceinturées d'ouvrages défensifs, mais dans la plupart des cas, elles ne dépasseront pas un premier stade de formation.

Ces villes ont en commun la domination physique des forteresses haut-perchées de la noblesse et du clergé (ill. 3). Par souci de sécurité, les villes opteront souvent pour un site élevé et rocheux et s'entourent d'abord de fortifications en bois. Puis en s'appropriant une fonction commerciale majeure et avec l'installation d'une industrie spécialisée, elles arborent un caractère de permanence. La pierre remplace alors le bois.

Le mur est l'élément multifonctionnel déterminant de la ville médiévale. Ponctué de tours et percé de portes, il est

prioritairement une structure défensive et un poste douanier. Il exprime aussi la dichotomie ville-campagne et les bornes d'une zone libre. Mais l'espace restreint disponible à l'intérieur du mur devient rapidement achalandé et cause une détérioration des conditions sociales et hygiéniques.

Une fois les villes fondées et établies, les anciens centre-villes, formés de monastères ou de châteaux, font place aux noyaux civiques. Réunissant les places publiques, la cathédrale et les diverses institutions administratives, ils marquent habituellement le carrefour des circulations.

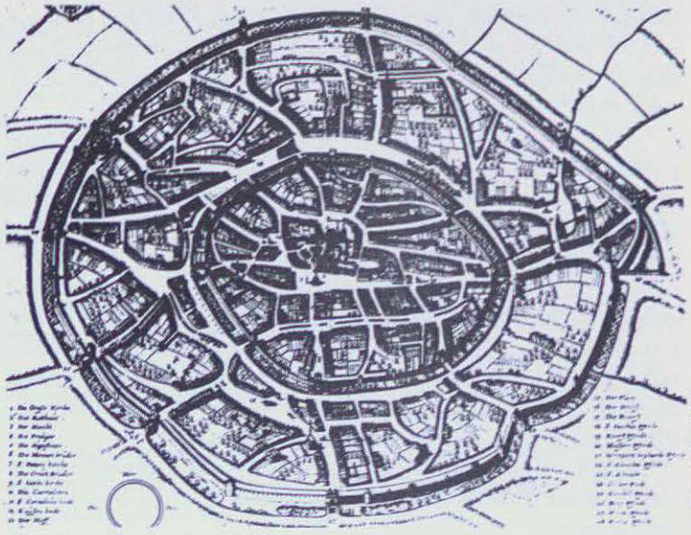
Le plan, généralement d'un genre radio-concentrique, où des rues courbes parfois intersectées enserrent le centre, exprime un double mouvement de protection et d'attraction (ill. 4). Des portes de la ville au quartier central sont tracées les rues commerciales, extensions linéaires du marché; là s'ouvrent les étroites devantures des commerces.

Le réseau de circulation, surtout consacré aux piétons, épouse la topographie. Les rues étroites et tortueuses, que moule entre ses parois le bâti, sont le théâtre de processions bruyantes et colorées.

Jusqu'au XIV^{e} siècle, les villes médiévales conserveront en cas de siège des espaces cultivés à l'intérieur des murs. La forme alongée des lots donne, au plus grand nombre de bâtiments, un accès à la rue.

Le regain économique du XI^{e} siècle est la cause prépondérante de l'apparition des faubourgs. A cette époque, l'occupation du sol entre les murs de la ville atteint un point de saturation. C'est donc à l'extérieur des fortifications, au pied des portes (où ils se soustraient aux frais douaniers) que les marchands et artisans, venus chercher fortune, prennant racine. La consolidation du pouvoir bourgeois au XII^{e} siècle se manifeste par l'édification d'un mur autour du faubourg et l'établissement de nouveaux marchés (ill. 5). Malgré l'acquisition laborieuse des aires d'expansion, la ville prend de l'ampleur et se complexifie.

L'omniprésence de la religion est visible dans la subdivision des villes en paroisses. De petite taille, chacune possède cependant une église, qui est son centre civique et religieux. Parallèlement, la construction d'une église par les faubourgs nouvellement formés est le geste sans équivoque d'appartenance à la ville.



Tiré de *Medieval Cities*

Ville de Aachen, carte de 1649

Denrée rare, l'espace dans la ville médiévale est l'objet d'une féroce compétition. Comme l'indique F. Choay:

> L'espace vide n'y existe pas. Toute partie non construite n'en est pas moins élément significant,...[2]

Le jeu des forces privées et publiques laissent à la ville, si elle l'exige, certains lieux. Bordés de bâtiments de prestige, les places, dont la constante est la fermeture visuelle, ont une fonction première de rassemblement et d'échange commercial.

Les aménités et services offerts, tels distribution d'eau potable, proximité des notaires, d'employés municipaux, des églises et des écoles, désignent la ville comme endroit propice aux événements économiques. Selon les circulations et les mouvements aléatoires du bâti s'obtiennent divers arrangements et configurations de places, position centrale ou périphérique, près des portes, quelques évasement ou expansion latérale d'une rue principale.

Arcades au sol, hauteurs uniformisées et pavages sont les procédés usuels qui donnent aux places médiévales leur homogénéité. Dans un coin sont érigées la fontaine ou la croix

Tiré de *Altdorfer et le réalisme fantastique dans l'art Allemand*

Ville au bord d'un fleuve de Altdorfer, c.1520

du marché, symbole de la protection divine ainsi que celle de la noblesse. On retrouve sur ces places la maison des guildes, maisons commerciales et beffrois, maisons du marché, et la cathédrale, identifiables et bien en vue.

La valorisation du travail manuel et la sécurité et la protection d'intérêts communs apportés par l'association, expliquent le prestige des guildes au Moyen age. Celles-ci fixent les conditions de vente et les standards des produits. Elles s'immiscent dans les manifestations culturelles en contribuant aux représentations des mystères. Elles poursuivent des buts éducationnels et mettent sur pied des écoles. Enfin, ces confréries règlent la vie économique urbaine. Les cotisations des membres (principalement les marchands) financent la construction de maisons des guildes qui abritent de nombreuses activités civiles et administratives.

Dans cet univers où l'absolu chrétien se confond avec la quotidienneté, la ville est nécessairement animée de passions religieuses.

Les considérations monétaires matérielles n'en sont pas pour autant exclues; les évêques savent grassement tirer profit des progrès économiques et de l'expansion des villes du XII[e] et XIII[e] siècles. Dîmes, taxes et autres sources de revenues viennent remplir leurs coffres.

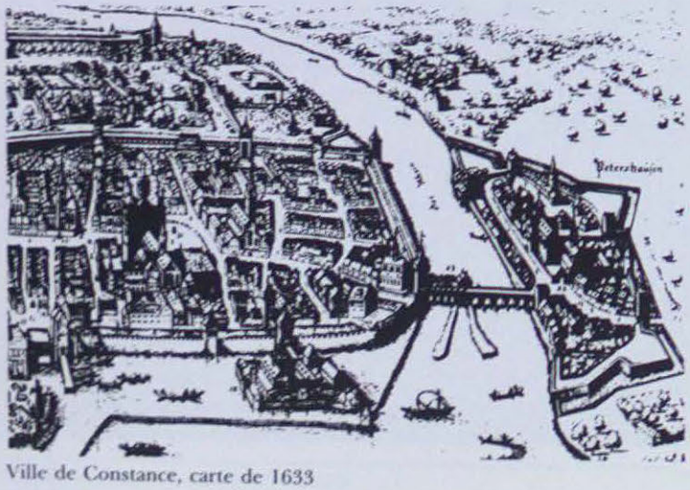
Vient le temps où les citoyens des villes florissantes vont d'un commun accord édifier à la fois le symbole du salut chrétien et celui de leur ville. Les biens nantis se hâtent d'investir et par la même occasion, achètent leur passage au paradis.

Exploits sans précédents, les cathédrales incarnent dans leurs statuaires, porches et roses, les dogmes et légendes de leur époque. Ses masses fortement hiérarchisées, ses tours et pinacles les rendent visibles de toute la ville (ill. 7). C'est au détour d'un dédale de rues qu'une ouverture soudaine découvre l'élan vertical de ces grandioses structures. La promiscuité des bâtiments ne laisse qu'une courte approche. Néamoins, des places secondaires sont prévues, notamment auprès du parvis.

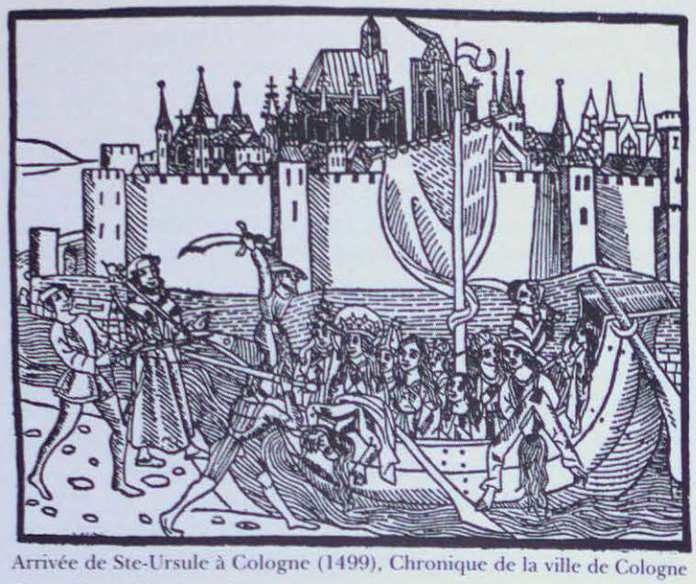
Autres expressions d'enthousiasme religieux et de bonne volonté chrétienne, les hôpitaux, refuges et asiles abondent au Moyen Age. Ils sont inspirés du modèle monastique et génèrent des îlots refermés. Ces institutions sont situées à la periphérie de la ville ou simplement hors des murs, sur un emplacement fréquemment légué par un donateur, là où le sol est peu sujet à la spéculation.

Il y va de même pour les premières universités qui voient le jour aux environs du XII[e] siècle, et pour les ordres mendiants, implantés dans les faubourgs démunis.

Le contraste entre la complexité et la grandeur de la cathédrale, la dignité des bâtiments administratifs et l'ensemble des résidences et lieux de travail est démonstratif de l'affectation absolue des valeurs.



Ville de Constance, carte de 1633



Tiré de *Die Altdeutsche Buchillustration*

Arrivée de Ste-Ursule à Cologne (1499), Chronique de la ville de Cologne

Fusionnant l'atelier et l'habitation, de modestes constructions consistent en général d'espaces communs non spécialisés. Elles sont disposées en rangée pour plus de protection et parfois contournent les îlots. Les façades, blotties les unes contres les autres, longent les rues. Jusqu'à ce qu'une trop forte densité les élimine, des parcelles de terre arable s'étendent à l'arrière des maisons.

Le zonage suivant les types d'activités n'est pas envisagé, dû à la mixité des fonctions. Par contre, il se crée un regroupement des métiers par rues ou par secteur. On constate également la présence de districts fonctionnels clos où sont disséminés noblesse, clergé et autres dignitaires.

La ville sans l'utopie

Au total, la ville médiévale à son apogée n'est pas dissociable de facteurs donnés tels sa situation géographique ou de facteurs évolutifs, tels son autonomie légale, ses structures sociales, politiques et économiques. Une brillante description de la ville médiévale par F. Choay met en relation ses principales composantes morphologiques:

> On en définira notamment le système par le clôture (à l'intérieur du mur qui le circonscrit) et par le jeu de relations différentielles entre deux types d'éléments: mini-éléments cellulaires de base (maisons individuelles) et maxi-éléments, sémantiquement chargés (cathédrales ou églises, palais, places). Les premiers sont opposés à la fois au seconds (dans une relation de transcendence) et entre eux par les traits distinctifs que constituent en particulier la pente et le dessin de leur faîtage, les percements de leurs façades: leur diversité s'inscrit et se déroule le long de la rue, dans une relation de proximité qu'on désignera comme syntagmatique.[3]

Au Moyen Age, le mode de croissance spontané des villes semble dénoter une absence de planification. Mais la ville franche sous-tend l'implication et le goût du défi. Et c'est l'esprit civique et patriotique des bourgeois qui en feront les instigateurs des premiers organes municipaux: les conseils communaux.

Là, on se penche aussi bien sur les questions commerciales, hygiéniques et sociales qu'urbaines. Chaoy (1980) mentionne entre autres, parmi les interventions et décisions du conseil communal de Sienne au XIII[e] siècle: la réfection de voies de circulation, la construction d'un aqueduc, la conservation d'espaces verts, des suggestions de localisation de bâtiments administratifs, des propositions pour parer au débordement du bâti au-dessus des rues, et l'attribution

d'hôpitaux, de fontaines, de monuments, en proportion des besoins de chaque quartier.

Laissée à elle-même, dans le sens où ses formes résultent de négociations continuelles, la ville est cependant soumise à des contrôles. En effect, la gestion effectuée par les conseils communaux s'adresse aux problèmes urbains réels d'ordre pratique, au fur et à mesure qu'ils se signalent. Elle repose donc sur approche pragmatique et non sur des concepts plus ou moins abstraits d'aménagement urbain.

C'est donc poussée par les circonstances que la ville médiévale tend à se bâtir. Elle ne se pose jamais comme système indépendant, manipulable, mais plutôt comme référence symbolique à un lieu priviligié déjà déterminé, le paradis. En réponse à l'anarchie et au désespoir, le mysticisme chrétien donne une orientation unique, d'une force exceptionelle, à la société du Moyen Age. A la fois l'élan de dévotion et le repli méditatif masquent les souffrances d'ici-bas.

La nature, les espaces inhabités inspirent de grandes craintes et la ville s'en imprègne inévitablement. Elle se reforme, dresse ses murs et exprime cet interdit du monde extérieur. Si le contemporain médiéval n'a pas envisagé de solutions utopiques à ses problèmes, c'est que cet univers impitoyable ne lui permet pas de dépasser un milieu qu'il perçoit comme sécuritaire. Les seules audaces permises sont vouées à Dieu. Telles les cathédrales qui établissent avec conviction un lien avec l'au-delà, par une formidable expansion verticale de la matière urbaine.

Caractérisée néamoins par une échelle d'action limitée, la ville médiévale se démarque catégoriquement des villes définies par les utopies. A la transparence, elle oppose la clôture, à la standardisation, l'individualité, l'unicité, à la ségrégation, une vie collective.

Bien qu'elle dut être, au départ, représente de l'idéal chrétien, par ses idéaux d'égalité, de coopération, la ville du Moyen Age annonce tout autant l'économie moderne individualiste. Mais sa définition spatiale primordiale assemble solidairement les citadins. Ils y célèbrent leur survie, en la foi chrétienne, dans sa densité acharnée.

Notre perception moderne de la ville du Moyen Age est colorée par la vision péjorative de la Renaissance et le romantisme du XIX^{e} siècle. Elle considère la ville d'un point de vue extérieur, la saisissant comme objet.

La perception qu'en avaient ses contemporains diffère largement de la nôtre, comme en témoignent les manuscrits de ce temps. Ceux-ci consistent en une appréciation de la ville, en tant que personnalité historique et entité sociale commune. Avant tout une éloge, ces écrits sont manifestement empreints d'affectivité. Il y est peu fait mention de l'espace, sinon de façon qualitative.

Ils mettent donc en évidence un manque de distinction face au phénomène urbain. A ce sujet, Choay (1972) désigne la ville du Moyen Age comme "système construit pur", de par l'absence d'analyse, de recul favorisant la lecture des formes, et de représentation graphique ou écrite objective.

Cette distanciation est pourtant un prémice de l'approche critique, elle-même essentielle à la formulation d'utopies.

Ce sont précisément une puissante idéologie religieuse et un système absolu de croyance qui empêchent le développement d'une pensée utopique médiévale. La stricte définition que donne K. Mannheim (1929) de l'utopie, soit celle d'une idéologie, d'une mentalité opératoire, alliée à un plan d'action, est appuyé de l'exemple médiévale où l'idéal du paradis ne se concrétisera jamais en utopie.

D'ordre secondaire, la vie terrestre ne peut être un monde meilleur. Les habitants des villes ne désirent pas transformer leur milieu. C'est au terme de leur existence que les élus connaîtront justice, bonheur et perfection. L'image d'un idéal urbain est transposé au-delà des champs d'action concrets (ill. 8):

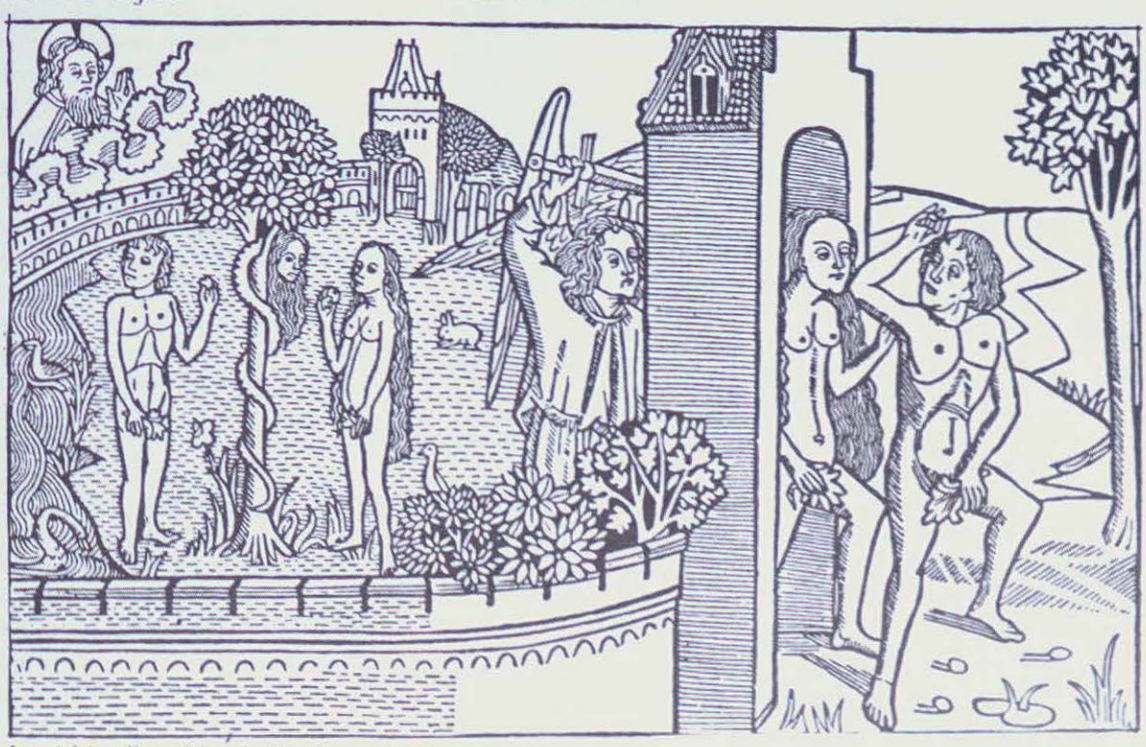
Heaven itself, we must remember, was an urban artifact.[4]

Par conséquent, la ville du Moyen Age est aménagée par le biais d'une gestion adaptive. Elle n'est planifiée ni selon des intentions utopiques, ni par un discours relevant d'un domaine spécialisé.

NOTES:

1. Mumford, L., (1961), *The City in History*, New York: Harcourt, Brace & World, p.247
2. Choay, F. et al., (1972), *Le Sens de la Ville*, Paris: éditions du Seuil, p.17.
3. Ibid., p.15.
4. Mumford, L., (1961), *The City in History*, New York: Harcourt, Brace & World, p.319.

Eva-Marie Neumann a complété ses études d'architecture à l'Université de Montreal.



Le péché et l'expulsion du Paradis

City of Thousands

by Sherry Olson

Sherry Olson is a professor of geography at McGill University.

Cet article est une description impressionniste d'un séjour à Tananarive, capitale de Madagascar: des effluves, des images, des couleurs et surtout l'utopie d'une "ville de milliers".

Layout by: Angus Cheng and Marie Claude Lambert

Our personal space is a shell of personality and culture. Our personal spaces "meet" in the public places of the city—the markets and streets. Like snails, we explore and retreat.

It was our hunch that by exploring Antananarivo we might learn something about city living. "City of thousands," Antananarivo, is the highland capital of the Malagasy Republic, the "Great Red Island" in the Indian Ocean. The houses, brick-red, climb the slopes, brick red, from the rice paddies and brick kilns at 1 130 m elevation, to the palace two centuries old at 1 450 m. The city is laced together by two tunnels, some serpentine streets and a hundred kilometers of stairways, built in granite by *corvée* labour.

There were four of us, the so-called standard North American family, with a command of the Malagasy language little more than *Please, Thank you,* and *Excuse me, Sir.* As dumb as snails, we had suddenly to rely on our "feelers", our senses, the silent languages of face and gesture to relate to people, and on the cues of space and place to make sense of society.

September 20

The search for a place to live gives our exploration of the city a curious intensity. I look into each window thinking how it feels to look out.

September 23

Already we are meeting in the streets people we know. Is it a small town? 700,000. Is it because we are all on foot? Finding a dwelling is a great relief. But it closes the doors on so many other possibilities. I haven't satisfied my thirst to possess the whole town. At the Friday market, which expands and spills up the stairways, we acquire in 2 hours our entire furnishings ($65).

Truckloads of young soldiers go by singing. There are no policemen.

The babies are wearing wool caps and leggings before noon, by afternoon little square straw hats. Every woman has a baby.

September 25

A still night at the end of the dry season. Bush fires. A thin line of orange jagged along the hillside above the Pasteur Institute.

Alleys of colour in the market: the tables of herbs, bright wooden and glass beads, aloe leaves, roots, magic twists of wood. Garden seeds: a pinch of carrot, a pinch of lettuce. 5 p.m. in the market: watch out for the man with the hose. His is a job I covet.

The sidewalks and curbs open up; the pipes are so shallow that the water is warm at midday.

From the rice paddies we hear frogs at night, crickets, a chorus of dogs. Piano hymns. A tenor sax.

Here at the end of the world, apparently beyond the reach of the post office, we find water hyacinth, the weeds from our front lawn, Coca-Cola, Bata, and Nestlé.

October 26

Friday. Bought a large blue umbrella. The sky is covered a little earlier each day.

Up the last stairway, always in a sweat. This time we have an eight-foot pole, a basket of eggs, and the schoolbag.

Discovered a Saturday market: live turkeys, sewing machines at work, raw manioc, cooked manioc, and fourteen barbers eager to get Eric into their clutches for a 1928 haircut.

Sunday morning: 42 out of 100 vehicles coming down the hill are taxis. On a weekday morning, of 100 vehicles passing the post office, 16 are driven or occupied by foreigners. There are perhaps a thousand foreigners in the

city.

Friday at dawn 350 people per hour are moving down our street on foot toward the tunnel and market. By 8 a.m. 900 per hour. About a tenth are coming down our stairway.

On the way to school we meet a small truck pushed by ten or eleven men. As Julian says it is quiet and non-polluting. Behind them three or four others are pushing a jeep.

Friday again. A truckload of furniture is being pushed up the hill. Taxi fares depend on the grade to destination. "Carry, madame? 10 francs? Carry to the car?" I am supposed to have a car. Waiting for Julian, I have a ringside seat on the cement apron of the creamery, to watch pepper-pounding. I am instantly registered in that small neighbourhood of the market. Families serving coffee, making change, minding the babies. Two young women sitting amicably back to back on a wood crate. Little brothers riding in cardboard boxes. An adorable baby in a bright yellow bunting parked under a table of avocados. What will he unpack from a round basket covered with straw? Today we discovered the *mibas* fruits, like mini-apricots.

October 30

Rain began just as we left the house. Our indignation at gutters which spout overhead. We are compensated by a double-decker rainbow.

On the way to Ingrid's school (35 minutes) we meet each morning head on, on one side of the street, 380 people. 380 Malagasy faces. But Ingrid has them all catalogued by their fingernails. I just cannot focus on fingernails.

This morning in the tunnel a column of motorcycle police whizzes by, a sharp whistle, and a black limousine. Why do the young, including ours, always whistle, sing, holler, or honk in the tunnel? I manage to get around a fellow carrying on his head a bale of straw as wide as the sidewalk, about 5 feet.

November 15

A band of school girls in navy and white uniforms, very smart, take off their shoes to wade home. In Analakely at evening we are wading up to the knee. By dark the rice paddies are overflowing.

Downpours. How shall I manoeuvre between the light poles and the walls with my huge umbrella? A boy Eric's age invites me to share my umbrella as far as the post office.

Commiseration and giggles of strangers in the rain. The automobile is the re-entry of the primitive. It splashes red mud on the white *lambas.*

Four men are carrying a refrigerator up the stairway. Is there a social stairway? The palace is at the top.

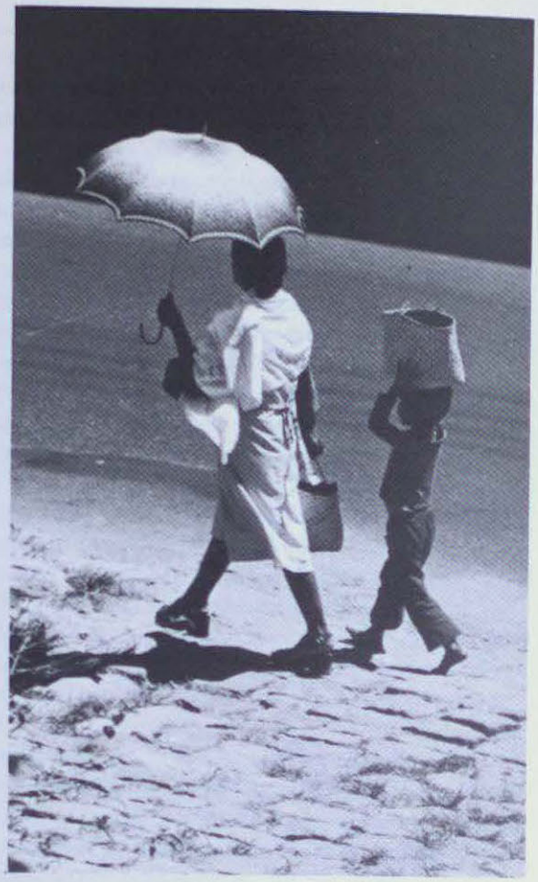
December 12

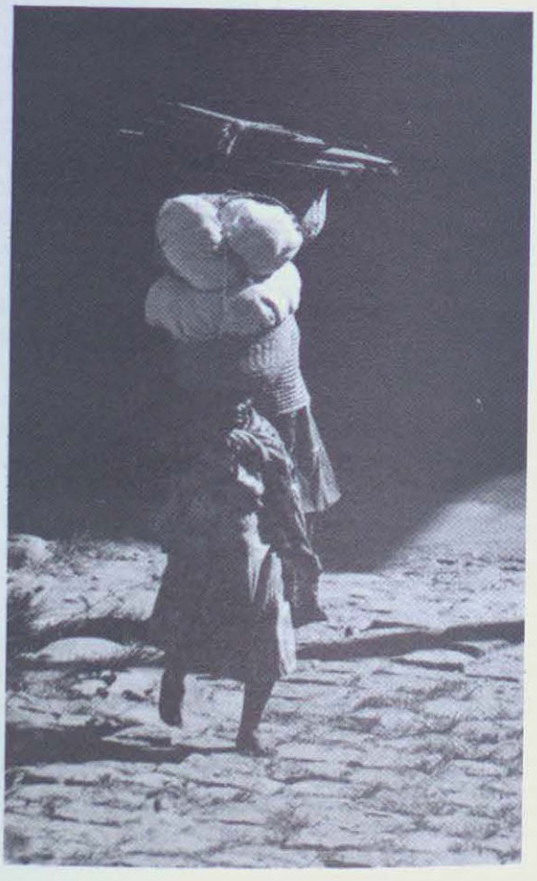
There is no shade on either side of the street. Above the Cenacle, a hidden neighbourhood of courts, a stairway of people from the Coast. Springs. A backroom of little boys singing *Gloria in Excelsis Deo.*

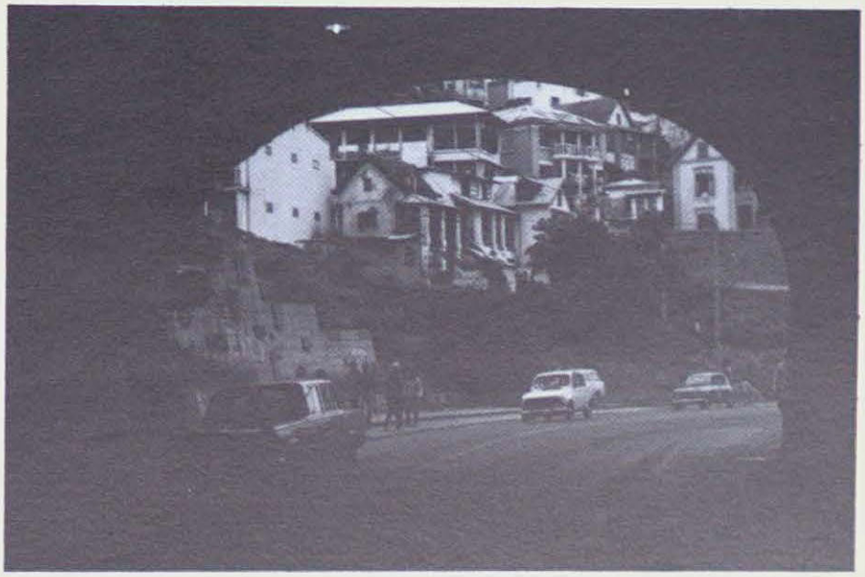
December 16

If our first impression was one of filth, we gradually discover the miracle of sun and people's energies. Laundry spread on bushes, on grass, on fences. Washlines festoon all the verandas and lanes. Torrents of rain wash the streets. The occasional fecal whiff of dog, chicken, or human being in some stairway. The chickens in the gutters lay such delicious eggs.

Dawn. Mists in the valley. A few people, well wrapped in







yards of cotton, pad quietly through the streets. No cars. The cool grey garden below the window recovers first its white blossoms, then its touches of pink and red. The brick walls grow warm. As the sun comes up, the church bell clangs at Ambanidia, a drum beats at the prison, the army bugler blows (off key), and the roosters go into a frenzy. Shutters open, water runs, men come out to pee, sunlight blazes.

Civilization is a crowded street. Men gauge accurately where they spit. A lady carries a large parasol, without grazing anyone or seeming to move aside.

December 17

A brilliant blue day. Huge cumulus towers at evening. More stars than I have ever seen. (This coincided with the Berenice cyclone alert.)

All the world is a sundial. The sunrise is moving around the horizon on the waves of hills. One hour line-up to get peanut oil. There has been a line of 200 steadily for two days.

Exorbitant shiny paper balls and cut-outs are for sale in the market, and tiny Christmas trees of pink, blue, and orange plastic loops. A grand and hideous Père Noel in red robes with red revolutionary banners is installed at Ambohijatovo.

December 24

When Eric carried home a two-foot silver pine, the market boys began to sing, "*Mon vert sapin...*" Is it possible to be more conspicuous?

At 5 a.m. musical auto horns zigzag through the switchback streets across the valley, recreating a space. The bus drivers share the whistle of the *fitatra* (bird).

In our stairway is a store as big as a closet. It is occupied by a boy, a mother, a baby, a next-to-least one who sits on the loaves of bread, and a cat.

January 30

In the pencils-and-scissors stalls near the flower market a young shoeshine fellow, dull-witted, is being teased to desperation.

7:30 a.m. A scatter of broken glass in the street. Doubtless a windshield. I have not seen broken glass for weeks. The whole city is like a private yard, because we can go barefoot in it. The women who sweep the streets so fiercely every morning seem always to have brand new brooms.

There is room in Antananarivo for all that is countryside—wild fruit trees, soup greens off the slope, chameleons, cattle. There is room for the beggars. Each has his own spot. The old man in white with a long Chinese beard and wounded eyes begs outside the Swiss pastry shop. A small immobile boy (or girl?) at the top of the glasses-and-newspapers stairway greets each passerby with delight.

Everyday now we meet bands of National Service teenagers in their green overalls, jogging with their soldier-trainers or taking the stairs two at a time.

Rumour runs of plague among the rats in Analakely. To combat them, a gang is cutting weeds above Ambohijatovo. The slopes are so steep, the men have roped themselves to trees.

The eternal Triangle inhabits our stairway: a woman with her leg in a plaster cast, the man who hit her, and the sympathetic young fellow. And the bottle.

March 8

Three Malagasy students coming up the stairway address me politely in Russian.

March 10

Ingrid and I watch a young fellow from the bar across the street toss an old raggedy man, dead drunk, into the tall weeds of the stairway.

Saturday. A troop of Jeanettes (Girl Guides) are climbing the stairs to Ambatovinaky, single file. Each carries a stick of kindling. In the hedge, I admire a moth with tiny gold flecks on his wings, a white belly, a sharp black water line, and chrome yellow portholes.

March 29

On the Post Office steps, one old man shaves another while the news vendors *kibitz.*

April 3

I wait 30 or 40 minutes for the milk to arrive at the creamery in Analakely. Analakely is a living-room. We all make ourselves at home. A chain of paper dolls—seven husky young men hefting bright red crates of milk—come dashing and giggling through the lane of vegetables.

April 7

Delicious smells, weedy and flowery in the stairway. A mounting chorus of crickets and cicadas.

The world is so wet it smells of mildew. Lightning.

Two men carrying five-meter beams disappear down a narrow stairway.

April 14

Ingrid and I again notice horse manure on the sidewalk in Ambohijatovo, and wonder. Suddenly down the street from Antananirenana comes a young and terrified horse, saddled, riderless, straight into the morning traffic. As we keep climbing the hill, a young soldier follows on the run, stick in hand and a sheepish smile.

April 15

Scarlet poincianas have come into bloom, overwhelming the stairway. The hills are dotted with yellow sunflowers and purple morning-glory.

8 a.m. At the top of the grand stairway in Antananirenana, where the sweepers are dusting off the street for market, a raggedy man emerges from a taxi and unloads a trunkful of roses.

Sunday morning we met in our stairway two young ladies elegantly attired in black, each carrying a huge funeral wreath. An impeccable matron in black silk pinstripe. Later in the other direction a dozen people in white togas and *lambas,* with parasols. A notice on the neighbour's gatepost.

May 22

As I crossed the square newly dedicated to Ho Chi Minh, I heard a thunk. A taxi-*brousse* has lost a wheel. The passengers seem to have rolled down to the rear and are sticking their heads out.

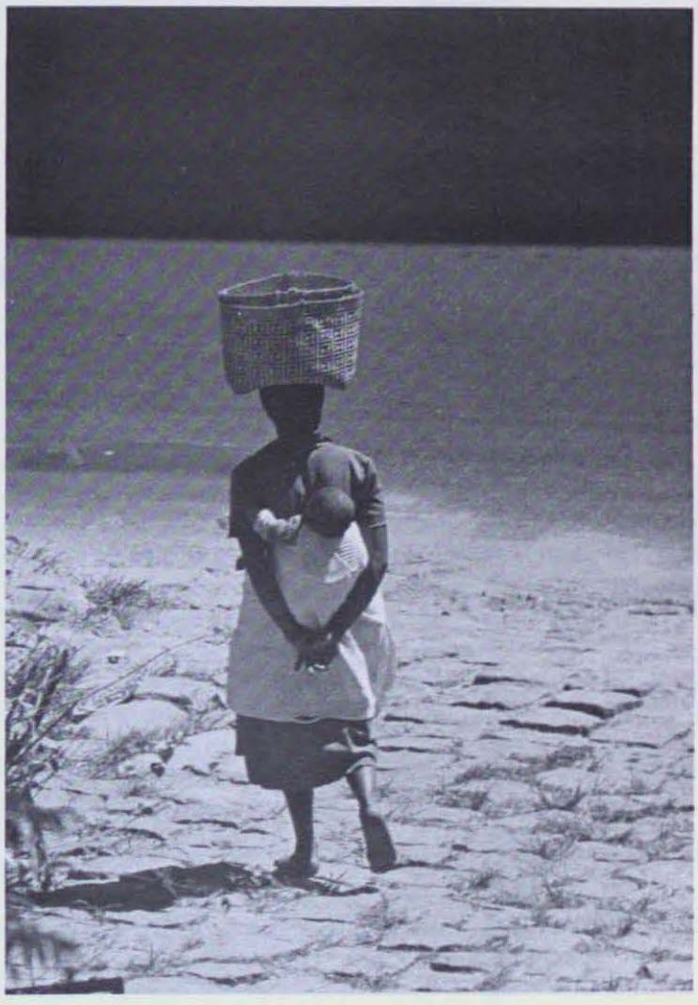
May 23

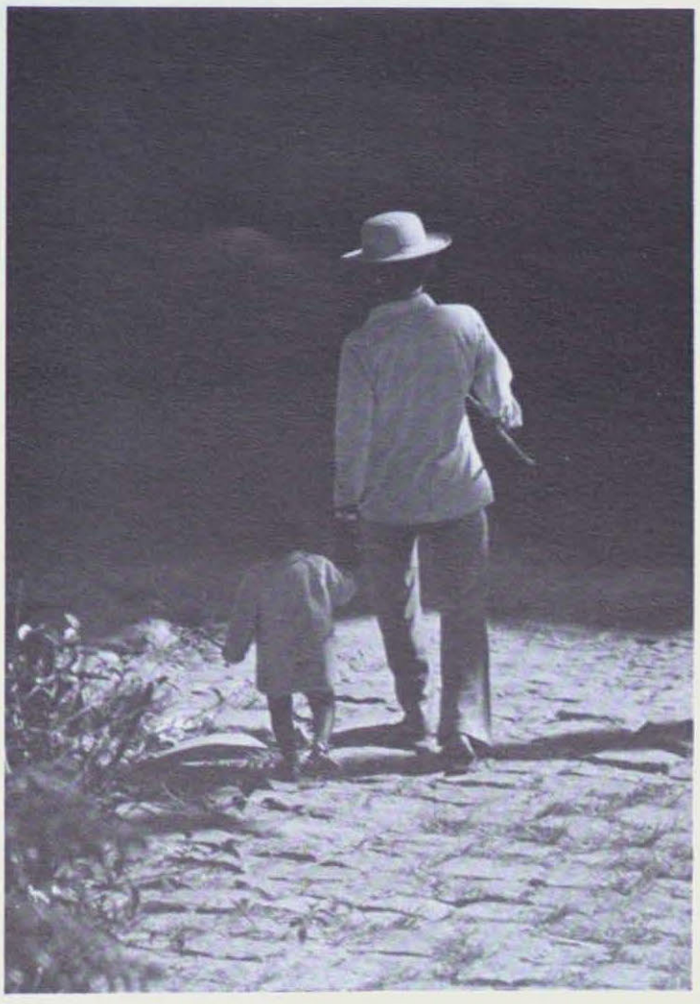
The babies are wearing their woolies again. Met a very chic young man in a winter coat, sophisticated fur collar rolled up, barefoot. In the tunnel a man is carrying on his shoulder a small wood coffin covered with a white cloth. In our stairway two men are removing each other's lice.

May 27

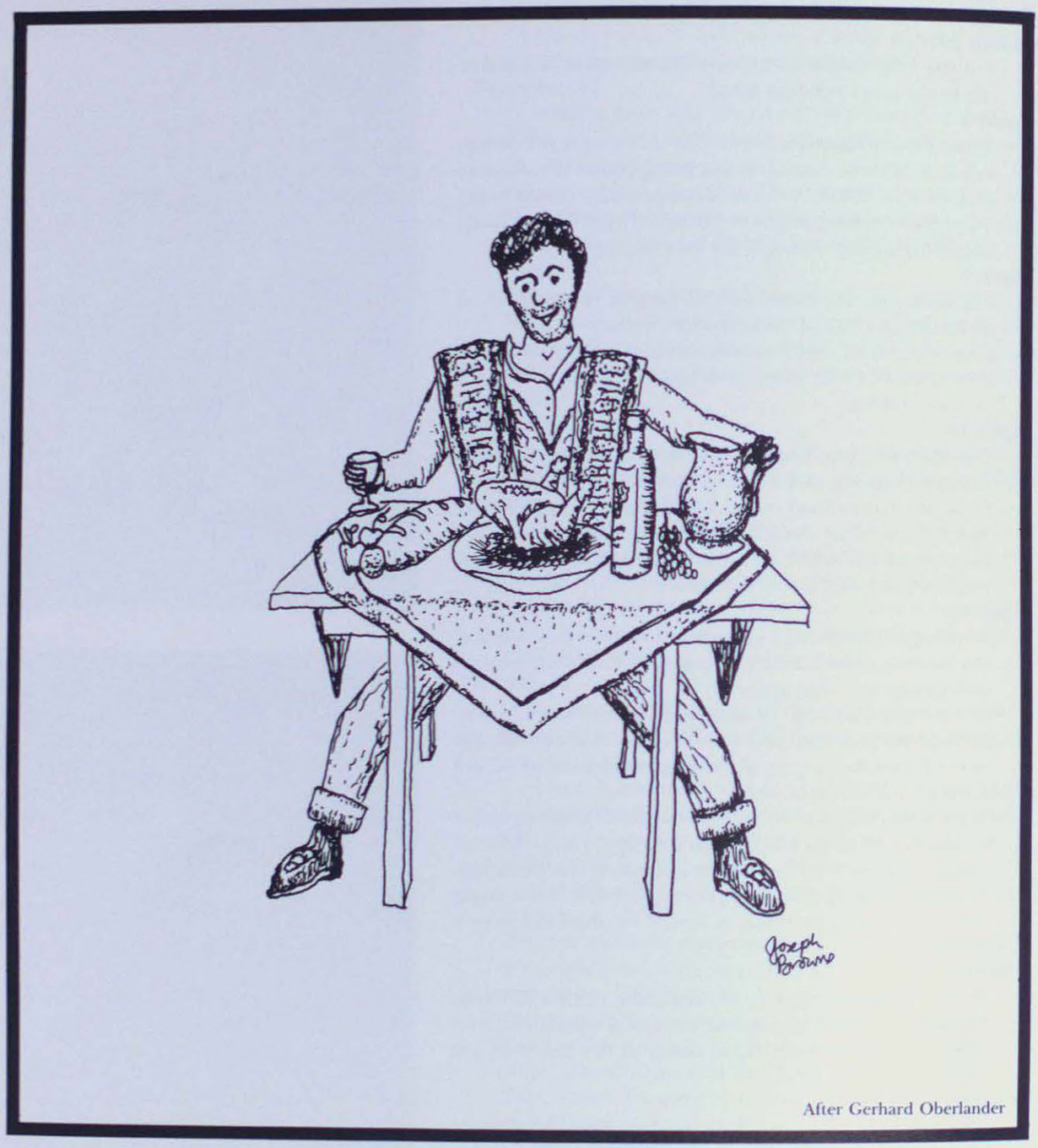
Ingrid and I were riding a bus, wedged in by a rural crowd. When we stopped opposite the prison, the lot got off, including a soldier and his two barefoot prisoners, all handcuffed together.

Eric showed me the stairway where you can always see a fat rat. He has had the sense to say no to a puppy. He attended the *accouchement* in our stairway. How would we take home a puppy?





From Utopian COLLECTIVE HABITATION



After Gerhard Oberlander

From Grimm's *Marchen* I, Verlag Heinrich Ellerman, Munich, 1958, p.160.

Layout by: Joseph Browns and Stephen Silverman

by Norbert Schoenauer

La table magique *du conte de Grimm est le symbole des idéaux utopiques de plusieurs réformateurs sociaux du XIX^e siècle. L'idée d'instaurer un système collectif de préparation des repas pour les habitants d'un même ensemble résidentiel s'inscrivait dans l'évolution de la société de l'époque; redéfinition du role de la femme, souci de rendement amené par les nouveaux concepts d'industrialisation et de méchanisation, et bien entendu, naissance des notions de collectivisme, socialisme et communisme. Cet article survole bon nombre de ces idéaux devenus réalité et qui se retrouvent tant aux Etats-Unis, qu'en Europe et en Russie.*

Ideal to Reality

Introduction:

In one of Grimm's fairy tales, an apprentice to a joiner received from his master a magic table as a reward for his cheerfulness and industry. When instructed "Table, cover thyself" this magic table would at once be set with a fine table cloth, plates, cutlery, sumptuous dishes accompanied by wine.[1]

The magic table of this fairy tale represents an inspiration which parallels the utopian ideals of certain 19th century social and housing reformers, who attempted to provide meal service to inhabitants of multiple housing, thus making obsolete the need for food preparation in every household.

In the age of industrialization, when small scale handicrafts were gradually replaced by large scale industries, it was not surprising that domestic activities should also come under close scrutiny. The application of the two particular forces, "centralization" and "mechanization", that fostered industrial development, was thought to offer the greatest promise of utopian domestic life, first by easing, and thereafter by reducing the burden of housekeeping. Since these two forces were complementary, one would have expected equal emphasis to be placed upon both their applications, in order to improve housekeeping. However, this was not the case. In fact, there appears to have developed a divergence between the predilection of the Europeans and the North Americans in their respective emphasis on these two forces, the former favouring centralization, and the latter mechanization. This dichotomy is not surprising in the context of the historical background that shaped their respective societies. While Europeans, and even the socialists among them, accepted domestic service as a fulfilling profession (albeit restructured from a mistress-maid, to a manager-worker relationship), Americans saw in domestic service merely a temporary job and a "spring-stone to something higher".[2]

The emphasis upon centralization, in essence, led to the establishment of collective habitations where resources for household services were pooled in order to free tenants from the necessity of doing repetitive domestic work, while a reliance primarily on mechanization implied the development of servantless households where mechanical appliances did away with the most of the manual chores of housekeeping. Of course, an equal emphasis upon both forces would have promised the greatest revolution in domestic services, but this was not to be. The European evolution of collective habitation with centralized kitchen service as a pursuit of an utopian ideal is the subject of this paper. Its counterpart, the mechanization of household work processes which eventually led to the American servantless home, has been well described by Siegfried Giedion[3] and Dolores Hayden.[4]

The Genesis of European Collective Habitation:

An early concept for the provision of centralized kitchen service to occupants of multiple dwellings was proposed during the first decade of the 19th century by utopian Charles François Marie Fourier. He advocated the abolishment of individual food preparation mainly to emancipate women, but also to avoid wasteful practice of simultaneous cooking inherent in private housekeeping. Fourier proposed centralized kitchens for those who were willing to join his utopian communities and live in so-called "phalansteries". Conceived as a large palatial building complex, the "phalanstery" was to consist of a number of individual apartments complemented by a series of common rooms for conversation, reading, and dining. "Dining rooms on the second floor were to be served by raising the tables (decked with food) through trap doors from the kitchens below".[5] But for those who preferred to eat in the privacy of their apartment, food delivery service was promised to be available. Patiently, Fourier waited for many years for a philantropist to appear who would be willing to underwrite the initial cost of this social experiment, but no one ever came. He died disillusioned in 1837.

Five years after Fourier's death, an industrialist, Jean-Baptiste André Godin, adapted some of Fourier's ideas for his workers' housing and established in 1859 a "familistère" at Guise, France. Instead of installing individual kitchens in every dwelling, a central kitchen with a common dining room was built for the occupants of the familistère. But after a few years of service the centralized kitchen had to be abandoned for lack of popular support.

Towards the end of the 19th century the concept of centralized household services was gaining ever wider acceptance, at least in theory, and many social reformers extolled its virtues. The social philosopher Prince Petre Alekseevich Kropotkin, for example, advocated the adoption of centralized kitchen service for apartment dwellers. He bemoaned the inefficiency of innumerable housewives concurrently cooking meals for their families, and estimated that every day in England and the USA alone "eight million women spend their time to prepare this meal, that perhaps consists at the most of ten different dishes".[6]

Similar sentiments were also expressed by H.G. Wells, who asserted that an "ordinary Utopian would no more think of a special private kitchen for his dinners that he would think of a private flour mill or dairy farm".[7] Wells visualized the prosperous utopian living in "residential clubs" that offered to its occupants not only furnished bedrooms, but also elaborate suites of apartments, which could be furnished to suit individual taste. Among such luxuries as pleasant boudoirs, private libraries, studies, and private garden plots, Wells allocated mere "little cooking corners" for these suites, because a central kitchen was to cater to the Utopian.

Catering Flats:

In fact, by the end of the 19th century a new residential building type came into existence in London, the serviced apartment building designed mainly for use by affluent people. Called "catering flats", these luxurious domestic buildings were developed to fulfill the demands of a certain segment of society, namely well-to-do single or elderly people

"Dining rooms on the second floor were to be served by raising the tables (decked with food) through trap doors from the kitchen below."

who sought the "home-like" quality of a luxurious apartment building combined with the services offered by a hotel.[8]

The evolution of this new building type was attributed to the increasing difficulty in obtaining good servants, but another reason was the demand for an agreeable form of dwelling for affluent people who were willing to pay for the conveniences they obtained.

Catering flats consisted of a number of self-contained suites of various sizes, usually with a pantry but without kitchens and servants' rooms. Household services and meals in the common dining room were paid for at a fixed charge whereas the use of all other common rooms, namely the drawing rooms, billiard rooms, etc. were included in the rent. (Apartment hotels are the American counterparts of the British catering flats).

"Queen Anne's Mansions", designed by E.R. Robson, "Marlborough Chambers", by Reginald Morphew, and "Camden House Chambers", by Balfour and Turner, are but three examples of catering flats in Greater London. The apartment suites in the second example were considered at the time to be "some of the best and most expensive suites in London".[9]

Serving an affluent clientele with a high living standard, catering flats were economically quite successful, but they were beyond the reach of most city dwellers and remained but a utopian dream to the majority of the people.

The "Kollektivhus", a Danish prototype:

At the turn of the century, Otto Fick, an energetic Dane with a lively imagination and a sincere commitment to the betterment of living conditions formulated a new concept for apartment living that was to complement imminent changes in society. His efforts led eventually to the development of a "Kollektivhus" (collective house), in Copenhagen, a new prototype of the multiple dwellings that was to be emulated later not only in the Scandinavian countries, but in several other European countries as well.

It is not clear whether Otto Fick knew about the catering flats of London, or the apartment hotels of North America, but there is an uncanny similarity between these and his proposed "Kollektivhus", since Fick too envisaged his building to be administered in such a way that all the housework and food preparation would be carried out by service staff so that tenants would not have to worry about house cleaning or cooking after they came home from work.

Fick's plan for an ideal housing development was realized in 1903, when a "Kollektivhus" was built in accordance with his design principles. The plans for this apartment building were prepared by the architects L.Chr. Kofoed, and the building was located at the corner of Forchhammersvej and Sankt Markus Plads in Copenhagen. The building site was owned by the municipality which also raised sufficient capital for the construction of this building, it had to be financed as a co-operative.

Fick's collective apartment house was composed of 26 kitchenless but otherwise self-contained dwelling units ranging in size from three to five rooms. Apartments were centrally heated and had hot water supply, garbage disposals and a central vacuum pipe outlet to which vacuum cleaners could be attached.

Twenty-seven various common rooms for collective services were installed to serve the inhabitants of the building, including a central kitchen, laundry, drying room, ironing room, and maids' room. All dwelling units were served by dumb-waiters for the delivery of meals from the central kitchen. Fick argued that it was senseless to have 26 housewives cooking individually when it would be much easier and more efficient to have meals prepared centrally for every household. Other housekeeping services were also available to tenants, such as house cleaning, window washing, shoe polishing and even the mending of clothing, all upon request at fixed charges.[10]

Fick was concerned, however, that contact between neighbours could become too "liberal" if collective services were extended to include all family activities. For this reason, neither a common dining room, nor a nursery for children was planned for the building. Food was simply sent to each apartment unit via the dumb-waiter and in order to preserve the element of surprise, or the illusion of having home cooked meals for which there had never been any choice, there was no provision made for menu selection. If, however, certain members of a family did not like a particular dish, the central kitchen was notified and something else was sent up.

In 1907, a detailed account of Fick's collective house services was chronicled in a periodical[11] and the amenities enjoyed by the tenants of this new establishment were described in great detail. Accordingly, breakfast was delivered as requested at a specific time and announced by an electric bell in the apartment. At lunch or dinner, if guests were to be entertained, notice had to be given only one hour before meal time so that food could be delivered in more attractive and festive dinnerware. Laundry service and special errands were arranged by management upon request against a charge that was reasonable because of the efficiencies inherent in centrally organized housekeeping.

As a social reformer, Fick, was of course, primarily concerned with the working class, and would have liked to have his collective house built for them. However, before the First World War, very few workers were able to afford the luxury of any housekeeping services. Consequently, although originally designed for lower income groups, the "kollektivhus" attracted only middle income dwellers. To remedy this situation, Fick later attempted to create collective services on a wider basis by establishing central kitchens, laundries and other services for an entire city district, but these concepts were too advanced for their times and were never implemented.

The "Kollektivhus" was composed of predominently large dwelling units for large families, rather than similar units for childless couples or single tenants. Thus, 26 large

"an ordinary Utopian would no more think of a special private kitchen for his dinners than he would think of a private flour mill or dairy farm."

families with few wage earners had to bear the costs of all collective services, whereas a large number of smaller households with correspondingly more wage earners would have made the individual burden less. In spite of this, the collective house continued to function well during the First World War, until food rationing was imposed and the central kitchen service had to be suspended. After the war, when things returned to normal, tenants once again requested meal service from the central kitchen, which functioned satisfactorily until 1942, when the building was sold, and when, incidentally, food rationing was again enforced.

During the Second World War, the housing shortage in Denmark became so acute that the new owner converted the communal rooms into self-contained apartments and offices, thereby ending all collective services of the first "Kollektivhus".

The "Einküechenhaus" in Germany, Switzerland, and Austria:

In 1901, the German social democrat and women's activist Lily Braun published in Berlin a book entitled "Frauenarbeit und Hauswirtschaft" (Women's Work and Home Economics) in which she proposed the formation of housekeeping cooperatives as a means to accelerate the supply of homes for lower income groups suffering from an acute housing shortage. She envisaged these cooperative societies providing apartment buildings of 50-60 kitchenless dwelling units in landscaped garden settings with a centralized kitchen catering for their inhabitants.[12]

Lily Braun sincerely believed that apart from the building cost reductions derived from kitchenless apartments, these housing cooperatives would also bring about (1) the end of "dilettante" food preparation, (2) the improvement of child rearing, (3) the emancipation of women, and (4) the phasing out of "servants" or "maids" through their replacement by "workers" hired by management of these cooperatives.

Apart from a few socialist colleagues, Braun's housing reform proposals were rejected by her comtemporaries and the kitchenless apartment buildings ridiculed as comparable to "rabbit warrens" where home life was limited to bedroom activities only. But a few years later, news of Otto Fick's collective house in Copenhagen reached Germany and many former antagonists of kitchenless apartment buildings changed their attitude. After Rosika Schwimmer's account in the periodical "Die Umschau", in 1907,[13] the virtues of this new Danish dwelling form were freely discussed in the Berlin press. Some hailed the collective house as the "urban apartment house of the future", while others still feared that this dwelling type would spell the beginning of the end for the sanctified status of marriage and the family. Undeterred, however, a group of housing reformers formed a "one-kitchen-house" society in 1908 and published an informative pamphlet extolling the virtues of collective habitation.[14] Plans and model photographs of projected collective apartment buildings in Lichterfelde and Friedenau, both garden suburbs of Berlin, were published and Hermann Muthesius and Albert Gessner identified as their architects.

To forestall any negative reaction and to reassure potential clients, a promise was included in the cooperative's prospectus asserting that by living in these new types of apartment buildings, closeness and intimacy between family members were not going to be endangered, but on the contrary, would be strengthened since centralized kitchen and housekeeping services would free the mother from housework and enable her to devote greater attention to the healthy development of her children.

Four types of collective services were proposed for this new prototype apartment building, namely (1) centralized food service, (2) centralized housekeeping service, (3) child care in a "House-Kindergarten", and (4) recreational facilities for free-time activities.

Five one-kitchen-houses were opened on April 1st, 1909. The initial success was tremendous since all apartments were rented before the completion date, but only one month later the owners went bankrupt. Thus, the much publicized collective habitation movement which had promised extensive gastronomic and housekeeping reform to apartment dwellers, received a major setback. A new owner attempted to continue the operation by increasing the yield for services, but eventually individual kitchens had to be retrofitted into every apartment unit and centralized food service was discontinued.

Two noted architects, namely W.C. Behrendt and Henry van der Velde, sought to rescue the collective habitation movement. Since they were unable to raise enough funds, both architects had to be satisfied with giving only moral support to the cause.

Of course, not all German architects shared the views of Behrendt and van der Velde, especially such conservative architects as Paul Schultze-Naumburg. The latter saw in collective service buildings the atrophy of soulful life and a manifestation of the oddity of an ignominious large city. Nor did it help the cause of the advancement of collective habitation that centralized kitchen services were viewed by Schultze-Naumburg and others as leading to other collective organizations which were associated with communism.[15] But, with the outbreak of World War I, four years later, most building activities were stopped and further experimentation with new house forms ceased in Germany until 1919.

In neutral Switzerland, however, a collective habitation project was started during the war years with the founding of a cooperative society called "Wohnund Speisehausgenossenschaft" (dwelling-and-boarding cooperative society). The initiator of this venture was Oskar Schwank.[16]

By training as a building construction foreman, Schwank worked for some years in architects' offices and thereafter declared himself to be an architect. He was a handsome and dapper man who gave the impression of a serious burgher, but his appearance was misleading because he was anything but conventional. Not only was he already divorced, but he

"Some hailed the collective house as the 'urban apartment house of the future,' while others still feared that this dwelling type would spell the beginning of the end for the sanctified status of marriage and the family."

was also a supporter of social reform, which was uncommon among burghers at the time. Most likely Schwank read about one-kitchen-house experiments in architectural journals and may even have heard of the success of apartment hotels built in North American cities before he formulated and "patented" his design for collective habitation.

With a conviction and persuasiveness approximating that of a preacher, Schwank had little difficulty in convincing eleven building tradesmen and building material suppliers, all burghers of Zurich, to form a cooperative society. It may be of interest to note that none of the founding members of this society had any intention of living in the projected one-kitchen-apartment-house. Schwank prepared the necessary plans for the project and a building permit was issued by the municipal authorities in the summer of 1915. By January 1916 a mortgage for two-thirds of the anticipated building cost was secured and the suburban building site on the corner of Ida and Gertrude Strassen of Zurich-Wiedikon acquired. Construction commenced shortly thereafter and in the spring of the following year the structure was in such a stage of completion that it could receive its first tenants. During the construction period, however, Schwank made several major errors and lost control of the development. In consequence, he was forced to withdraw from both the job and the cooperative.

During construction, several changes were made to Schwank's original plans, one of which entailed the replacement of the common dining room planned for the exclusive use of the tenants by a public restaurant. Nevertheless, the central kitchen service was retained to cater for the tenants and the new restaurant alike.

Popularly known as the "Amerikanerhaus"(American house), this apartment building also offered to its residents other collective services of which the central heating system was the most admired.

It is undeniable that Schwank's collective house, consisting of 45 dwelling units, was well-liked, since many of its initial residents, at least until a few years ago, still lived in it. In 1976, some of these elderly persons were interviewed by a journalist, and their anecdotes of happiness clearly reflected great satisfaction, in spite of the fact that changes have occured over the years.[17]

Perhaps the most significant change to the "Amerikanerhaus" was the dissolution in 1946 of the cooperative society that had built it and its replacement by a real estate company.

After 1916, Schwank never visited the building that he conceived. He married a third time and divorced shortly after. He gave up the practice of architecture, worked in a shoe factory, and died in 1951 at the age of 76.

The idea of collective habitation also reached Vienna, and plans for a "Einküechenhaus" were drawn up by the architect Otto Hellwig,[18] but its realization was postponed until after the First World War and its aftermath of economic instability. In 1922, a collective house comprising 25 dwelling units, each with 1 to 5 rooms, was built as a first phase development of a large project. With an additional 246 apartments, mostly one and two room dwellings, this project called "Heimhof" (Home Court), was completed four years later. Although the dwellings were rather small, these apartments nevertheless became very popular. Collective services made house-keeping easy and common facilities such as dining halls, bath houses, a Kindergarten, as well as social rooms stocked with daily newspapers, were luxuries greatly appreciated.

Each floor of all the apartment blocks was served by a maid, who also served meals in one's apartment if requested to do so. Laundry services as well as other housekeeping services were offered at cost, since this housing development was run by the occupants themselves as a non-profit cooperative. Each year members elected new executives whose responsibility was to efficiently manage the building.

After the German occupation of Austria in the thirties, the cooperative administration of Heimhof ceased and its central kitchen service, together with all other housekeeping services, including social common rooms, were closed.

The "Dom-Kommuna", a Russian experiment:

As might be expected after the Revolution of 1917, the notion of collective habitation was also embraced in Russia after the First World War. In fact, for a few years between 1926 and 1930, close to thirty percent of newly erected dwelling accomodations were "housing communes" or "dom-kommunas", which in their organization were very similar to the "Kollektivhus" concept.

In his book, *Town and Revolution*, Anatole Kopp attributes the development of dom-kommunas to the creative forces of the Russian revolutionary society. From the outset of the Soviet rule, it was an accepted notion in Russia that life was to change and that corresponding changes would have to follow in the home. Social changes coupled with the great housing shortage made it necessary to look beyond the traditional bourgeois apartment building for a new housing form that would act as a "social condenser" and would require a reduced volume of building construction per household so that the needs of an increased number of families that were victims of the housing shortage could be satisfied.

According to Anatole Kopp, the responsible people among the proletariat were "inspired by a legitimate desire to free women from domestic slavery, which in the conditions that existed in the U.S.S.R. of the twenties meant back-breaking labour".[19] Additional considerations were, first, "the need to release as many of the non-active population as possible (again mainly women) to play their part in industrialization of the country", and second, "the economic impossibility of giving each one individually the comfort and conveniences that it was rightly believed could be more easily provided for groups".[20] El Lissitzky recounts, that "the Soviet architect was given the task of establishing a new standard of housing by devising a new type of housing unit, not

"The important thing is that the housing block, which up to now has merely represented the algebraic sum of self-contained private apartments, has now been transformed into a synthetic complex for total communal living."

intended for single individuals in conflict with each other as in the West, but for the masses".[21] Finally, in a desire to transform the national way of life in a few brief years, housing communes were to bridge the border separating a reasonable idea from utopia.

As early as 1919, the management of a large Soviet State industrial plant prepared specifications for the construction of apartments of the "hotel" type. This project contained the germ for an idea that later led to the development of the dom-kommuna, or housing commune concept described in 1925 in the program of a housing design competition organized by the Moscow Soviet. Two years later, an inquiry was instituted into the dom-kommuna concept followed by a series of "fraternal competitions" all of which led to the creation in1928 of a research and design group headed by the architect, and editor of the architectural magazine *S.A.*, Moses Ginsburg. Other members of this group were M. Barshit, A. Pasternak, G. Sum-Shchik and V. Vladimirov.

Only a few months after the formation of this research group, five prototypes of dwellings, which became known as "stroikom units" were published by the group. Four out of the five prototypes were conventional designs, but the fifth, namely the F-type unit, represented a real innovation and a genuine response to the needs of the day. This innovative design featured two superimposed compact one bedroom units serviced by a single loaded corridor at mid-level between the two units. Each dwelling was a through-unit enabling cross-ventilation, and of course, exposure to two orientations; the favourable exposure towards south featured living rooms that were one-and-a-half stories high, thereby allowing deep penetration of sunlight into the dwelling during the long winter months.

In a slightly modified form, this F-type dwelling unit was employed in the design of a collective apartment building on Novinsky Boulevard in Moscow. Built between 1928 and 1929 for the People's Commissariat of Finance, and called "Narkomfin", this building contained several collective facilities and common rooms, such as a canteen, central kitchen and dining room, laundry, gymnasium, library, day nursery, and a roof garden. Moses Ginsburg together with I. Milinis and S. Prokhorov were the architects of the building, which in many respects anticipates subsequent develpments by Le Corbusier and others in the West.

After the completion of the Narkomfin building many other collective houses were constructed in Russia. In the northern part of the country, an indoor corridor gave access to the various dwelling units, while in the South, an outdoor gallery-type access corridor was used to link the entrances of individual apartments with the stairways and the building's collective facilities. Usually, collective services included a central kitchen and dining room, day care nursery and kindergarten, as well as recreation and club rooms. The number of residents of a dom-kommuna ranged between 400 and 800 persons.

The architectural faculty of the Technical Arts Institute (Vkhutein) was also called by the Building Department of the Mossoviet "to work on a project that called for the planning and design implementation of a human settlement".[22] One of their solutions was a circular point block, consisting of a number of wedge-shaped kitchenless dwelling units for single persons; this residential tower was to be complemented by an adjacent communal structure where collective facilities were available.

The idealism of Russian housing reformers of the twenties is summed by Lissitzky. He wrote: "The important thing is that the housing block, which up to now has merely represented the algebraic sum of self-contained private apartments, has now been tranformed into a synthetic complex for total communal living". And, only after "the functions of the individual elements become better defined" will it be possible "to give more consideration to individual desires".[23]

The dom-kommuna with its collective facilities was to release women from domestic labour for gainful employment in the labour short industry and was to make her a responsible member of a socialist society. Moreover, through living collectively with their every day housekeeping needs satisfied by common services, all inhabitants of the dom-kommuna would have every opportunity to improve and educate themselves in order to make a maximum contribution to society. This new way of life was hoped to discourage self-centeredness in the individual, and do away with materialism as manifested by the bourgeoisie class in capitalistic societies, whose members are perpetually engaged in an endless race to acquire consumer goods.

Lenin himself suggested in his manuscript *The Great Initiative* that, like true communism, the true emancipation of women would only come about when the micro-economics of the individual household was replaced by the macro-economics of the socialist state.[24]

The dom-kommuna building program did not live up to these expectations. It had a short life span and by 1932 had already been discontinued. The abandonment of Russia's collective habitation experiment is likely attributable to four conditions. First, the housing shortage in Russia during the twenties and the early thirties was so acute that compact one bedroom dwellings were often occupied by a large family, or in extreme situations by more than one family. Second, the acute housing shortage necessitated the postponment of the construction of some collective facilities in order to free labour and building materials for more essential industrial constructions; the promise that the omitted "non-residential" services were to be installed at some future date, when the housing shortage was alleviated, did not prevent daily aggrevations and discontent. Third, Russians had no previous experience in the management of collective apartment houses, which often resulted in the large scale dissatisfaction of their tenants. Fourth, it must be remembered that the concept of collective habitation presupposes a considerable degree of sophistication and affluence on the part of its users, which was hardly the case at the time in Russia. In sum-

mary, overcrowded living conditions, incomplete facilities and poorly managed collective services, and perhaps most significant of all, the difficult and rapid transition from an agrarian and rural folk society to an industrialized urban society, are not ideal conditions under which to test the validity and success of a new housing concept.

After the "housing commune" lost its original appeal more traditional building types were adopted to meet the housing shortage, which led to the construction of large residential block developments called "kvartaly".[25]

Conclusions:

For many decades, it seemed that the elusive ideal of collective habitation with meal service was unrealizable until the 1930's when another attempt was made in Sweden. Although this attempt represented a continuation of Fick's concept of Kollektivhus living, it also drew insights from the German Einküechenhaus, the Russian Dom-Kommuna, and the North-American apartment hotel experience.

Two sociologists, Alva and Gunnar Myrdal, emerged as the main protagonists of the Swedish collective habitation movement. Also engaged in the women's emancipation movement, Alva Myrdal saw in collective habitation the liberation of women from housekeeping chores and the potential for them to have opportunities in the work force equal to those of men.[26]

Sven Markelius, an architect and town planner, was sympathetic to Alva Myrdal's ideals and together they set about to translate them into buildable substance. Thus, in 1935, the first Kollektivhus for family living was realized at 6 John Ericssonsgatan, in the Centrum of Stockholm. It was a successful building, but like its precedents, it too later experienced some problems maintaining its centralized kitchen service.

Six years after the opening of Markelius' collective house, Olle Engkvist, a private builder, established a second Kollectivhus called "Lundagaarden", then a third, "Marienberg" (1944), followed by "Nockeby" (1951), "Blackeberg" (1952), and "Hasselby"(1955-56).[27] All of these developments were very successful and established the viability of collective habitation, known by this time as "familjehotell" (family hotel). Subsequently, the collective house was renamed "servicehus" (service house), and as such it still enjoys its present popularity in Sweden.

First established in Sweden, the concept of collective habitation was reintroduced in Denmark after the Second World War, and here too it succeeded in becoming an accepted alternative to traditional dwelling accomodation. "Hoje Soborg" (1951), by P.E. Hoff and B. Windinge [28] and "Carlsro" (1958), by Arne Jacobsen[29] in collaboration with two other architectural firms, are well known family collective houses in Copenhagen, but several large provincial towns also built them with equal success.

Thus, after a long elusive pursuit an approximation of the "magic table" ideal of Grimm's fairy tale found realization in Scandinavian collective houses proving that these buildings' protagonists anticipated an emerging domestic demand.

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Swing City

by Roger Kemble

Ecrit en 1968, cet article est la vision utopique d'une société differente. La structure y est accentuée par l'architecture des lieux: les édifices deviennent des "appareils pour vivre", l'espace entre ceux-ci, des places.

Une liberté nouvelle caractérise cette société; ce "Swing City" s'adoptant à tout style de vie.

Enclosed is an article of my work. It was done in 1968. I believe this to be the only Canadian architectural utopia. It is utopia and cacotopia; it is broddingnagian and lilliputian. It is a utopia that denies absolutes. It deals with the Canadian condition of pathos and indecisiveness.

— Roger Kemble

Dawn points, and another day prepares for heat and silence.

T. S. Eliot

There is little wrong with the Canadian urban scene that the realization of the "just society" will not improve. If, indeed, our urban environment is unacceptable to the masses, and this is a question worthy of debate, it will only be improved by means of a political solution. Technology and economics have been developed to a high degree of sophistication and usability. The potential of these two powerful tools is seriously hampered by irrational prejudice and reluctance to change on all levels of our society.

Now would be a good time in our history for us all to postulate new ideas, new prototypes, in the form of images and theoretical models. If many individuals were to offer for our scrutiny different ideas embodying the future—some acceptable, some not acceptable—it would be possible to create an aggregate of ideas. It would make possible the creation of a solid mesh upon which we could place the next strong foothold into the future.

Swing City Vancouver is a series of ideas or space probes, flung out into the present, that embody a personal idea of the future. It is hoped that a feedback will return ladened with the patina of attention upon which may grow many further ideas.

Swing City Vancouver is an allegorical expression of the new aspirations of freedom superimposed upon the old network of political intrigue. Ironically, the freedom proposed will be at the expense of "freedom" in the traditional sense; or to be more explicit, "license for the few". Swing City gives us the freedom to choose to whom we wish to be a slave. It implies a higher order of discipline than merely abiding by the legality of lot lines and of stretching the inelastic laws.

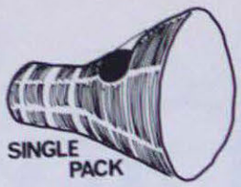
There is no attempt at stating new ideas. Probably there is nothing new under the sun. Should there be the illusion of uniqueness, it is merely the personal twist of an old idea.

The reader is asked to allow his eye to wander over the kaleidoscopic choice of aphorisms, sketches and ideas and allow himself freedom to make of them what he will. There is no need for continuity or linear development. All that is presented is a mosaic of intentions to be interpreted in whatever manner may be suitable for the occasion. Without being evasive, there is little attempt to pose the problem or in fact seek a solution. Recognizing the weakness of human beings, a lapse into statements may be inevitable, in spite of ourselves.

It is contended that we are in, or at least entering into, the computer age of great efficiency. In spite of this contention there is little evidence to show that the average man on the street is prepared to let this happen. The board chairman may well be capable of lightning decisions but the man behind the desk still picks his nose. In the context of this man, regarding the urban scene, the term "form follows function", although still very valid, is completely misunderstood. For all our big organization efficiency, we are still saddled with the dichotomy of confusion. This confusion becomes humorous when seen in close relation to our "lip service homage to efficiency". It is the alienation from decision making, the futility felt by the man at the desk that causes this confusion.

"The reader is asked to allow his eye to wander over the kaleidoscopic choice of aphorisms, sketches and ideas and allow himself the freedom to make of them what he will."

CAPSULATED ENVIRONMENT



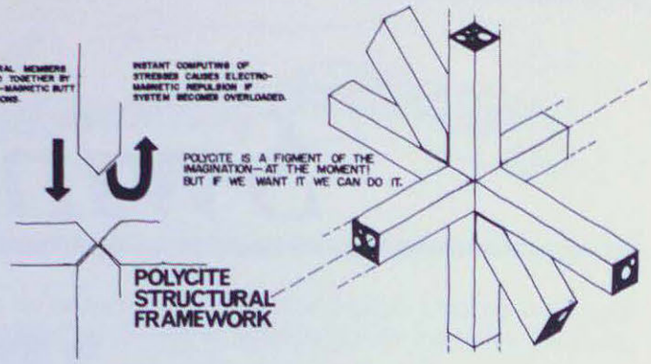
SINGLE PACK

ENVIRONMENTAL COSMETICS WOULD BE MADE AVAILABLE "PREDESIGNED" OR LEFT TO THE INDIVIDUALS OWN "CREATIVITY". THIS ONE IS DESIGNED TO GET US BACK FROM THE MOON.

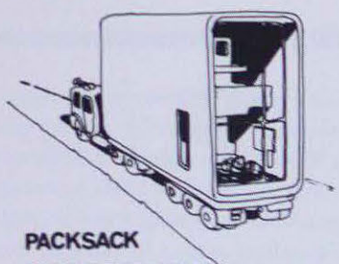
STRUCTURAL MEMBERS ARE HELD TOGETHER BY ELECTRO-MAGNETIC BUTT CONNECTIONS.

INSTANT COMPUTING OF STRESSES CAUSES ELECTRO-MAGNETIC REPULSION IF SYSTEM BECOMES OVERLOADED.

POLYCITE IS A FIGMENT OF THE IMAGINATION—AT THE MOMENT! BUT IF WE WANT IT WE CAN DO IT.

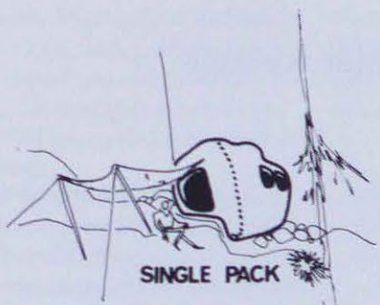


POLYCITE STRUCTURAL FRAMEWORK



PACKSACK

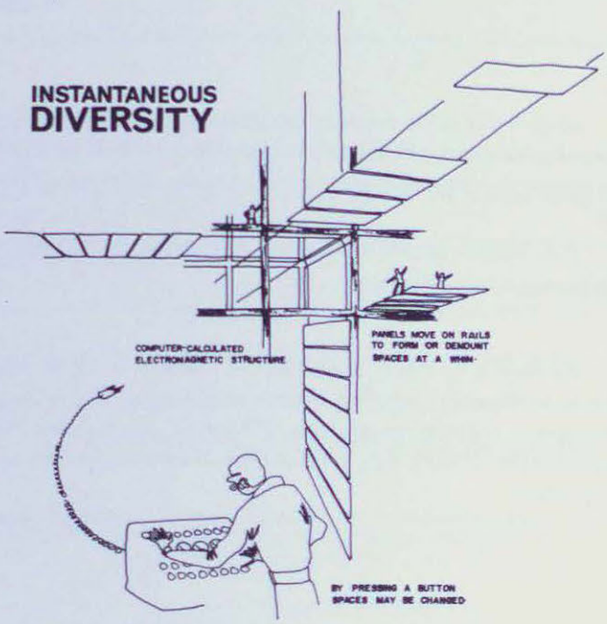
"STREAMLINED DISPOSABLES" STRICTLY FOR THE FAMILY. THIS IS A TRANSPORTABLE ENVIRONMENT. YOU TAKE YOUR HOME AND YOUR IDIOSYNCRASIES WITH YOU WHEN YOU LEAVE.



SINGLE PACK

AN INFLATABLE PLACE TO BE: OR IT MAY BE A CHROMIUM PLATED PAD FOR THE FASTIDIOUS. IN ANY EVENT IT IS CAPABLE OF BEING HUNG IN SWING CITY OR IT MAY BE PLACED ON A SEA SHORE SITE.

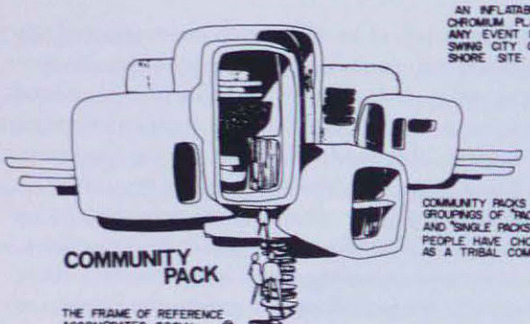
INSTANTANEOUS DIVERSITY



COMPUTER-CALCULATED ELECTRONAGNETIC STRUCTURE

PANELS MOVE ON RAILS TO FORM OR DEMOUNT SPACES AT A WHIM.

BY PRESSING A BUTTON SPACES MAY BE CHANGED



COMMUNITY PACK

COMMUNITY PACKS ARE GROUPINGS OF "PACKSACKS" AND "SINGLE PACKS" IN WHICH PEOPLE HAVE CHOSEN TO LIVE AS A TRIBAL COMMUNITY.

THE FRAME OF REFERENCE ACCOMODATES SOCIAL GROUPING AND REGROUPING ON ALL LEVELS. SPACES ARE DEFINED BY GROUPS AS THEY FORM AND ACQUIRE SPACE WITHIN THE GRID WHICH GIVE FORM AND CHARACTER TO THAT SPACE IN ACCORDANCE WITH THEIR WANTS.

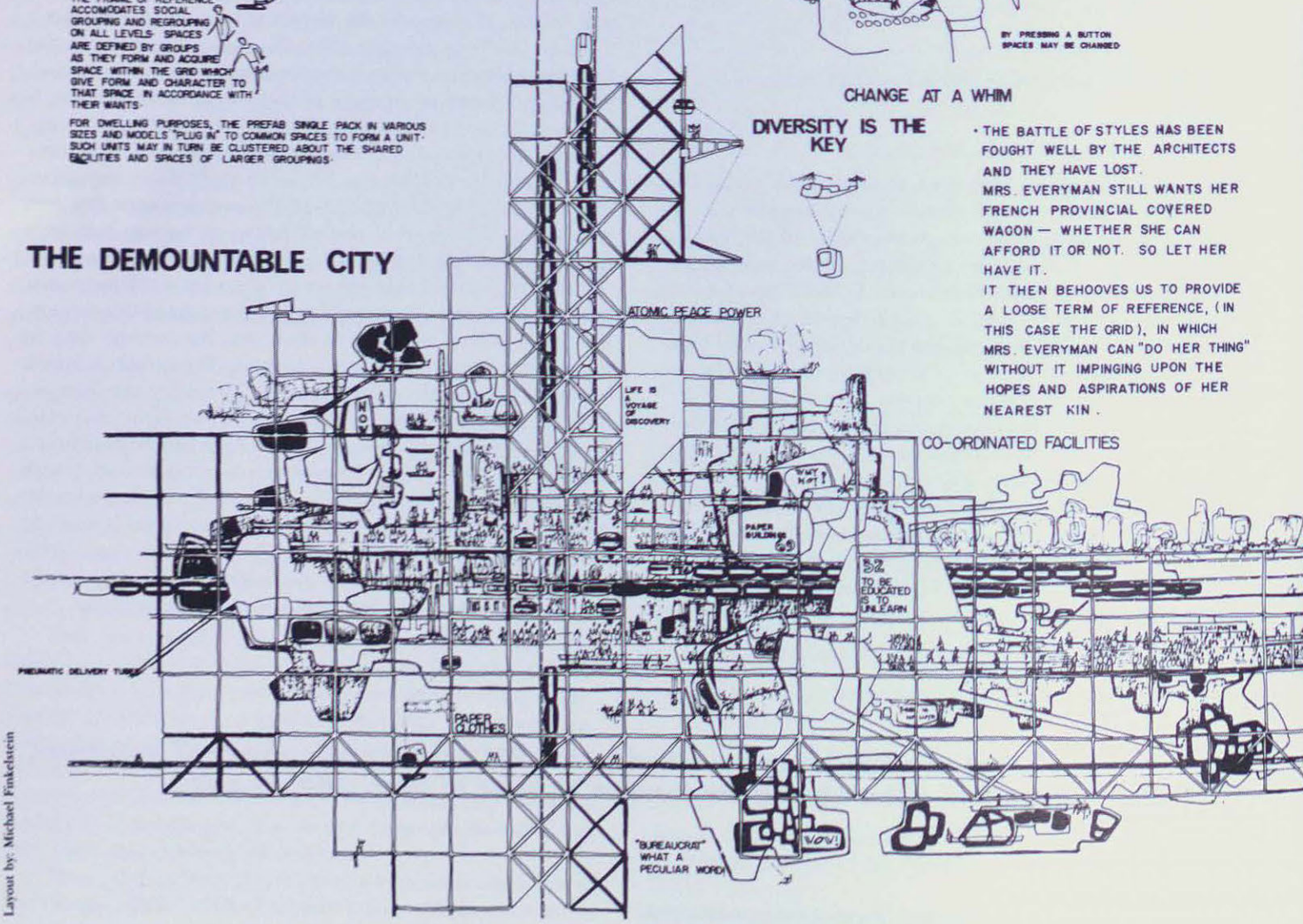
FOR DWELLING PURPOSES, THE PREFAB SINGLE PACK IN VARIOUS SIZES AND MODELS "PLUG IN" TO COMMON SPACES TO FORM A UNIT. SUCH UNITS MAY IN TURN BE CLUSTERED ABOUT THE SHARED FACILITIES AND SPACES OF LARGER GROUPINGS.

CHANGE AT A WHIM

DIVERSITY IS THE KEY

- THE BATTLE OF STYLES HAS BEEN FOUGHT WELL BY THE ARCHITECTS AND THEY HAVE LOST.
MRS. EVERYMAN STILL WANTS HER FRENCH PROVINCIAL COVERED WAGON — WHETHER SHE CAN AFFORD IT OR NOT. SO LET HER HAVE IT.
IT THEN BEHOOVES US TO PROVIDE A LOOSE TERM OF REFERENCE, (IN THIS CASE THE GRID), IN WHICH MRS. EVERYMAN CAN "DO HER THING" WITHOUT IT IMPINGING UPON THE HOPES AND ASPIRATIONS OF HER NEAREST KIN.

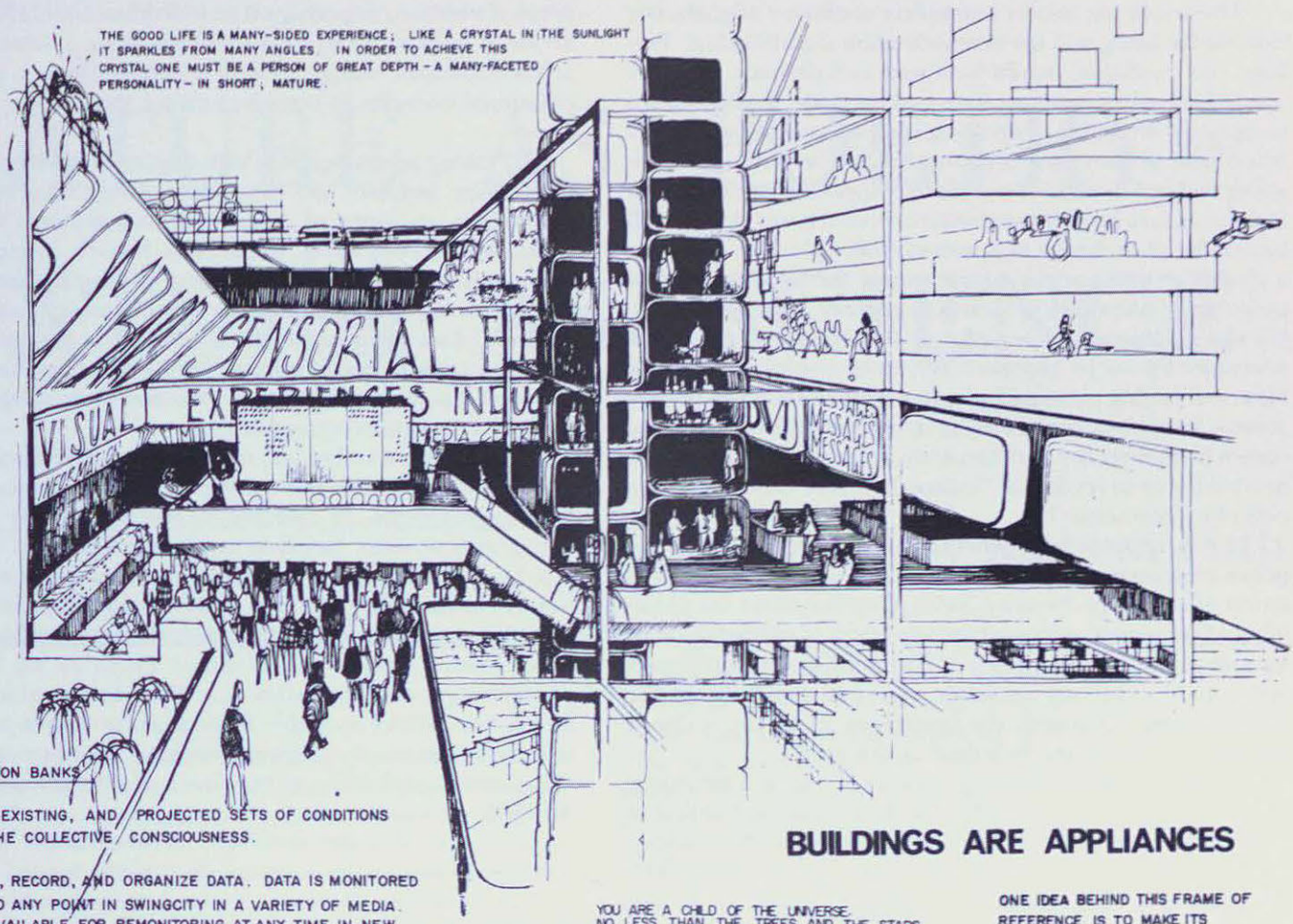
THE DEMOUNTABLE CITY



CO-ORDINATED FACILITIES

Layout by: Michael Finkelstein

THE GOOD LIFE IS A MANY-SIDED EXPERIENCE; LIKE A CRYSTAL IN THE SUNLIGHT IT SPARKLES FROM MANY ANGLES. IN ORDER TO ACHIEVE THIS CRYSTAL ONE MUST BE A PERSON OF GREAT DEPTH - A MANY-FACETED PERSONALITY - IN SHORT; MATURE.



ELECTRO-INFORMATION BANKS

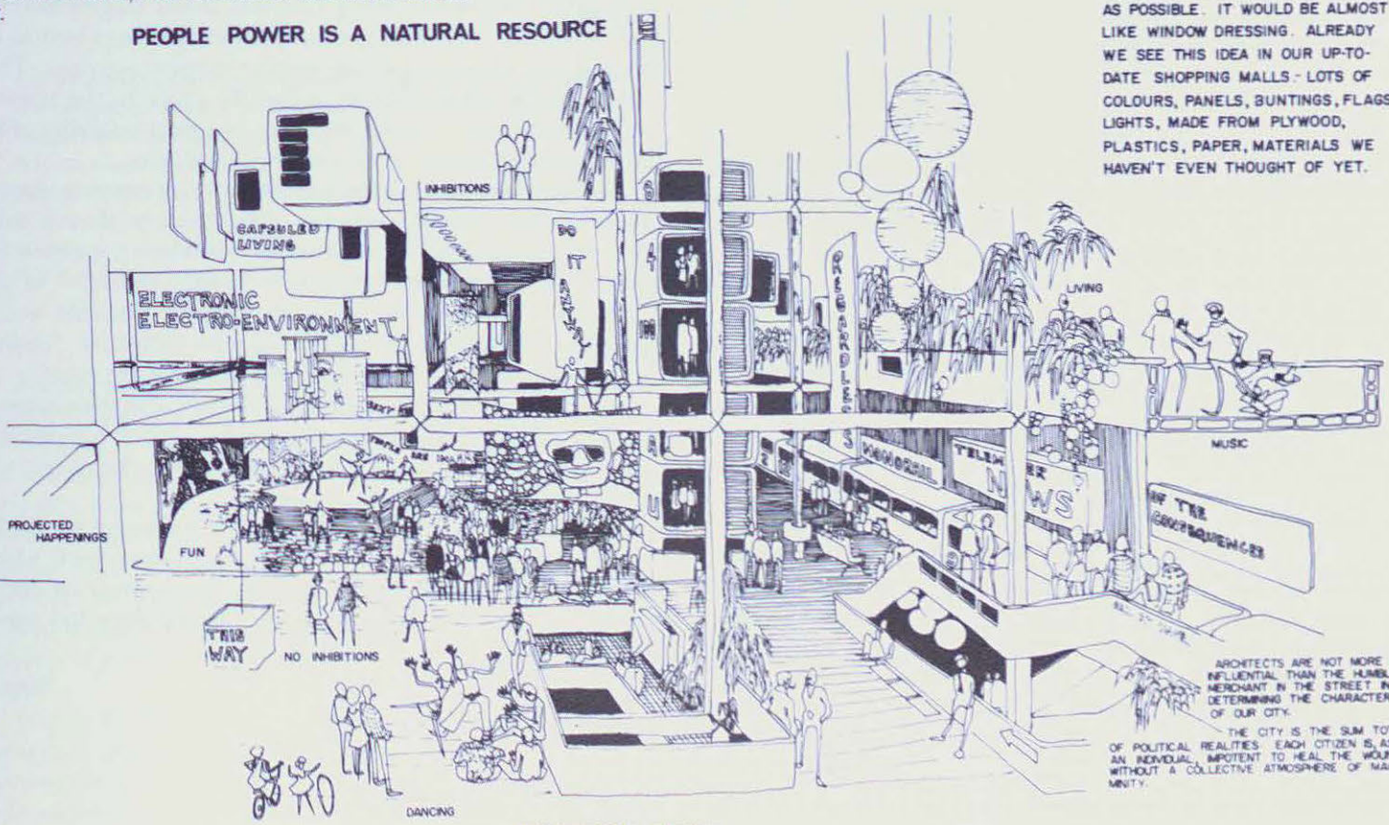
- RECORD ALL PAST, EXISTING, AND PROJECTED SETS OF CONDITIONS IN ALL AREAS OF THE COLLECTIVE CONSCIOUSNESS.
- CONSTANTLY SENSE, RECORD, AND ORGANIZE DATA. DATA IS MONITORED INSTANTANEOUSLY TO ANY POINT IN SWINGCITY IN A VARIETY OF MEDIA. IT MAY BE HELD AVAILABLE FOR REMONITORING AT ANY TIME IN NEW PATTERNS, AS RELATIONSHIPS ARE DISCOVERED, 'CREATED', OR BECOME SIGNIFICANT.

BUILDINGS ARE APPLIANCES

YOU ARE A CHILD OF THE UNIVERSE, NO LESS THAN THE TREES AND THE STARS YOU HAVE A RIGHT TO BE HERE.

ONE IDEA BEHIND THIS FRAME OF REFERENCE IS TO MAKE ITS ACCOUTREMENTS AS IMPERMANENT AS POSSIBLE. IT WOULD BE ALMOST LIKE WINDOW DRESSING. ALREADY WE SEE THIS IDEA IN OUR UP-TO-DATE SHOPPING MALLS - LOTS OF COLOURS, PANELS, BUNTINGS, FLAGS, LIGHTS, MADE FROM PLYWOOD, PLASTICS, PAPER, MATERIALS WE HAVEN'T EVEN THOUGHT OF YET.

PEOPLE POWER IS A NATURAL RESOURCE



ARCHITECTS ARE NOT MORE INFLUENTIAL THAN THE HUMBLEST MERCHANT IN THE STREET IN DETERMINING THE CHARACTER OF OUR CITY.

THE CITY IS THE SUM TOTAL OF POLITICAL REALITIES. EACH CITIZEN IS, AS AN INDIVIDUAL, IMPOTENT TO HEAL THE WOUNDS WITHOUT A COLLECTIVE ATMOSPHERE OF MAGNANIMITY.

HOW CAN WE STOP AT PLANNING THE CITY ?
THE REGION ? THE NATION ?
HOW CAN WE STOP AT PLANNING THE WORLD ?

THE PEOPLE ABOVE

WHEN THE CITY HAS A PLACE, A NICHE FOR EACH DIVERSIFIED LIVING REQUIREMENT; WHEN WITHIN THIS DIVERSITY THERE IS HARMONY, THEN WE'VE GOT SOMETHING.

CONTEMPORARY ENGINEERS CLAIM THAT THEIR TIME IS SPENT NOT IN DESIGNING STRUCTURES, BUT CONVINCING AUTHORITIES THAT THEIR STRUCTURES CAN BE BUILT. FOR INSTANCE MANY HI-RISE BUILDINGS, ALL THE SAME, GO UP IN WEST END VANCOUVER EVERY YEAR. YET THE RITUAL OF DRAWINGS APPROVAL AND CONSTRUCTION IS ALWAYS THE SAME. SURELY WE MUST PUT MORE TRUST IN EMPIRICAL INTUITION, MORE TRUST IN EXPERIENCE.

TECHNOLOGY IS EXPLOITED TO ELIMINATE THE NECESSITY OF PERSONAL ENCOUNTERS BASED ON 'ROLE PLAYING' OR ULTERIOR MOTIVES. PEOPLE THUS LIBERATED MUST COME TOGETHER BY CHOICE.

Full size photos of all the graphic material supplied by Roger Kemble.

There is in our society a complete confusion of goals, our reasons for being and the demands upon the individual. Perhaps this confusion would be eased and perhaps our lives would have more meaning if we had no goals. Today, we are completely incapable of deciding what we require amidst the bric-à-brac of our urban environment. But before long we are going to have to make a complete reappraisal of our needs. Indeed, before long, throughout the western world there will have to be an exchange of power in total. This does not mean a change of faces at the top, it means the handing over of power from one strata of society to another. It means a possible end to democracy, as we know it, in the near future. It is necessary for us to approach life from a spiritual point of view, not relying upon gadgets, free from the tyranny of consensus. It will become necessary to discover the richness that comes from diversity and harmony. How much more time is needed for us to recognize "competitive free enterprise" as a ridiculous misnomer?

If it is important to experience an improvement in our urban environment, a possibility before us is the implementation of colourful diversity. Swing City illustrates the possibility of providing an ever changing frame of reference (contiguous to the existing pattern). The buildings are appliances and "places to be" are capsulate environments. Between the "places to be ", between the appliances, exists the realm of the imagination of the beholder at the time.

Diversity is important and because of this, it is necessary to recognize that the possibility for decay is as valid as that of growth. The two may well work together. So, in this context, Swing City is part of existing Vancouver and vice-versa. The influence of each upon the other will react to build a texture of richness that will allow a fun life for all the inhabitants.

Technically, the structural frame of reference is a dream. The material polycite is a figment of the imagination. It is necessary to devise this material because of the paucity of choice available amongst present building materials. The ability the framework has for change is computer calculated. The computer is constantly reassessing the stresses transmitted throughout the structure as bays become added or removed in many different directions. It is desirable that accommodation may be removed, changed, increased or decreased at the press of a button.

Inherent in this ability for instant change is a reassessment of our attitude toward buildings. There is a need in fact for a complete change in attitude toward "things in general". Adornment, possessions, gadgets, things that coil about our emotions prevent enjoyment of the spiritual quality of humanity. The "gross national product" orientation of society does nothing more than hinder. Our desire to create large businesses, large organizations, at the expense of diversity is supposedly there in the name of efficiency. In practice what happens is the establishment of enclaves of ambitious young bucks playing the ego game; anything but efficient when viewed in the broader spectrum. All these creations, in the final analysis, conspire against the finding of ourselves.

In Swing City buildings become appliances and "places to be" become capsulated environments or simply spaces between.

There is a tendency for the public to be tyrannized by the strong personality of a designer. It is quite permissible for the designer to "seek himself" within the object he designs. Our urban scene is rampant with expressions of personal futility and the frustrations of thwarted personalities attempting to find themselves in terms of bricks and mortar. Perhaps if it is possible to set up a space, an enclosure, at the press of a button, or perhaps if an individual could choose his abode as he does a car, then there would be a more healthy attitude towards "things". There would be freedom to invest emotional energies in ourselves rather than in our frustrations.

By taking advantage of a high degree of development in technology, industry and economics, Swing City will make available many forms of capsulated environments from individual nose cone units, to packsack houses, to multi-pack communities. These will form a part of the personal leased environment. "Nose cone" units are minimum sized bachelor pads; place them anywhere. "Packsack" houses are family units; portable in every respect. "Multi-packs" are units that allow several couples to live as a tribe and bring up their children in a communal atmosphere.

The frame of reference, the structural grid upon which the idea of Swing City rests, provides support for the capsulate environments. In addition to this are loosely defined community services. Needless to say, duplication of facilities is to be avoided and concentration of services for some facilities will be necessary. Because of the instant reaction of computerization there will be little need for centralization. However, power supply and disposal facilities all become concentrated and instantaneous. Bulk food, information, media, etc. will be available from a centre source and processed on the way to "inter-facilities". These inter-facilities will provide availability at the press of a button to the individual.

Keeping in mind diversity, centralization is to be avoided. It may not be necessary to provide defined areas to specific functions. Because of our familiarity with a fragmented way of life, we are too ready to accept the use of segregated functions. Swing City will avoid fragmentation. For instance, the university or the school is recognized as an integral part of our way of life within everyday activities. This is manifested not by allocating specific space to the university, but rather by allowing dialogue, instant availability of information and media to become a way of life.

In this city state of idealism, Swing City expects utmost responsibility from its citizens. The citizens derive their power from their ability to need less. It is not necessary for them to be goaded by the promise of the "mostest" or the "greatest". What power grabs may appear possible would probably be dowsed by a spontaneous collective "opting out" in the spirit of "this is simply not what we need".

Swing City depends upon the informal and spontaneous interaction of people being people. The more happenings that occur through spontaneous interaction, the richer will become the lives of all the citizens.

A population that is spiritually self-sufficient and independent of gadgeteering: this is the premise upon which Swing City is proposed. It is said that this is idealism and is impractical, but how do we know? This idealism has never been tried.

Roger Kemble is a practising architect in Vancouver.

NATURE AS POETRY – NATURE AS SCIENCE

by Kathryn Firth

Nature as Poetry, Nature as Science: *deux façons opposées de voir la Nature et de concevoir l'architecture à des époques de grands changements: L'Age des Lumières et le début du vingtième siècle.*

> Art by means of its representation, while remaining within the sensuous sphere, delivers man at the same time from the power of the sensuous...but the mind is able to heal this schism which its advance creates: it generates out of itself the works of fine art as the first middle term of reconciliation between pure thought and what is external, sensuous, and transitory, between nature with its finite actuality and the infinite freedom of the reason that it comprehends.[1]

Hegel made the above statement near the end of the eighteenth century, the period known as the Enlightenment. The schism, or duality, he discusses is not a unique one, nor was it a new perception at the time. However, this period, also referred to as the Age of Reason, was distinct in its conscious juxtaposition of reason and passion against one another. Vast scientific progress brought into question the role of nature and man's relationship to it. Nature, taken in its Aristotelian sense—pure and empirical, was now not only a source of poetry and passion, but it was also a scientific informant.

Within the discipline of architecture the dual character of nature had great potency. The previous era, the Rococo, had been anything but subtle in its licentious use of natural forms. A few architects, such as Boullée and Ledoux, now infused with the belief that nature had a strict underlying order, attempted to enhance the passionate and poetic side of their designs through the use of the fervourous scientific and mathematical investigations occurring all around them. According to Boullée: "Art, in the true sense of the word, and science, these we believe have their place in architecture."[2]

More than a century after Boullée and his contemporaries had been concerned with reconciling the new-found science of nature with the heart-felt poetic aspect of nature, Walter Gropius, on the subject of architectural mass, said: "the clear, perceptual form is to be grasped in one glance, without any suggestion of the complexity of the technical organism. Technical form and art are thus fused into organic unity."[3]

Gropius and his fellow architects, such as Behrens and Mies van der Rohe, had both a "Rococo" period, in the form of "Art Nouveau", and an "Age of Enlightenment", in the guise of a new machine age, to respond to. The early twentieth century represents another period when the correlation of reason and passion was consciously attempted by a few architects. It is no surprise then, to find, at this time, architectural manifestations similar to those of the late eighteenth century—a freedom from ornament, the use of simple geometric forms and a reference to classical proportional system. Technical progress was to inform the deeper, passionate side of design while nature continued to be the source of both science and poetry.

> It is a grand and beautiful sight to see man emerge from obscurity somehow by his own efforts; dissipate, by the light of his reason, the darkness in which nature has enveloped him; rise above himself; soar intellectually into celestial regions; traverse with giant steps, like the sun, the vastness of the universe; and what is even grander and more difficult—come back to himself to study man and know his nature, his duties, and his end. All of these marvels have been revived in recent generations.[4]

Jean-Jacques Rousseau made this statement to the Academy of Dijon in 1750. Given that the Discourse in which it appeared won a prize, one may conclude that the sentiment expressed was a shared one.

Rousseau, in his strained acclamation of human nature progress was attempting to encourage a careful and passionate study of nature. Living in the Enlightenment, he was not only witness to an indiscriminate obsession with the novelty of science but also to an ostentation and a sense of ornament in style and manner left over from the preceding Rococo era. Over-specialization and affection in general conduct plagued society.

Although Rousseau's Second Discourse of 1754 brought him little applause, it was at this point that he described

Layout by: Tony Barake and Christos Tserotas

man's own path to ethical and political corruption. It was here that he stripped the civilized human being down and returned to a theoretical state of nature, for:

> as all the progress of the human species continually moves it farther away from its primitive state, the more new knowledge we accumulate, the more we deprive ourselves of the means of acquiring the most important knowledge of all; so that it is, in a sense, by dint of studying man that we have made ourselves incapable of knowing him."[5]

Unlike Rousseau, both Hegel and Kant made direct reference to aesthetics during this period. They were instrumental in shaping new systems of aesthetics. According to them, the old hierarchial system was limited in its dependence on solid masses for expression. For Hegel, the immaterial expression determined how effective a work of art could be. Although architecture was exalted for its symbolic value, it was considered to be the highest art form since, "its characteristic peculiarity lies in the power with which it subjects to the mind and to its ideas the sensuous element from which music and painting in their degree began to liberate art."[6] Similarly, Kant united the synthetic, the experience of sensations, with the analytic, the ability to reason. What we perceive, with the exception of the Beautiful, or experience with our sences, is then ordered by our mental faculty.

> the pleasant and the good have both a reference to the faculty of desire; and they bring with them—the former a satisfaction pathologically conditioned,—the latter a pure practical satisfaction, which is determined not merely by the representation of the object, but also by the represented connection of the subject with the existence of the object.[7]

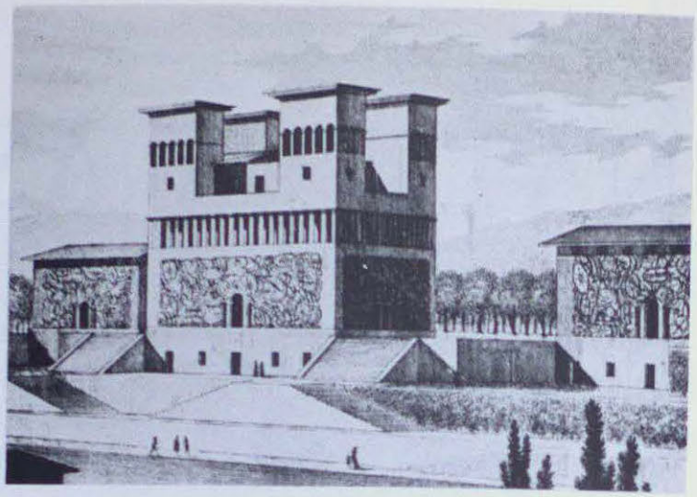
What is striking in the philosophies of Rousseau, Kant and Hegel is the desire to strike a balance between issues of the head and those of the heart: science and poetry. Rousseau's claims against the pursuit of scientific knowledge often appear rather rash: "how many errors, a thousand times more dangerous than the truth is useful, must be surmounted in order to reach the truth."[8] However, like Kant, he may be considered part of a limited lineage of natural philosopher-scientists. His fears were of useless overspecialization and knowledge for the sake of showiness, which he saw as prevalent in his day.

Many architects at this time were attempting to investigate the senses and place an emphasis on observation in their work. The strict hierarchy of the Baroque was being broken down. It was not so much that the rules of composition and architectural control were being disposed of, but rather they were to be re-examined through new eyes, new criteria.

The desire to strip things down to their elemental characteristics was permitted literal expression within the discipline of architecture. The desire to be rid of busy, flamboyant Rococo tendencies and reconcile scientific advances with poetic architectural ideas was nowhere stronger than the work of Etienne-Louis Boullée.

Initially, Boullée may be aligned, in a superficial manner, with Rousseau—on the basis of his quite extremist position in the arguments of the day and his disregard of the pressures of fashionable society. More importantly, both he and Rousseau find nature to be the source of both the romantic and rationalist stances, that is the passionate or instinctive and the logical or scientific.

The Rococo era had left a bad taste in the mouths of designers who were now striving to scientifically analyze nature's forms. It had been a style which indiscriminately introduced curvature and ornament while clinging to a symmetry



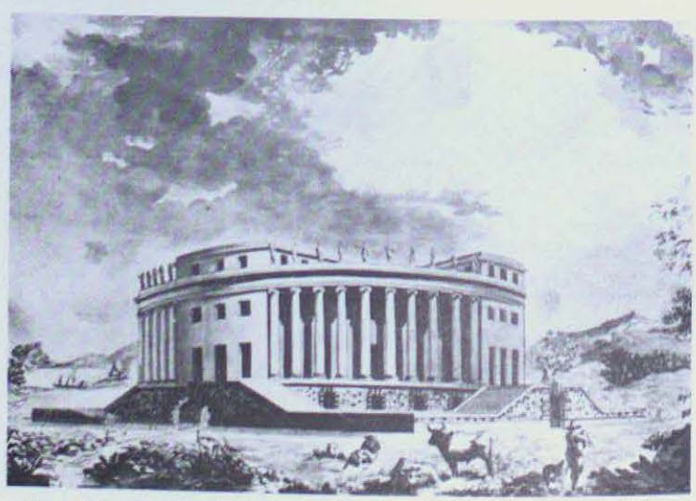
Hunting Lodge, Ledoux

and hierarchy which after a certain point began to appear arbitrary. States Rousseau:

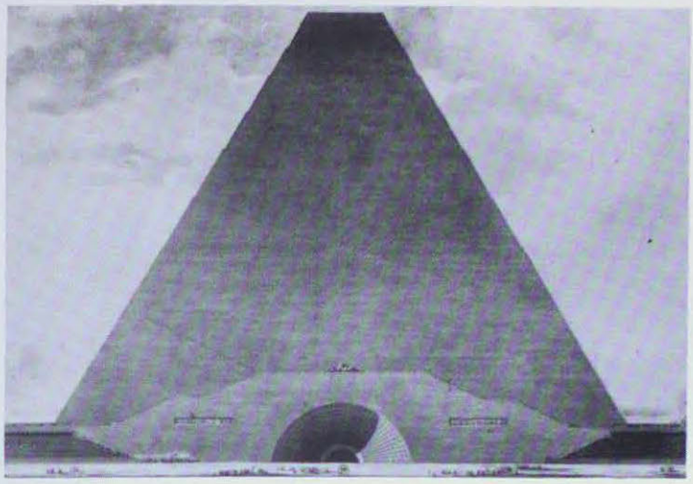
> It is in the rustic clothes of a farmer and not beneath the gilt of a courtier that strength and vigour of the body will be found. Ornamentation is no less foreign to virtue, which is the strength and vigour of the soul. The good man is an athlete who likes to compete in the nude. He disdains all those vile ornaments which hamper the use of his strength, most of which were invented only to hide some deformity.[9]

For Boullée and Claude-Nicolas Ledoux the rejection of ornamentation and a turn to bolder, simpler forms entailed what may be interpreted as a somewhat romantic stance—a reversion to Platonic forms, a longing glance to the past. Just as Rousseau urged the return of man to his original state, the state of nature, so these 18th century architects rediscovered basic goemetric forms as provided by Nature herself. The hope was that in these simple volumes such as spheres, pyramids and cubes, a timeless character might be found.

In a loose sense this was a revival of classicism. The classical in architecture simply operated as a counterpart to Rousseau's pre-architecture state of nature. The sense of design was more rational than that of the Rennaissance and Baroque periods. Geometric order was clear and antiquity was a source of inspiration due to its emphasis on precision and the intellect. This reference to the classical was not confined to the discipline of architecture. In describing the dependent aspect of Beauty, Kant referred to the classical temple as the structure perhaps nearest to his definition of free Beauty.[10] Subsequently, Hegel named the three universal



House of M. de Witt, Ledoux



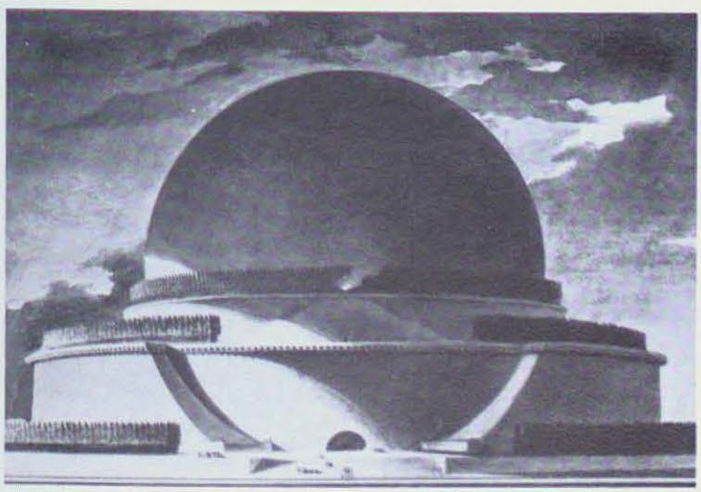
Pyramidal Cenotaph, Elevation, Boullée

stages through which art develops as being the symbolic, for example architecture, the classical, such as sculpture, and the romantic, which includes painting, music and poetry. In this case "the classical type attained the highest exellence, of which the sensuous embodiment of art is capable."[11] This, then, recalls that aspect of classicism which draws its inspiration from natural forms—sensual yet pure.

In conjuction with this renewed interest in classicism the Vitruvian notion of "unity in variety" was revived. Unity, or order, was considered a symbol of wisdom. "Unity and Plurality" was the thousand times repeated cliché in all aesthetic theories of the eighteenth century.[12] While the disagreement between eighteenth century and classical aesthetic theory lay in the definition of Beauty. Boullée conceded that "all disparity is loathsome in art founded on the principle of parity. I add that (beauty) is pleasing because it is the image of order and unity."[13]

While both Boullée and Ledoux grounded their work in pure geometric forms, they worked with them in different manners. Ledoux tended to take pure volumes and chisel away at them. The Hunting Lodge for the Prince of Baufremont, 1778, is an example of this. Here the cubic form of the main building has substantial bites taken out of it each side at the top, producing smaller, similarly cubic belvederes. Staircases are carved out of solid masses of stone, just as archways puncture solid hedgerows. Likewise, the House of M. de Witt, 1781, begins as a cylinder and pieces are then removed to form colonnades, entrances and windows.

In the case of Boullée a stricter adherence to pure form is present. In the instances of his cenotaph designs the schemes



Newton Cenotaph, Elevation, Boullée

are not only monuments to people who have died, but also monuments to the grandeur of pure volumetric geometry. Of the design of a pyramidal cenotaph Boullée said: "I have given this pyramid the proportions of an equilateral triangle because it is in perfect regularity that the beauty of form lies."[14] Boullée's devotion to the tutorage of Nature as a poet and as a scientist is unsurpassed by his peers. Agreeing once again with Rousseau he says:

> If men based their ideas on the study of nature, they would be less likely to fall into all sorts of errors. Each one of us believes that he is right: but reason is the fruit of study: thus, before we announce our confirming views with the proofs we derive form it...The real talent of an architect lies in incorporating in his work the sublime attraction of Poetry.[15]

Boullée and Ledoux were both concerned with visualizing the new concepts of space arising in physics and cosmology. Previously, the vastness of the universe, let alone man's place in it, had not been a questionable issue. The Baroque and Rococo, though often grand in scale, had not displaced man's central and primary position in the universe.

Ledoux's appeal to the distant past for rules led him to study Vitruvius. From him, he learned about salubrity, proportion and economy—lessons which, in the end, made him into a practically based architect of commercial desirability. Boullée, on the other hand, took the Hegelian concept of Spirit, as the synthesis of an idea and nature, and fused it with Kant's romantic notion of the sublime, that aspect of nature which goes beyond any laws, to achieve a view of nature uniting science and poetry. Such a view did not, however, reinforce man's central position in the universe. Man simply became subsumed in the vast realm of nature; the tendency was to view man more as a part of nature. Many interior spaces of Boullée's projects are evocative of this point of view.

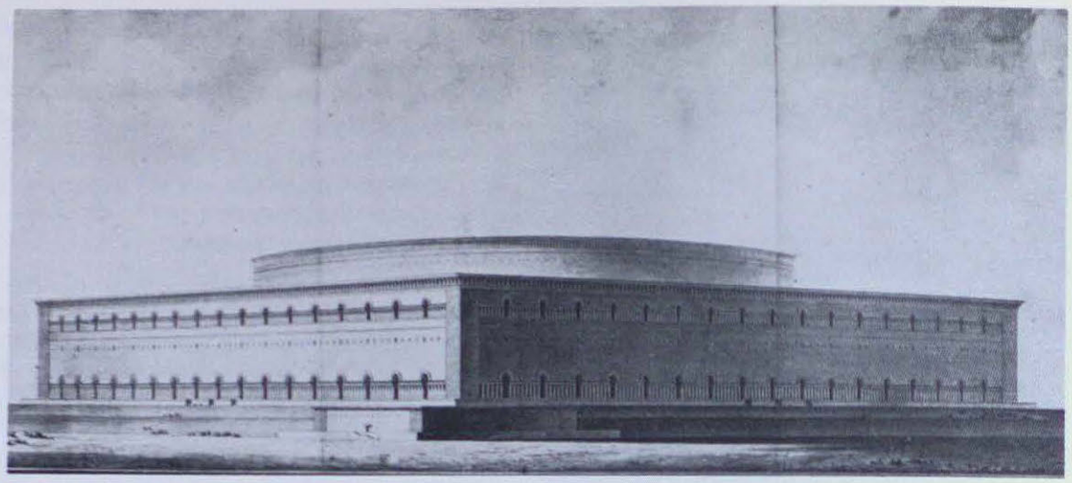
Rousseau and Boullée, in advocating a discriminatory examination of the poetic and scientific sides of nature, show little admiration, if not scorn, for the enquiries of their day. However, both single out the work of Newton as worthy of note. Said Rousseau at the point when one is sure he was demanding the chastisement of all scientists:

> What shall we think of those compilers of works have indiscreetly broken down the door of the sciences and let into their sanctuary a populace unworthy of approaching it; where as it would be preferable for all who could not go far in the learned profession to be rebuffed from the outset and directed into arts useful to society...Those whom nature destined to be her disciples needed no teachers, Verulam, Descartes, Newton, these preceptors of the human race had none themselves; indeed what would have led them as far as their vast genius carried them? [16]

Newton was the only person Boullée dedicated any of his cenotaphs to. To Newton he pledged the sphere, the geometric image of perfection.

> *Dans le cénotaphe de Newton, j'ai cherché à réaliser la plus grande de toutes les images, celle de l'immensité. C'est par elle que notre esprit s'élève à la contemplation du Créateur. Le corps sphérique nous offre la solution d'un problème qui pourrait être regardé comme un paradoxe, s'il n'était démontré géométriquement que la sphère est un polyèdre infinitif. C'est que de la symmétrie la plus parfaite, dérive la variété la plus infinie.*[17]

Newton was thus placed in a somewhat heroic position as a scientist who devoted his life to an unpretentious study of nature, out of which useful discoveries emerge. Rousseau quite blatantly, and Boullée in a more subtle manner, placed high-



Municipal Palace, Boullée

est value on those arts which are useful to society. This usefulness, or functionalism, as we refer to it, ties in with the rather radical political stance held by these men.

In Rousseau's Second Discourse, "Discourse on the Origin and Foundations of Inequality Among Men", his essential contention, and primary motive for the turn to nature, was that, in fact, men are "naturally" equal.

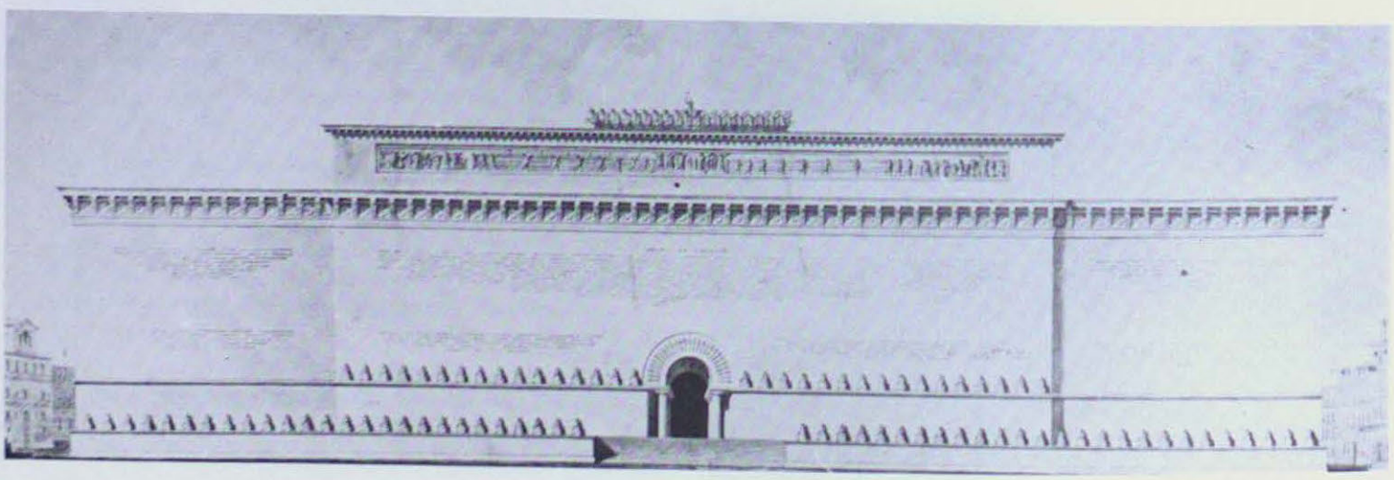
> Everyone must see that, since the bonds of servitude are formed only from the mutual dependence of men and the reciprocal needs that unite them, it is impossible to enslave a man without another; a situation which, as it did not exist in the state of nature, leaves each man there free of the yoke, and renders vain the law of the stronger.[18]

Rousseau also advocated judging a citizen according to his usefulness to society. "The ranks of citizens, therefore ought to be regulated not upon their personal merit but upon the real services that they render to the state, which are susceptible of a more exact estimation."[19] Rousseau seemed to hold that a state ordered by the citizens would, in the end, be a truer cause for civic pride—certainly in comparison to the present state founded on aristocratic favouritism.

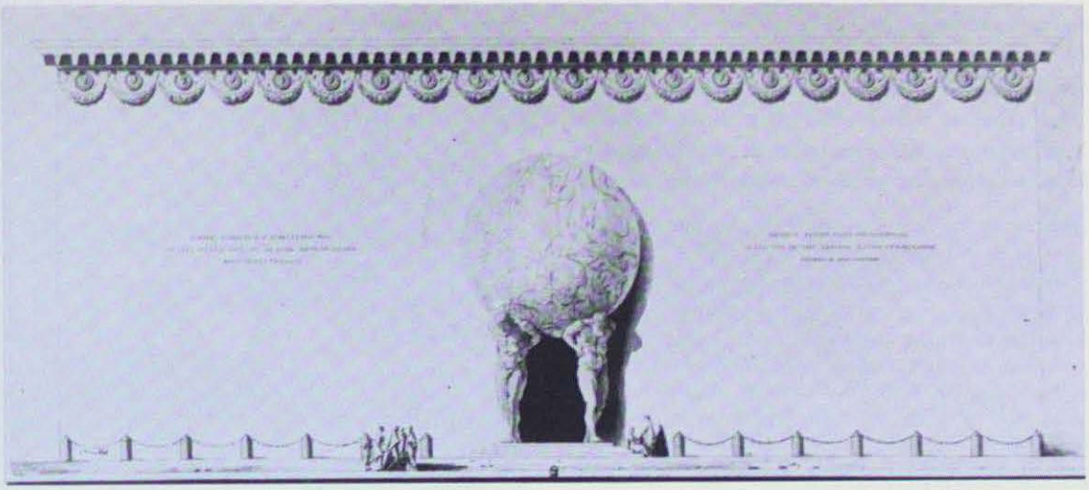
Boullée, in concurrence with Rousseau, concentrated his design on expressions of civic pride. His interest lay in the masses, unlike Ledoux, who worked mainly through private patrons. Not only did Boullée wish to escape the flamboyant ornamentation of his predecessors, he went so far as to seek inspiration in the simple and austere dwellings of the poorer classes. The relatively bare walls and large unbroken surfaces of civic buildings such as the National Assembly Hall and the Municipal Palace are examples of this. Each of these display elevations which minimally express their base and cornice lines. In section it can be seen that even the interior decoration is restricted to sparse embellishment of the fenestration. Where ornament is used in a grander manner, as on the entrance facade of the National Library, one can be sure it is of symbolic significance. In contrast to Ledoux's residences and villas for the wealthy, Boullée's projects contained dwelling units as one more example of his constant concern with social and collective considerations.

By the end of the nineteenth century the surface and sculptural expression of nature was prevalent in architecture, as well as in most other areas of artistic endeavour. Structural and technical aspects, although advanced by the previous scientific progress, once again became subservient to an interpretation of nature embodied primarily in ornament. Romanticism here, in its emotive sense, drew on nature in what may be considered a rather superficial manner. While natural growth was often a theme at this time, it was interpreted in a non-scientific mode. Growth as allowing for the depiction of elongated sinuous forms took precedent over viewing growth in terms of a series of distinct steps in a metamorphosis. While the architecture of the Rococo period grew out of the rigidity of the Baroque and a referral to basic rules of classicism, Art Nouveau made almost no classical references. Fluidity of decoration, while in the form of nature, camouflaged structure rather than decorated it, as has been the case in the Rococo.

As early as 1890, Louis Sullivan was, however, attempting to address the scientific aspect of nature. His belief that



National Assembly Hall, Boullée



National Library, Boullée

nature was the origin of all form finally led him to pronounce that often used phrase: "form follows function". He contended that it is function which determines form and in turn these forms must be expressive of that function through implication. This contention took nature beyond the realm of mere ornament and into that of scientific enquiry. Sullivan's investigation was spurned on by philosophers such as Taine, who in 1870 wrote:

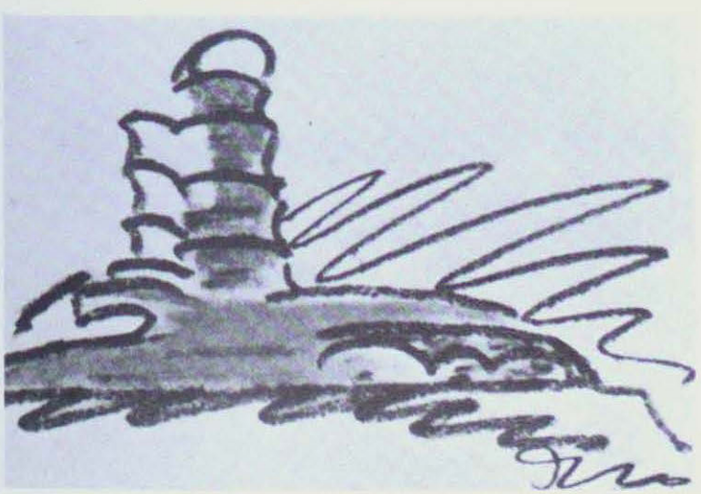
> What is art, and in what does nature consist? Instead of dictating a formula, I shall appeal to you with facts, for facts exist here as elsewhere—positive facts open to observation; I mean works of art arranged by families in galleries and libraries like plants in an herbarium and animals in a museum. Analysis may be applied to one as well as to the other. It is allowable to investigate a work of art as it is to investigate a plant or an animal.[20]

However, just as the Enlightenment had provided an infusion of scientific advancement, the prolific developments in industry and mechanization at the beginning of the twentieth century were somehow necessary to trigger the serious consideration of nature in an analytic light. This is not to imply that such consideration and its poetic counterpart occurred the instant mass production was possible. On the contrary, before this could happen a romantic reaction to the acceptance of Darwin's theories of evolution and against industrial domination took place. This reaction is referred to as Expressionism elevated to the subjective and the irrational. Nature's role in the creative process lay in human instinct and emotions. Kant's objective and abstract reasoning was rejected in favour of Kierkegaard's subjectivism.

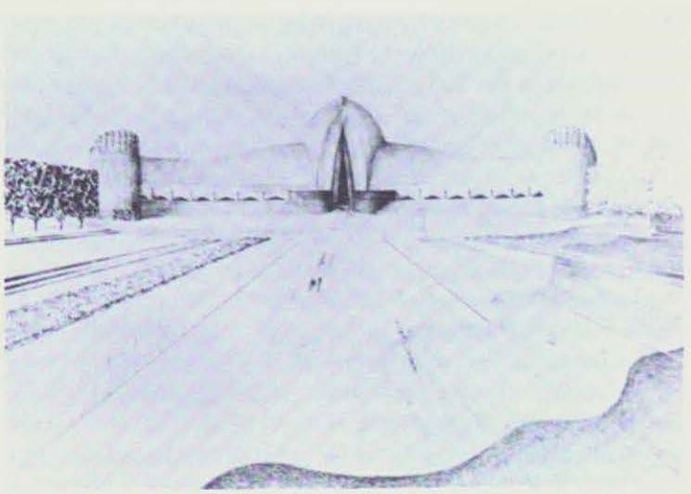
> The thing is to find a truth which is true for me, to find the idea for which I can live and die: what would be the use of discovering so-called objective truth, of working through all the systems of philosophy and of being able, I required, to review them all and show up the inconsistencies within each system; what good would it do me to be able to develop a theory of the state and combine all the details into a single whole, and so construct a world in which I did not live but only held up to the view of others...[21]

Expressionism was, at least in part, a manifestation of the fear that the individual would be submerged by the advance of mass production. While Art Nouveau drew on the physical offerings of nature's appearance as a refuge from stolid tradition, Expressionism set out to elevate the experience and sentiments of Rousseau's noble savage. It is not surprising that during this period some of history's most organic, but specifically anthropomorphic, building designs were produced. Wijdeved's vulviform People's Theatre in Vondelpark and Mendelsohn's phallic Einstein Observatory Tower are blatant examples of this. It is interesting in the latter case that the program carries extremely rational and scientific implications.

Even the Bauhaus, including its master, Walter Gropius, considered a bastion in the struggle to balance nature as a science with nature as an art or poetry, was Expressionist in its works for about four years. However, building on the writings of critics Sharp and Pehnt, Cornelius Van de Ven writes: "...the functionalist movement developed naturally out of Expressionist and Functionalist tendencies in (the architect's) own design process. In fact, most of the architects of the Bauhaus were actually, at the outset of their careers,



Einstein Observatory, Mendelsohn



Design for a People's Theatre, Wijdeved

Expressionist architects."[22]

The need to resolve scientific advancement with notions of subjectivism and go beyond expressionism was evident in the writings of Max Dessoir (1867-1947), a philosopher and professor whose theories tended to parallel those of Gropius. Dessoir quite frankly called for a "General Science of Art":

> Like every other science, ours springs from the need for clear insight and from the need to explain a group of facts. As the field of experience which this science has to make intelligible is the field of art, there arises the peculiarly troublesome task of transforming the freest, most subjective and synthetic activity of man's in the direction of necessity, objectivity and analysis.[23]

Gropius, having participated in the Expressionist surge and having been a student of Peter Behrens, was well equipped to search for a balance between art and technology, passion and reason. Behrens was optimistic about the potentials of industrialism and mass production and his belief that they would issue forth the "new style" eventually rubbed off on Gropius:

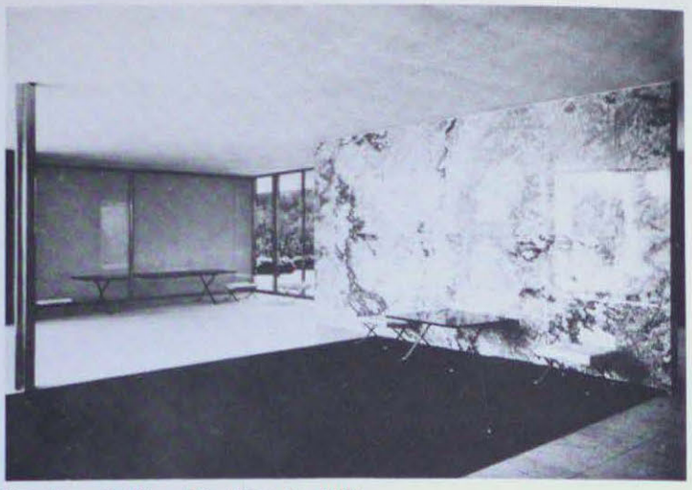
> For the last century the transitions from manual to machine production has so preoccupied humanity that, instead of pressing forward to tackle the new problems of design postulated by this unprecedented transformation, we have remained content to borrow our styles from antiquity and perpetuate historical prototypes in decoration. That state of affairs is over at last.[24]

Gropius and his school, including artist-architects such as Kandinsky and Moholy-Nagy, sincerely asked: "Is there a science of design?"[25] They followed Dessoir in their search for key systems in a science of art, a science of space. The systems may be numerous and various, but what is important is that they exist. Dessoir was a precursor of this view stating:

> He who should undertake to construct thereof a clear intelligible unity of concepts, would destroy the energy which now proves itself in the encounters, the crossing of swords, and lively controversies of scholars, and would mutilate the fullness of experience which now expresses itself in the manifold special researches. System and method signify for us to be free from one system and one method.[26]

The new investigations and advances in physics, and investigations into the fourth dimension, time, led to an emphasis on fields of force through space in architecture rather than on mass. Materials became tools for the creation of space. As in the Enlightenment, sensory observation was considered vital in the realm of scientific and, consequently, architectural progress. Just as importance had been placed on the space inside Boullée's cenotaphs, so the space between walls, whether free-standing or structural, and other architectural elements were crucial in the early twentieth century. Mies van der Rohe's Barcelona Pavillion is a more than a competent example of this. Free-standing walls and columns define the boundaries of the space, while the actual physical limits of the building are in glass, playing down its true mass. In Boullée's cenotaph to Newton the manipulation of light is used for the same ends, making up for the yet undiscovered structural possibilities. The element of time is also addressed through lighting effects. Day-time inside the sphere is created during the night by a large lantern, while night-time inside is assimilated by day when star-like points of light come through punctures in the sphere.

The so-called "new style" set out to liberate architecture from the nettles of ornament, which it seems to get caught in periodically. Walls were to be free of superfluous decoration



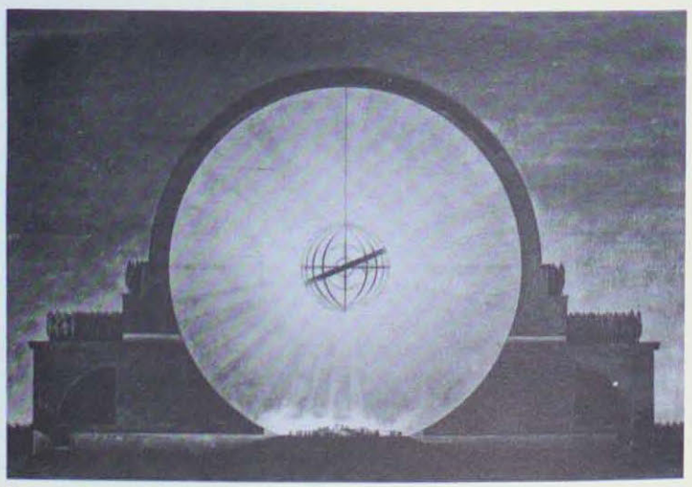
Barcelona Pavilion, Mies Van der Rohe

and to become light, often acting as screens. Classical ideals including spatial harmony and traditional proportional relationships were goals attained through new structural techniques. The flat roof was now possible—an engineering feat Boullée and Ledoux would have appreciated in their pursuit of Platonic forms.

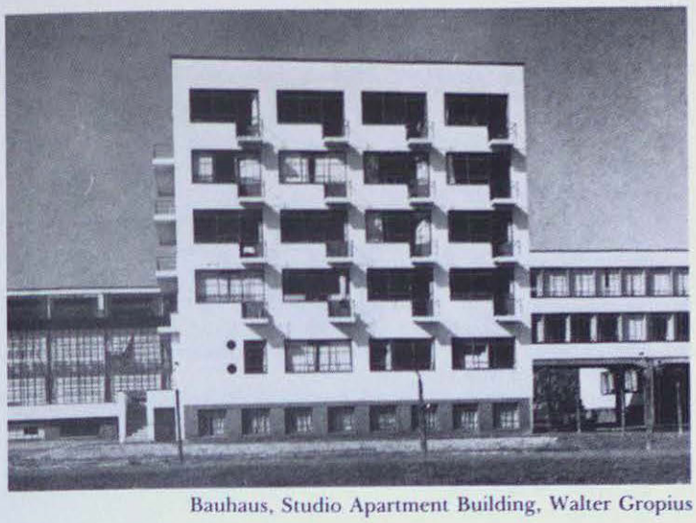
Clear cubic forms prevailed in the work of Gropius and many of his peers. While Ledoux had chiselled away at the forms, and Boullée solidified them, the architects of the early twentieth century tended to either puncture them or imply them through the use of structure. The Studio Apartment Building is essentially a box out of which holes are punched. The slab balcony floors appear to almost be the punched out pieces. The workshop wing is clad in glass through which one can see the rectilinear structure of the building. Nature in its most analytic and dissected sense is represented here. The point where leaves on a tree or skin on an animal is merely cladding is blatantly revealed. Mies van der Rohe's skyscraper in glass and steel is perhaps the most extreme example of the anatomical representation of a building.

Although the forms which appeared were often not completely Platonic in their actual configuration, what they did illustrate was a desire to return to that elemental level of design and structure.

Gropius, in his attempt to reconcile romantic nature with rational nature, outlined four aspects of the idea of space. Illusory space is the first. It draws on the Kantian concept of man's intuition and metaphysical powers. Dessoir echoed this saying: "what we experience aesthetically extends from our animal to our divine nature. So artistic creation is rooted



Newton Cenotaph, Section, Boullée



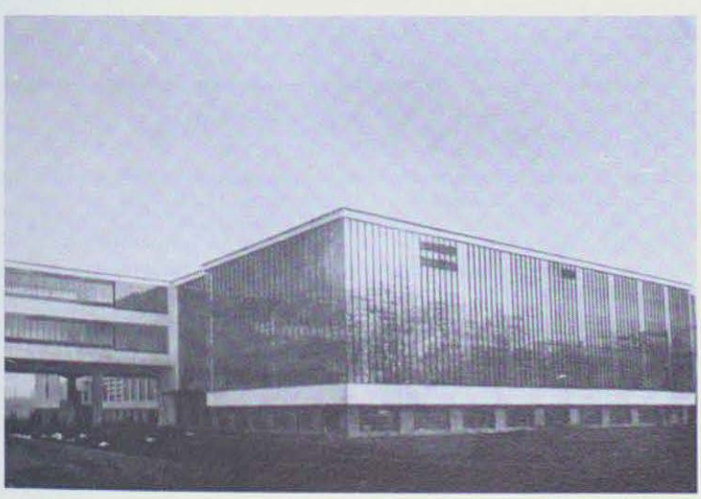
Bauhaus, Studio Apartment Building, Walter Gropius

in bodily states, premonitions, emotions, obscure voices and forms; slowly it rises from the subsoil to purity and clarity."[27]

The second aspect of space is rationalist in that it addresses the mathematical space of the intellect. It refers to the rules of geometry which are applied in constructing a drawing. Thirdly, Gropius discussed the material space of the reality beyond us. It is unclear whether he is referring to the tactile space we perceive. If this is the case, then he is utilizing Kant's idea of monumental reality, as opposed to the phenomenal reality which we cannot perceive. Finally, he included the romanticist notion of a "spiritual idea of space, controlled by our physical and intellectual attributes, made vital and brought to emotional expression."[28]

The Bauhaus members, like Boullée, spent much energy establishing a pedagogy for design. They agreed that the student should begin with the material world, comprehensible through the faculty of reason, and then he should be led to realize the poetry possible within a design. Mies spoke of guiding the student from the material to the functional and then, eventually, to the spiritual. Similarly, Gropius described the human being as experiencing spatial reality by means of the mind, the senses and the soul. In the end, then, the artist creates out of a synthesis of these three qualities. Nature as reason and nature as instinct are to be equally stressed, and in that order.

> They (the students) had objective tuition in the basic laws of form and colour, and the primary condition of the elements of each, which enabled them to acquire the necessary mental equipment to give tangible shape to their own creative instincts.[29]



Bauhaus, Workshop Wing, Walter Gropius

Boullée believed in first introducing the student to the theory of volumes in order to demonstrate that the basic principles of architecture are established in nature. However, he went on to say that:

> The best reasoning in the fine arts will never help to form Artists. Why not? Because reasoning will never help us experience sensations and because the art of expressing these sensations, which derived from our sensibility, is the purpose of the fine arts. The way to study the fine arts is to exercise one's sensibility; we must seek the means of developing it in the most beautiful human creations and above all in those of nature.[30]

Gropius, again in accord with Rousseau and Boullée, scorned the Academies of his day. He claimed that"Salon Art" was remote from everyday life. By educating his students in every stage of the design and construction of a building or an object he gave equal status to the artist and the artisan and guarded against over-specialization.

Matching art and industry, art-form and technical-form, Gropius hoped to arrive at the most economical use of space and time. However, mechanization was not to be seen as an end in itself. Gropius, like Boullée, was interested in the useful arts, in functionalism. "But in the last resort mechanization can have only one object: to abolish the individual's physical toil of providing himself with the necessities of existence in order that hand and brain may be set free for some higher order of activity."[31]

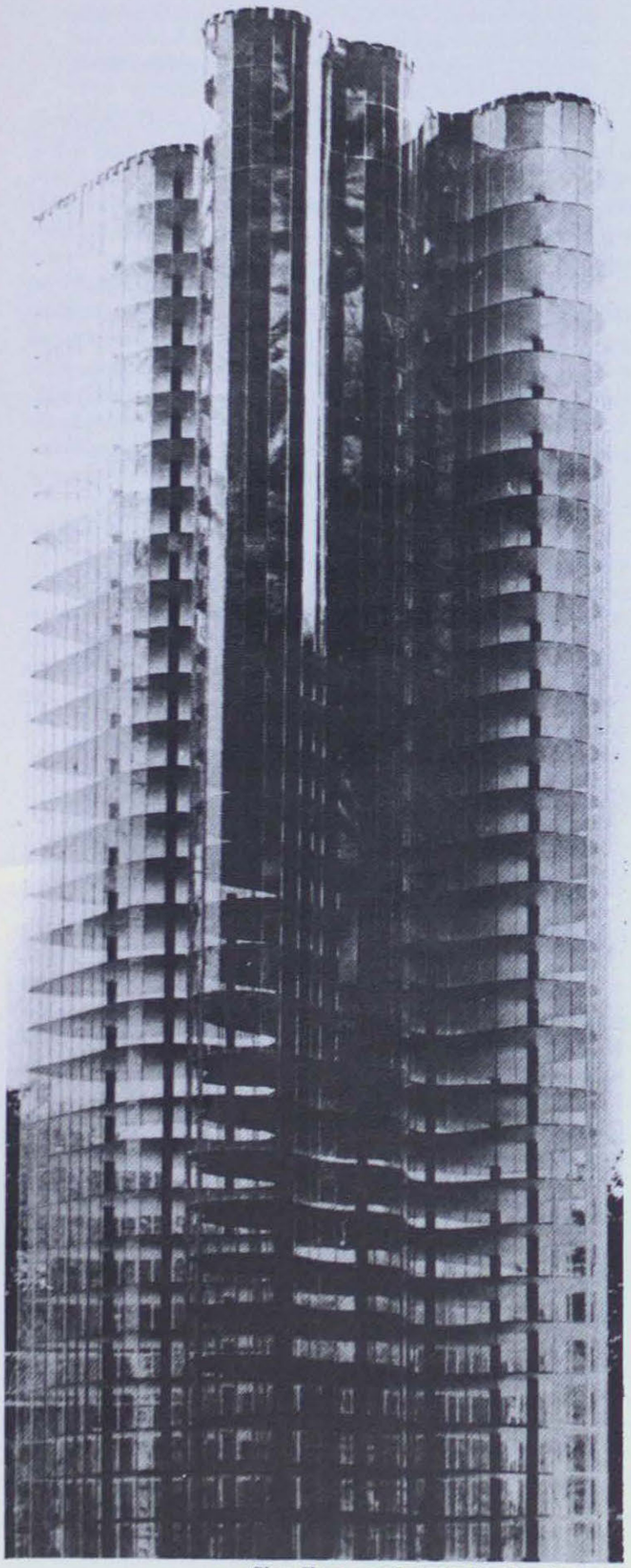
The fear in this age of mechanization was of standardization and mass production. As voiced previously by the Expressionists, there was a sentiment that all individuality would be lost. Gropius saw beyond this sentiment and reiterated the "unity in variety" dictum. For him maximum standardization allowed for maximum variety. Technique could efficiently be standardized while the designer would have the freedom to compose out of a vast choice of prefabricated materials and components at a low cost.

> Standardization is not an impediment to the development of civilization, but, on the contrary, one of its immediate prerequisites...In all great epochs of history the existence of standards—that is the conscious adoption of typeforms—has been the criterion of a well-ordered and polite society; for it is a common place that repetition of the same things for the same purpose exercises a settling and civilizing influence on men's minds.[32]

The architectural attempt to fuse poetic nature and scientific nature, as I implied previously, is not unique to the architects or architectural movements I have cited. Both periods discussed were of similar time spans and followed paths which went from the overtly romantic to the intensely rational. In both cases there emerged instances of architects devoted to reconciling and uniting the two extremes.

It is possible to speculate that a certain clarity and acuteness tends to be evident in these attempts at unification during periods when extensive scientific advancement is made. Progress in the field of science seems to act as a catalyst to design otherwise based mainly on the passions. The period from the 1950's to the early 1970's is the less blatant, though still illustrative, example of this pattern.

As if in opposition to the technological advancement of the 1950's, the 1960's went to great extremes to romanticize nature. By the late 1970's and early 1980's greater scientific knowledge about the universe is constanly clothed in both technological garb and romantic fiction. No medium illustrates this as well as film, however, architecture inevitably serves as a vehicle for this recuring desire to bring nature as science into harmony with nature as poetry.



Glass Skyscraper Project, Mies Van der Rohe

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DESIGN AN OPERATING RAINBOW

BY FRIDAY FOR THE LOBBY

by Charles Gurd

Quiconque s'étant assis à une table ou un écran pour produire un design peut comprendre les angoisses ressenties alors qu'il faut faire des choix ou encore plus dessiner la prochaine ligne.

L'auteur, ayant travaillé avec plusieurs idealistes "utopiques", présente l'idée qu'il existe une attitude, une méthodologie que l'on pourrait qualifier d'utopique et qui mène à des solutions aux problèmes de design.

Certain design decisions have far reaching implications and some of those can be called utopian in nature or attitude. Anyone who has sat down at a board or computer to design has experienced the rather terrifying doubt of his reason-for-doing-things or, more terrifying, his reason for drawing the next line. It is my experience, having worked with several designers who could be called utopians, that there exist an attitude, methodology and range of concerns which are the precursors of utopian design solutions. Since the process of designing occurs in part on a mental level and in part on an intuitive level, it is difficult to pinpoint and describe an appropriate utopian way of working or methodology. However, here is a shot at it, which by necessity follows a catalogue of concerns. This is written with apologies for a tendency to abstract, exaggerate and polarize, none the less intended in the spirit of the subject.

The Question

On occasion, through the ever present morass of time constraint and technical limitations, in an instance of calm or maybe just when the moment permits, arises the question of "what should or should not be". The question is a kind of definition of utopian thinking—it is the operative question. It asks where in the realm of possibility should we place the boundaries which enscribe a desirable state of being, of human existence. It is the answer to this question which should guide the process of change.

Even to address the question is to face a rather frightening conceptual void—an experience similar to a painter facing a blank canvas—waiting patiently for some internal intuition to indicate where the first brush strokes should be placed.

Designers address the question as do philosophers, although their answers usually take the form of a specific, deliniated and concrete existence. For this reason, and because nobody answers the question easily, many would say that designers have a tougher time of it than philosophers. The designer, like the philosopher, approaches the question with a certain trepidation, an intent or thematic concern and searches for technical devices with will, power and appropriate attitude, not unlike the painter approaching the canvas.

Layout by: Sophie Bolduc and Vince den Hartog

The difficulty in answering the question is how to break it down, how to define it in a way that is useful. The solution requires isolating "limitations". This, of course, is a process of rational analysis, similar in most ways to the way that scientists describe a problem by isolating variables.

Limitations tell us most things about the problem and, accurately described, can not only lead in the direction of the solution, but actually provide it. So, if the right questions are asked—the answer is very often implicit.

Perhaps more importantly, limitations make possible creative problem solving. This process has been described in many ways. The most universal definition, which comes from learning association theory, describes it as an association between defined variables which are not usually associated or are only remotely associated. Creativity flourishes as a result of defined limits.

Many designers have recognized this process of seeking limits as crucial to their work. Architect Bill Cawdill of CRS has described a methodology called "problem seeking," which basically states that if you can define the problem, you probably have the solution right in front of you.

Charles Eames, utopian designer par excellence, often alluded to the problem inherent in abandoning limitations, or as he called them, restraints. In an interview over twenty years ago, he said:

> It is virtually impossible to do something without restraints. If you look at the history of great things, of all times, the greatest were produced where the conditions of restraint were so great that there was relatively little choice—like the obsidian knife of the Aztec or a play of Euripides...When somebody is on the ball, they eliminate choices and establish limits...we have to rediscover our limitations.

The operative question of utopian thinking is "what should or should not be." Answering the question and solving the implied problem requires carefully isolating limitations to the range of the problem.

The Relevance of the Question

The question "what should or should not be" is not an unimportant one, for it guides our way on the path of survival and of living happier lives, both as individuals and as a species. Other forms of life do not have the opportunity to ask it. It is precisely the possibility of such a reflective approach to daily circumstance which distinguishes humans from "lower" forms of life. It is our tool for improved survival in an increasingly complicated environment. The question is not only useful but critical.

Asking the operative question of utopian thinking is relevant to improving one's chances of survival and increased happiness.

The Evidence

Of course, questions of a utopian nature have been asked for a long time. There is therefore an extensive catalogue of answers. So, it is no surprise that a review of those answers uncovers a number of common attitudes.

Great civilizations give evidence that the overall direction of utopian thought has most often been described in terms of generalities which can be considered as "higher concerns" because they take many "lower concerns" into account. They are higher because of a pre-eminent position in their order of consequence. In other words, if you address a pre-eminent thought, several other thoughts will automatically follow, or be affected.

The generalities, like the Golden Rule (do unto others as you would have them do unto you), are used by civilizations to judge themselves, to keep on track and to head in the direction of assured survival.

Such generalities are a reference point for success or failure, i.e., for progress. If they are missing, the overall direction is missing—like the rudderless ship which cannot proceed on course.

The *relationship* between the higher and lower concerns is also important. It must remain dynamic: one must be able to alter the other. It must remain strong: communication of information between the two is vital.

The evidence of history is that other civilizations were guided by generalities or "higher concerns". The lack of these concerns has always been disastrous in the end.

The Context

Of course, utopia is never described in a vacuum. The question is never asked out of context—just as a painter is tied subconsciously or consciously to the influence of the times as he approaches the blank canvas. Perhaps this should be recognized as the first family of limitations. For, regardless of the subject-matter, the philosophical and mental contexts in which limitations are sought is of primary importance.

The *context* is defined by two main forces or factors. One is our relationship to history. The other is the influence of the current environment. The implications of this duality requires further definition and exploration in order to be useful.

Any discussion of utopia is influenced by the context in which it occurs.

History

Looking back, it can be said that we have entered a period which is unique—described by some writers as "post historical". The activities of the past that collectively described civilization previously are in most ways unrelated to present circumstances. The variables, or elements of current historical analysis, have little similarity to previous ones. While it cannot be denied that we of skin and flesh have always been of skin and flesh, today's mind is sending information to that same skin and flesh with dramatically different reference points than previously.

In these times, our culture has become fragmented. There is now a separation of the substantive reason expressed in religion, metaphysics and art. These have become differentiated because the unified world of varying levels of religion and metaphysical concerns has fallen apart.

Historians have described the present as "modern" or even "post-modern"; however, these are inappropriate terms. This is because the term *modern* expresses the consciousness of an epoch that translates itself into the past in order to view itself as the result of evolution. This is the idea of being modern by looking back to the infinite progress of knowledge and the infinite advance towards social and moral betterment. The term *modern* appears exactly in those periods in time when the consciousness of a new epoch formed itself through a renewed relationship to the ancient one. However, this reference to the past does not relate to the consciousness of today, let alone to utopian thinking. Both address by necessity the unseen future.

We have entered a period of post-history which has little useful reference to the past.

Contemporary Environment

The current environment also influences our attitude towards utopias and now the question is answered. For, we make decisions in terms of what we see and know; i.e., our mental and physical environments.

The *mental* environment results from a diversity of experiences and emotional forces. Today's highly mobile mental environment is heavily loaded with information (though mis-information and distractions are present as well). The overwhelming influence of television and mass communication shapes our spirit and attitudes.

The *physical* environment is what exists. For most people, it is the city of the second half of the twentieth century and all its impacts: from the rapid speeds of vehicular movement to the toxic gas-laden atmosphere to the deprivation of the visual, auditory and tactile environment around us which we recognize as "natural".

The current environment is unique in history and is comprised mainly of high intensity mass communication and dense urbanism.

The Design Architects

As utopian designers are a sub-breed of utopian thinkers, utopian design architects are a sub-breed of utopian designers. The difference between them is a difference in the range they address—the variables they attempt to realize utopia with.

Long ago, Vitruvius described the principles of architecture and the role and activities of the architect. However, those roles and activities have changed substantially. While the requisite durability, convenience and beauty are still required of contemporary architecture, other issues have become more important. Although considered with disdain and disappointment in some camps, architects are still viewed by most to be guardians of the environment—as Plato would describe them: saviours and helpers.

What architects do today is in some ways the same as they have always done; they oversee the construction of buildings and built spaces. However, they are also responsible for the future environment. They must be the muscle—the actualizers of utopian thinking concerning the physical environment.

This has not been happening, as architects have lost the confidence of the societies which they serve. They have not safe-guarded the environment as forward-looking utopian thinkers should have. Consequently, they have been stripped of their power to make decisions—even those concerning their own projects. In their place, bankers, insurance excecutives, market analysts and construction managers have become the utopian actualizers.

The problem that architects face is that they have lost touch with the changing limitations which lead to answers to the operative question of utopian thinking. Also, they have lost the ability to question deeply—in a fundamental way. It is thus impossible to provide buildings or built spaces which are truly relevant, addressing the problems of the times, let alone to anticipate the problems of the future. The tragedy is that the built environment being constructed today has, in large part, no relationship with the metaphysical, emotional or mental reality of the people using it.

Design architects have not been shouldering the responsibility of utopian thinking, and have lost touch with the changed limitations which should inform planning decisions—they are not safe-guarding the built environment.

Designing for Utopia

Utopian thinkers have always been people who ask more questions—the right ones of course. They have an ability to ask "what should or should not be" without prior prejudice, constraint, fantasy or other blinding factors. By considering the following questions, evidence suggests that utopian solutions are, at the very least, closer at hand:

1. Have limitations to the operative question of the utopia been identified?
2. Has it been recognized that the design decisions will affect the health and happiness of people who will use the built environment, and, in the broader sense, the very possibilty of survival?
3. Have the generalities or range of "higher concerns" been identified, to guide decision-making, which in turn affects "lower concerns"?
4. Is the context in which designing occurs being taken into account as an influence on the design process?
5. Is a view towards the future given as much emphasis as a view towards the past?
6. Is the present environment and all that defines and describes it being addressed as a key factor in the appropriateness of a solution?
7. Do you feel responsible as a professional to the society at large for the planning decisions which you are recommending and attempting to implement?

This was a design problem brought to the office of Charles and Ray Eames by IBM for their new headquarters building, constructed a few years ago in New York.

Charles Gurd is an architectural designer who teaches in the Fine Arts Department at Concordia University.

The Eaton Centre

THE FUTURE

Eberhard Zeidler

La ville moderne a été dominée par des modèles utopiques. Eberhard Zeidler propose une approche réaliste aux problèmes urbains d'aujourd'hui et de demain.

Cities—are they going to be the environment of our future or are they a thing of the past, fossils of a society which has vanished? How are we going to live in the future, under water, in space like science fiction? What will the building forms that will house us look like? The predictions are pointing in all directions. Which ones are right? Which ones are the dreams and which ones will be the nightmares? How can we see the future avoiding both utopian hopes and doomsday fears? Can we, in fact, predict the future?

What has been our experience in the past? Even short-term predictions—10, 20, 30 years ahead—have been wrong. *1984* did not arrive, nor did the predictions of the *Brave New World*. Alvin Toffler now predicts a third wave, a future that is not one of centralization but of decentralization. I agree that the future will not be a further projection of our society in a straight line, more of the same but with better technology. Science, with its new technology, will not stabilize our second-wave society but propel it into a different societal form.

But even if we accept some of Toffler's predictions as pointing in the right direction and giving us a glimpse of the future, we should not forget the words of Sir Karl Popper, the eminent philosopher: "No scientific predictor can possibly predict by scientific methods its own future results." In other words, predictions can never be proven in a scientific way beforehand, and may be totally incorrect when tested by the future reality, in the same way as the predictions of *1984* or a *Brave New World* were.

Therefore, predictions, even if propped up by past experience and scientific data, will never by anything more than soothsaying unless of course we believe in the existence of ESP. So predicting is a game, a highly entertaining one, and I do believe a useful one. Life forces us to act, and any of our actions are influenced by what we anticipate will happen in the future.

Our understanding of the future will be very definitely controlled and determined by our understanding of the past. It is in fact how we understand the past and how we interpret past developments that we predict the future. Marshall McLuhan has called this the rear view mirror approach, yet it is the only method that allows us to employ our knowledge and our understanding of the past, to project it into an unknown future.

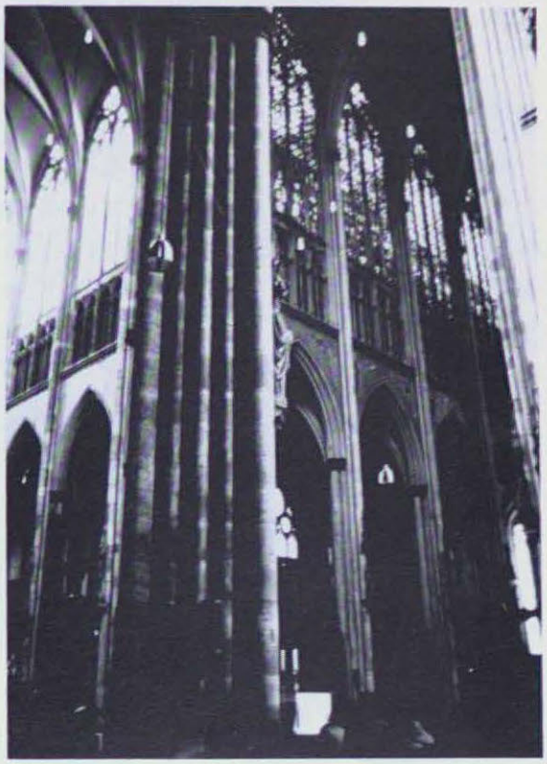
We say that we can learn from our mistakes, i.e. from history, and yet we know that history has never repeated itself. In spite of this we must look at history to see the future, but we must not expect that history will recycle itself. Forgetting this has often been the mistake made in predictions.

How have we predicted future living forms? In the past, utopian visions have been based on a new social structure of society and the ideal physical form in which such societies should unfold. The Phalanstère by Charles Fourier was such a prediction. This concept was challenged by Le Corbusier who thought that architectural form alone would be capable of changing social form. He pronounced that his Ville Radieuse would prevent future revolutions.

Unfortunately, history has shown us over and over again that these utopian communities, which were to create the ideal society, turned out to be dictatorial and oppressive. This is not only true for small scale utopian experiments like

Layout by: Michael Broz, Hisao Yatsuhashi and Nadine Valcin

OF THE PAST



Owens, that collapsed, but also for large scale attempts, such as Marxist Communism and its results in Russia.

Karl Popper investigated those seemingly contradictory events, asking the question: why were all these wonderful utopias doomed to failure? In his book *The Open Society and Its Enemies* he comes to the conclusion that any utopian group that thinks it has a blueprint must suppress all those who object to it. Once this path is entered, by its very nature, more and more oppressive measures must be adopted to achieve what was set out. The germ of destruction is therefore in the very concept of any prescriptive utopia.

I cannot help pointing here to an example showing the persistence of the notion that utopia can be created. Paolo Soler's Arcology, particularly in the early models, shows a magnificent space age quality that makes them beautiful sculptures but questionable cities. As a social entity they could only be realized through an excess of dictatorial control, regardless of how benign their leaders are and of how much good is vested in their intentions. In order to achieve their goal such utopias must end up in the suppression of the individual and the destruction of our hope: man as a higher social being.

But let us look at some earlier examples of utopia. Charles Fourier's Phalanstère had in its physical form an uncanny resemblance to Versailles. Was this an accident or was this by design? If we investigate Fourier's utopia further, we will find that not only the physical form but also the social form had a resemblance to the court of Versailles.

The life of the community in the Phalanstère was in fact not that different (if one removes the political connotations) from the life of the court, only that the slice of society was not taken from the top but from the bottom, yet it had been given "royal grace" by such parallels.

The attempt to match utopias with forms of the past changed as time went on. The technical advances of the industrial society showed a never-ending arsenal of technical inventions that seemed to be capable of totally changing man's life.

Some of the buildings that were created seemed to reach beyond their time and showed undreamed of opportunities that seemed to open new horizons, like the Eiffel Tower or Les Halles des Machines in Paris. Utopians now seemed to be obsessed with the desire to project these technological forms into society to bring about its change.

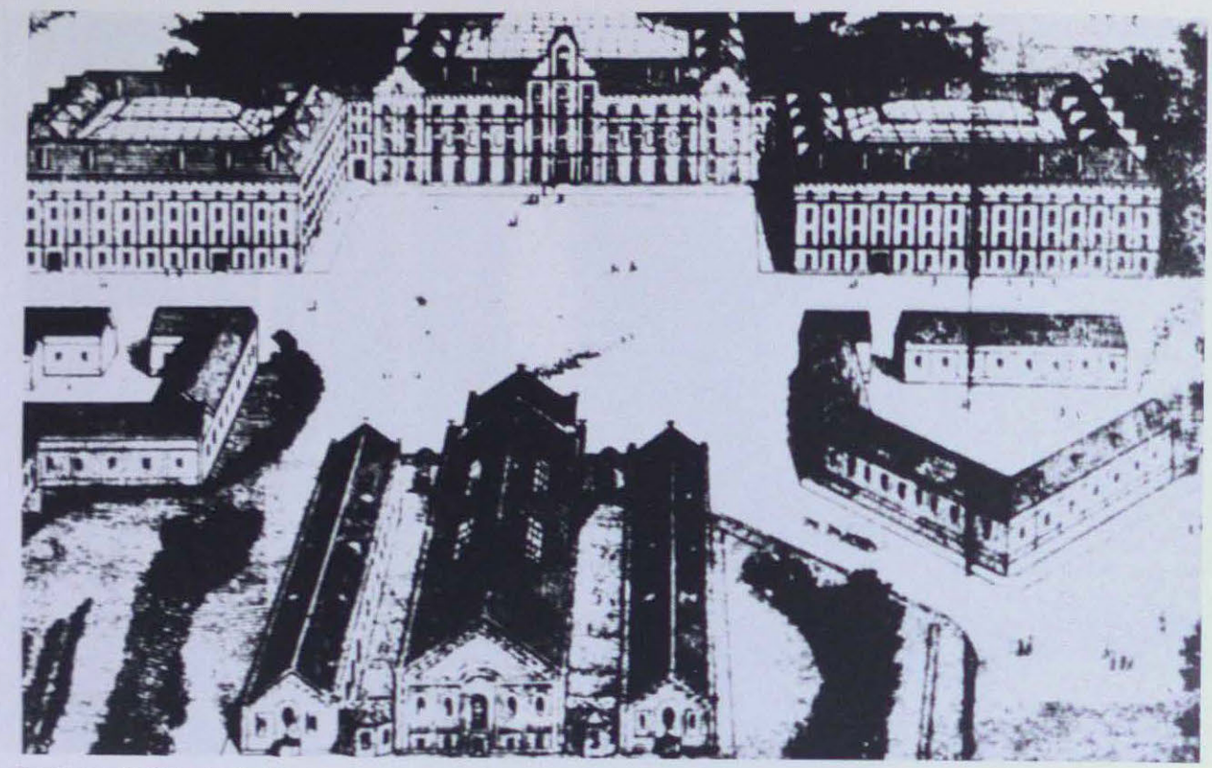
These new utopians believed that the mere existence of new technology would achieve a better society. "A person who daily sets eyes on the splendors of glass cannot do wicked deeds" (Paul Scheerbart).

The drawings of Sant'Elia were extremely compelling in showing the potential that such technology could create. He not only foreshadowed Le Corbusier and Buck Rogers but finally also the Italian Rationalists of today.

We can see now the shift in these utopian predictions. While Phalanstère presented a new society that was housed in the garments of the past, the later utopians like Sant'Elia, Corbusier, etc., projected a futuristic technological world and believed that it would change society by the sheer power of a new formal truth.

But this projected future that was going to be the environment of the 21st Century has very little to do with what will happen to our cities in the future if we look at how these predictions have fared in the past.

We are now more than seventy years past the predictions of Sant'Elia and they have not been realized in the way they were conceived—neither has la Ville Radieuse become a reality. Where it has been realized in parts, it has helped more to bring on the demise of the second-wave modern architecture, than to project it into the future. For this we must be



Familistère in Guise by Godin

grateful. Plan Voisin remained a paper prediction and Paris was saved.

It is interesting that space age fiction today is particularly successful when it combines futuristic technology with the emotional mythology of fairy tales. In the film *Star Wars*, technology has become a new cover for the age-old emotional imagery of fairy tales. Luke is given the crucial command: "Let the force be with you", and "force" does not refer to a scientific force but some great undefined spiritual power that superseeds even the most advanced knowledge of this futuristic period.

We obviously cannot accept this command as any realistic prediction of the future, yet we cannot help seeing here a poetic prediction, a warning that somehow technology only touches our lives on the surface but will not change human beings in their basic desire to fulfill their emotional life.

It is the knowledge and understanding of the past and how the future had once been seen that invites us to make the prediction that the future is not always a straight line projection, but will at times make a radical change in imitation of natural evolution, where the genes mutate instead of continuing as they were expected to do.

The great difficulty in all predictions, based on our knowledge and so-called scientific manipulation of them, is that we cannot possibly take into account the complexity of forces that work in such events. One force that is unfortunately often forgotten in our predictions, particularly in Toffler's *Third Wave*, is the nature of man.

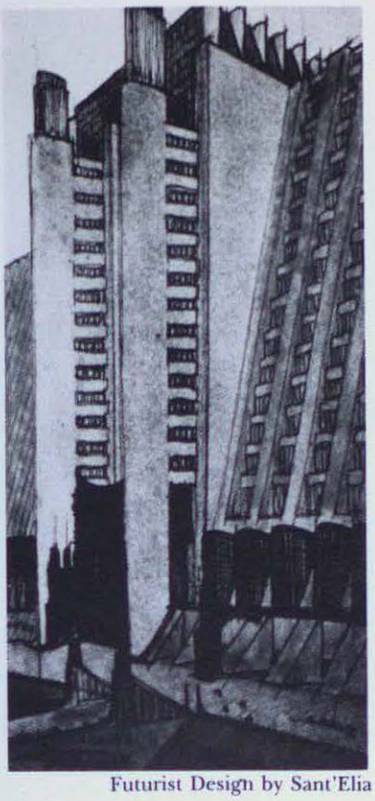
Man has changed very little in his emotional reaction to the world since the beginning of our written history. We must understand that man does not function only on the logical level of his neo-cortex. This new part, the thinking brain, resulted in his elevation from an animal past. The other parts of his brain, although they work on a purely emotional level, have an equal influence on his actions. When Goethe speaks of the two souls that live in his breast, biologically speaking he was quite correct, as long as he would transfer these two forces from his breast to his brain. Without understanding the true nature of our brain we cannot understand why we have behaved as we did in the past and why we will continue to behave this way in the future. Perhaps reading Karl Popper's thoughts, which focus on the human behaviour of society, would change the direction of Alvin Toffler's predictions.

But lastly, neither Karl Popper nor Alvin Toffler investigate the truly emotional feeling of the human being. These feelings search for emotional fulfillment in life and demand symbols. They long for emotional security. Many of the things that either happened in the past, or that may happen in the future, are controlled by these forces. Technology alone will not change events, but technological change will be changed by emotional reaction.

We cannot deny that the rate of change has been accelerated through science and technology. In the second-wave period, science and technology were considered to be almighty forces of such change. The way in which society and its political structure is capable of adapting to the changes created by technology does not parallel these events. The rate of change which human emotions are capable of accepting is in fact the most confusing issue of our time.

For example, we are quite capable, and perhaps quite happily capable, of accepting the 15th century environment of an English cottage, granted that we might want to add a telephone, change the toilet and perhaps install a home computer; but given the opportunity, we still enjoy charcoaling steaks on an open fire.

We somehow are capable of carrying symbols and objects that have emotional meaning through long periods of



Futurist Design by Sant'Elia

"Change has to be introduced with the knowledge that technology, no matter how advanced, is nothing more than a servant to the human individual. If this is not the reason for technology, then we must ask ourselves why should we use technology at all."

time. Despite the so-called victory of modern architecture, we have carried with us the images of the great temples, like the doric column, for nearly 2,500 years. In fact, we can easily add another 1,000 years to that, if we look at the Temple of Beni Hassan and the predoric columns that seem to have been first created during the late Egyptian period. What makes these columns so powerful that we can still apply their emotional power today?

Such behaviour, however, did not fit into the second-wave modern architecture. It wanted only to deal with technical or functional necessities. Emotional issues were considered of a secondary nature. But it is really the transformation of a technical solution into an emotional one, and its final use beyond its technical and functional necessity that has created the many architectural styles of civilization. Witness the Gothic, witness the Renaissance, their technical origin and their emotional expression, and consider how long their form had an emotional meaning for us long after the expressed form was not following its structural necessity any more.

This is therefore what I want to say: *the past has a future.* The understanding of the past and projecting it into the future may give us a better comprehension of where we are about to go than a linear prediction of technology alone.

Toffler is not the first to predict the decline of the city and the growth of the individual house in the countryside—the electronic cottage—in which the family form of the first wave will be found again with third-wave technology. Third-wave technology seems to make such demise of the city possible.

A half a century ago, Frank Lloyd Wright thought he could predict such demise of the city in his Broadacres scheme. The advent of the automobile seemed to have freed man from the small circumference in which he could live and work. Walking was the determining factor. Even the advent of trains and street cars forced concentration of activities around the railroad stops due to walking distances. The car finally seemed to give the individual the freedom to move to where he wanted to live. His housing as well as his working space could now be dispersed to wherever it seemed to suit him best. Each American could live on his acre of land.

Frank Lloyd Wright was not that wrong in his prediction. In part this did happen. The American suburbs sprang up and the car allowed a proliferation in the landscape of urban sprawl, perhaps best seen in Los Angeles. But the signs now point in a different direction. Even Los Angeles is attempting to condense itself into several cores and enjoy the process of urbanizing itself.

The dream of Broadacres and the suburb was based on the car's ability to move man and make his desire to live in the country come true. What it did not anticipate were the traffic snarls and the reality that most people do not want to live in isolation. The car seemed to work for the nuclear family where only the man was the bread winner and the rest of the family would stay at home. Then a one-car family would do quite nicely. But as the children become teenagers and the wife was not content to sit at home, not only one but four and five cars were necessary to maintain the family mobility and yet the family still remained in isolation. The social breakdown of suburbia has been as severe as the collapse of the American downtown.

The flight into suburbia initally began as an attack to solve the problem of the city in North America. Often the solutions to cure the problems of the city have been attempts to swing the pendulum from one side to the other. Many of the new solutions were worse than the malady they tried to cure. After these many failures, to suggest again that the future solution must rely on taking man out of the city into a pastoral

Las Vegas

abode is irresponsible because it may deflect our attention at a critical time from our real problems.

I feel that the city is not about to be abandoned within our lifetime, nor within the lifetime of the next generation. The question is not: do we abandon the city and start pastoral life for the third time, but the question is to try to see how we *can live within the city* and how we can learn from the past.

We must project and apply to the city the relatively rapid changes of new technology which are ever present. However, we must realize that new technology is only one force that influences urban environment. Another force is the form that society assumes at a certain time in history. Society itself is also subject to change, even if such change takes place in longer cycles.

The most important and perhaps, in our time, the most forgotten force that influences the urban environment is the emotional reaction of the individual to this environment, and it is perhaps for this reason that seemingly outdated cities are still livable.

Despite all our anticipations of a different future, regardless of the technical progress and regardless of the social change, cities of quite different nature still exist and serve mankind today in their original form. Just look at 14th century Sienna or 20th century Munich. What makes them work and exciting to be in is the response they give to the emotional needs of the individual, and the urban activities that unfold in their urban spaces.

J.K. Galbraith traces the development of cities through four categories. He talks about the Royal Household, the Merchant City, the Industrial City and the Camp—meaning the modern Metropolis. Yet all of these cities still exist in parts and adjacent to each other, and people still live in them today. Venice is as exciting a city to live in as you could find today, its form has perhaps better adjusted to the life of today than many others. And if I might be so bold as to say—given the opportunity, I might prefer to live in Venice rather than Detroit.

Yes, of course, cities have to give us the economic means to live in them, but that is only part of what we look for in a city. The other part we look for is the life and the quality of life that the city gives us. It is this search for quality in urban life that has in the last years very much enhanced our North American cities and given them a new lease on life. The most successful examples of these renewed cities have been those that have understood how to attack their problems in a two-pronged manner. On one side, they introduced urban activities— the response to the needs of the individual, and on the other side, they created an emotional space that could shelter these activities. Of course, we are a long way from saying that this is the only solution to our problems, or that in fact we know how to manipulate these forces to bring about the greening of the American city.

What then are the issues that we should consider as essential for the city of the future?

1. **Start from where you are.**
Do not let dreams of utopia mislead you into wholesale destruction.

2. **Cities are here to stay.**
Restore them, and improve what is here.

3. **Do not fall victim to false promises of technology.**
But understand how technology can be used for the betterment of humanity.

4. **Reconsider the economic need of the Regional City.**
Do not let wrong taxation and false economic values destroy its life.

Sienna

5. **Realize the need of social activities in the city.**
Search for the quality of life, accept the fusion of many functions as a necessity of life in the city.

6. **Create visual spaces that make the city comfortable to be in.**

1. **Start from where you are.**

We cannot start the world anew, we cannot change our society wholesale, we cannot insist on changing everything before we change anything—we must start from where we are because any change will create some unintended consequences that may be worse than what was supposed to be cured through the initial change. It is like our tampering with the ecology of nature, where we now realize that often small interventions may have drastic if not fatal consequences. The same is true in attempted changes to society or to the environment it lives in.

From the acceptance that the city cannot be abandoned and totally changed, but must be renewed, will come a different set of rules for our future action. The North American city is the result of a long history and many forces that have worked on its formation over centuries. We also must realize that we have only a limited knowledge about the nature of the forces that act on a city. In the past, it has always been only in retrospect, by omitting them, that we have discovered their existence. Modern city planning provides us with uncountable examples of such omissions. Our rejection of the street as urban space is just one of the many.

Not only do utopias by their very nature lean to dictatorial oppression, they also do not allow for any adjustment to the side effects that are in the nature of change. Through their demand to create new societies, they encourage wholesale change that does not permit the gradual evolution which permits readjustment and improvement based on the existing reality.

Do not believe in utopias that claim to be a prescriptive solution. They defy human nature, because they demand the total submission of the individual to a "goal".
Follow Karl Popper's words:
1. Minimize avoidable suffering.

Do not build utopias but remove social evils. We do not know what makes people happy but we know ways of lessening their unhappiness.
2. Maximize the freedom of the individuals to live as they wish.

But that does not mean that utopias do not have a poetic power in our dreams.

We must use, with imagination and feeling, the unending feedback process in which the bold propounding of new ideas is invariably attended by their subjection to rigorous error elimination in the light of experience and piecemeal social engineering.

2. **Cities are here to stay.**

The solution to our future life in the city will never lie in any broad sweeping change of either our lifestyle nor of the city as a physical form itself, but in an evolution of both. And it is only if we begin to understand that our future lies in the city that we will improve the city as a place to live. We can no longer escape the city of the future, regardless of what technology will bring us. This is true at least for our generation and the next generation. I refuse to work only for yet-to-come future generations because we have seen what that has done to the Soviet Union.

The solution lies in the stock-taking of what the city is today. The understanding of the human life that it can support and the careful adaptation of the existing environment to the

"Technology alone will not change events, but technological change will be changed by emotional reaction."

needs of our generation, not twisted by short-term goals, be they short-term financial gains to the detriment of the true economy of the city, or the misunderstanding of traffic in the city and the distortion that this has brought to city planning.

It is essential to accept that we will have to live in the cities that we have. Only the desire to create a better environment in them will lead us to a road that will finally achieve this.

We must avoid wholesale change in the city and the destruction that goes with it. That does not mean that the city we live in does not need constant care, restoration, building and attention to new activites. These have to be introduced with the knowledge that technology, no matter how advanced, is nothing more than a servant to the human individual. If this is not the reason for technology, then we must ask ourselves why should we use technology at all.

3. **Do not fall victim to false promises of technology.**

We have to understand that each new technology brings with it unwarranted hopes which are projected into the future in a way in which they cannot be ultimately accepted by the human being. It is only after several attempts to adjust them, that any new technology finds its place in which it can truly serve mankind. The car, the television, and perhaps now the computer, are elements that have undergone such changes in their use.

It is only now that some of us, and that is by far not every city planner, realize that we cannot build a city to suit the car and, that as a matter of fact, to do so is not necessary at all. If we would adjust the city to the car, then we would perhaps find, that we have eliminated the need for the city. Just compare Detroit and Manhattan. One city can be easily traversed by car, but there is no need to stop, and the other is full of vitality, but don't attempt to enter it by car and hope to move faster than a pedestrian.

Film, and later TV, predicted the destruction of live theatre. But the opposite has happened. Live theatre today, in a changed version, is stronger than it ever was. Of course, only in the city. Similarly, audio-visual technology predicted the demise of the old-fashioned library with students who sit at home at their TV or computer screen and select information from the greatest libraries of the world. But what has happened? In 1968 we designed, adjacent to the book library at McMaster, an audio-visual library with audio-visual learning carrels. Today, despite an excellently equipped audio-visual library, the traditional one is always filled with students, while the audio-visual one is seldom used.

Both examples do not deny that film, TV and computers have not changed our life, and in many perhaps enhanced it, but they have not started a new totally different life for us.

Perhaps I am becoming old and the enthusiasm for panaceas has left me. If I look over the architectural magazines and their writings that I have followed over the last thirty years, it somehow strikes me that most of the issues being pursued were one-day highs, that died perhaps even within the same year, and did not contribute to the true solution of our environment. There was a time in the sixties when all schools had to be on one level or had to have bi-lateral lighting. Now we laugh at bi-lateral lighting, but have we truly advanced further? This past misunderstanding destroyed the school in the urban context by looking at one issue only, without investigating the total complexity of life in the urban environment.

The suburban shopping centres and their moats of parking lots that separate them from the community, and the transplanted urban shopping centre into the downtown that only opens to the inside are other examples.

Yet such issues can be resolved—witness the Eaton Cen-

tre and its face on Yonge Street.

4. **Reconsider the Economic Need of the Regional City.**

I predict that the city as we know it will still be here in the year 2080, in the same way as Paris, Florence and London are here today in a similar form as they were there in 1880.

We must accept changes in our cities to remain livable in the future. Today, far more than in the past, cities are the key to our economy, more so than the nation state. Today, it is the city more so than the state that gives its citizens the things they require for their daily life.

When I talk of cities I don't understand them in the limited sense of the "New Town" but as city regions like New York or the Toronto region. Despite our communication and transportation technology, despite what the computer has brought us and is about to bring us, these new technologies do not spell the end of the city, nor do they demand the total suppression of the environment or the landscape. Quite to the contrary, they encourage and allow a great concentration of people into a city region, because man needs the social contact that only the city can offer him in the diversity that he demands.

Cities are not man's anathema but his hope.

We must look at work again and define it not in the limited sense of the second-wave society, where it became a separable time slot that was set up for production, in contrast to the other time slots that might be used for consumption, recreation, etc. Work was part of man's life in the first wave, but it was differently conceived in the second wave. Work will also be there when the third-wave comes, but it will be seen differently, perhaps more akin to Goethe's interpretation in Faust II where it is part of creation and becomes finally the meaning of life. In this sense work is not something we want to avoid, or cannot avoid, like work addicts, but work is an activity in which we will find our fulfillment. This, of course, needs the complexity of fulfillment that can only be found in the complexity of the new city, in the same way that 9 to 5 doesn't matter for an artist for whom time has little meaning. The same is true for all other creative endeavors, be they philosophy, computers, acoustics, architecture, etc. The meaning and gratification we will find in life are in great part based on the act of creation. It is the metropolitan region that allows us to find such work, at least for most of us. Yes, real estate costs may be cheaper outside the city. Yes, corresponding rents may be cheaper outside the city. But ultimately, it may not be cheaper in human terms to abandon the city.

The American Revolution was fought on the basis of no taxation without representation—the idea that those who pay the money should have the right to determine how it is being spent. Today if you look you will find that the plight of the city is not better than the plight of the poor colonials who were taxed by an English overlord who spent their money, not where the colonials needed it, but where the overlord felt it suited him best. Our political system pulls the money out of the city, which is the major tax contributor, but does not put it back into the city where it is needed, but distributes it in the way the political powers want to suit their goals. Canada's political power system, which reaches back into an agricultural past, renders the city financially powerless to do the things that its citizens require most urgently. The city is only capable of responding to the financial needs of individual sectors as dictated by its political overlords. So it may be capable of building highways or better schools, or hospitals, depending on the provincial or federal political situation, but it cannot control the total expenditures and direct them to where, as a city, they are more urgently needed.

5. **Realize the need of Social Activities in the City**

The city blossoms by many-fold activities happening side by side, within each other, above and below each other, by the excitement of creation that it can offer to man. This ever renewing cycle of life is the city of the future, the city that we can gain through better understanding of man's needs with the assistance of new technology, not through the segregated moloch of the second-wave industrial city zoned into monotonous uniformity. It is the unfolding of the individual and his needs that must be found in the city. Only in the city is the place where he can discover this complexity.

The individual has a dichotomy within himself. He not only wants to be at times alone, the dweller in the pastoral abode, but he also longs for social contact. The social contact of the family, not the limited nuclear family but "Family" in a wider sense. The community is also part of a city, but not in a limiting sense of restriction as it is often achieved in the so-called "New Town", but in the delight of living in a great city, of meeting kindred spirits. Jane Jacobs once said: "Whoever speaks of loneliness in a big city has never lived in a small village."

6. **Create visual spaces that make the city comfortable to live in.**

One of the most striking examples that demonstrates what will happen if visual space lacks is the Place de la Défense in Paris. It was planned according to the best planning principles of our time; it even includes Jane Jacob's demand for mixed-use. It included not only offices, but also houses, restaurants, retail, subway station, convention centre, recreation. It has urban density and it is only a stone's throw from the Champs Elysées—and yet, something is missing. You will not find the same people crowding the Place de la Défense that you will find in the Champs Elysées, a hundred year old street, lacking the trimmings of modern technology yet still deeply loved.

What is missing from the Place de la Défence is Visual Urban Space that encourages activities. This elusive quality that makes people want to be there has been forgotten. Here is instead an architectural landscape of super sculptures, perhaps much admired in their day by modern architects, but not a space for people to be. This has been the failure of modern city planning, it forgot the urban space that we today have rediscovered and loved in such diverse places as Venice, Rothenburg, Paris, in fact in all pre-modern cities. The limited understanding of functions in modern city planning made us forget the necessity of visual urban sapces.

Where lies the answer? I think it lies in the full life that a city can give us.

But a city can only give us such full life if it not only responds to the functional and technical needs of human beings but also to their *emotional needs.*

Luckily for us, these emotional needs are deeply anchored within our human nature and we *do know* what they are, and we *do know* how we will respond to them. We also do know our ultimate satisfaction in finding them I hope we can approach our cities and with them our lives with an understanding of the future that lies in the past.

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Graphic material was supplied by the author.

ON UTOPIA TODAY

by Barry Bell

En rejetant la ville contemporaine et en décrivant un programme de changement, l'idée utopique devient partie intégrale d'une pensée architecturale d'avant-garde. La vision utopique se soucie de la societé, mais sans toutefois entrer en contact avec ses conditions variées. Cette vision joue un rôle critique et héroïque. Imaginée, elle n'est pas réalisée mais se manifeste à travers des travaux réduits, fractions de cette même vision.

Manifesting a rejection of the contemporary city and illustrating a programme for the form of its replacement, the idea of utopia has been integral to progressive architectural thought. With a distinctive clarity of vision, the utopian proposal always denotes a concern for society without the necessity for a direct contact with its conditions. Indeed, resting outside the sphere of daily actions, a utopian position maintains both a critical and inspirational function. The purity and vigour of an articulate utopian proposal defines a conscience for the existing city, affecting its own idea of itself. Its clarity of vision proposes the results of an imagined, but never to be achieved destiny—a hidden manifesto expressed and translated by other works: fragments of its own vision. It is the internalized nature of the utopian construct which, by defining its own boundaries and limiting the area of discussion, intensifies its role and value. A conscious other, a view of utopia posits a clear view of the contemporary society and its city through its very rejection of them.

Not free of inherent danger, however, the exaggerated clarity of a utopian position, necessary for its critical role, soon creates a new tyranny. The progressive utopian position proclaims a journey towards an ideal state, which, once reached, paradoxically becomes stable. This final society, theoretically a better one, exists as a form of dictatorship, both architectural and social. Constructed through a progressive dynamic, this supposedly benevolent dictatorship no longer allows the progressive spirit to co-exist within it. Conscience becoming dogma, the new vision of society perverts itself into its own prison, the return to Eden becoming a journey into nightmare. The utopia of Thomas More strikes us as a valid and witty comment on his society, but not as a very interesting world to live in.

Always stronger when less defined, any concern for utopia begins to oppress as soon as it takes on a comprehensive physical existence. Architecture, through its definition of the physical world, seems destined to suffer from this paradox. Attempting to express a new freedom, its very existence begins to construct the next prison. Perhaps fundamental to this problem is the position of architecture, suspended between social and artistic polarities. The success of a particular artistic vision, in terms of its influence on the works of others, often renders the original social position redundant; the existing city now a tyranny of its own making. The existence of Mississauga makes the appreciation of the vitality of Le Corbusier's *Ville Radieuse* difficult.

The alienating, and somewhat banal nature of our contemporary urban condition is, however, not so much the result of misguided utopian visions as it is of their superficial and second-hand application. The real failure lies in the reading of a utopian manifesto as if it were an actual proposal for comprehensive action rather than an element of a specific critical position. As a result we have the swing of dogma; each movement to define itself must reject the accomplishments of its immediate predecessors in the preference for a purer world. In both the futurist and historicist visions, the simplification and rarefication of the image necessary for the coherency of a polemic position becomes the dominant feature once the utopian concern passes into form. In accepting this clarity as if it were a conscious proposal of style, the disciples of each position trivialise the power of the original statement.

Layout by: Michael Brox

"A view of utopia posits a clear view of the contemporary society and its city through its very rejection of them."

Rare are the masters who can endow the utopian vision with a poetic heart, allowing the work to transcend its own polemics.

This derivative development of valid utopian positions undermines their original purpose of making a commentary on existing society. However, the message expressed is nonetheless valid. On the one hand, the built forms resulting from a historicist position serve to remind us why progress was necessary in the first place. On the other hand, the forms of each brave new world make us despair of any cultural future whatsoever. "A new civilization is always being made: the state of affairs that we enjoy today illustrates what happens to the aspirations of each age for a better one."[1]

This is not to say, however, that utopian thought has no merit in architecture. What is at fault is the simple application of a general utopian position, not the discrete elements of its manifestations. Architecture is a sub-utopian act, creating fragments of a utopian vision destined to be intermingled with other fragments, all within the framework of the existing city. The vitality of this compilation forms, not a utopia, but a culture. The architecture of utopia, as a microcosm of a different world, has validity only through its juxtaposition to its complement—the present city. The courtyard against the street, the walled garden and monastery, the *van der* of Mies van der Rohe, the City of the Captive Globe—each enriches the city through a contrast with it, not by rejecting its existence. Creating a world of filtered reality and directed perception, the architecture of utopia may exist as a metaphor for a paradise, but cannot be understood as a prescription for a new one. "We may believe that it (utopia) exists, but in practice it is a world not to see, but to see by, an informing power rather than an objective goal to be attained."[2]

> All that a concern for civilization can direct us to do, is to improve such civilization as we have for we can imagine no other.[3]

What is not presently valid in architecture is the comprehensive rejection of an existing society necessary for a coherent utopian position. The relative failures of both the modernist and historicist positions, and their conceptual similarities, negates the necessity of taking sides in a debate long since futile. Salvation no longer lies in clear minded revolt, but in a form of surrender. Our true future in the rediscovery of the existing world—not an unconscious participation, but an active acceptance and engagement. This acceptance does not blind one to the alienation of the modern world, but it may point to means for transcending it. It is only through the whole hearted acceptance of the existing world, for better or worse, that a new path is possible, avoiding cynicism for a benevolent skepticism. It is the discovery of order from within the chaos that will provide a justification for architecture, an impetus worth expressing in form. Utopia, if it has any value today, is to be found in some form or other in the world that exists, as a fragment of delight within the chaos or a as crack in the armour of banality. The role of architecture is to discover these elements, to allow them to breathe and to give them form. For it is not greatly difficult to imagine a different world—what is necessary is to find a means to imagine and construct a better one.

NOTES:

1. T.S. Eliot, *Notes Towards a Definition of Culture*, p.18, Faber-Faber Ltd., London 1948.
2. Northrop Frye, *A Critical Path*, p.165, Indiana University Press 1971.
3. T.S. Eliot, *Notes*, Op cit, p.18.

Barry Bell graduated from the University of Waterloo in 1983, and has since been working in Montreal.

UTOPIA AND ARCHITECTURE: A BIBLIOGRAPHY

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L'UTOPIE ET L'ARCHITECTURE: UNE BIBLIOGRAPHIE

by/par: James J. Kopp

The paths of architecture and utopia have crisscrossed throughout history, as this issue of *The Fifth Column* highlights. Studies of this phenomenon have abounded in the past several years and recorded here is an attempt to document many of these studies.

This bibliography has been compiled from the Avery Index to Architectural Periodicals, in both its printed form and its online version,[1] and the catalogue of the Avery Architectural and Fine Arts Library at Columbia University. The primary focus of the bibliography is on "utopias," the communitarian experience as well as the literary genre, but aspects of the "ideal city" and "fantastic architecture" are also included. A few general studies of utopias and utopian movements are cited. The bibliography is not all inclusive or complete but it does utilize two of the most comprehensive bibliographic sources available in architecture.

Layout by: Eric Huot

Au long de l'histoire, les thèmes de l'Architecture et de l'Utopie se sont souvent entrecroisés. De nombreuses études à propos de ce phénomène ont été menées au cours des dernières années. Elles sont rassemblées ici afin de constituer un document sur le sujet.

Cette bibliographie a été élaborée à partir du ***Avery Index to Architectural Periodicals***[1] *et du catalogue de* ***Avery Architectural and Fine Arts Library*** *de l'Université Colombia. Cette bibliographie est basée sur la notion de l'Utopie: de l'expérience communautaire ainsi que du genre littéraire. Certains aspects de la "ville idéale" et de l'architecture fantastique sont inclus, de même que quelques études générales à propos de l'Utopie et des mouvements utopiques.*

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James J. Kopp is a utopian scholar and presently the General Editor of the ***Avery Index to Architectural Periodicals.***

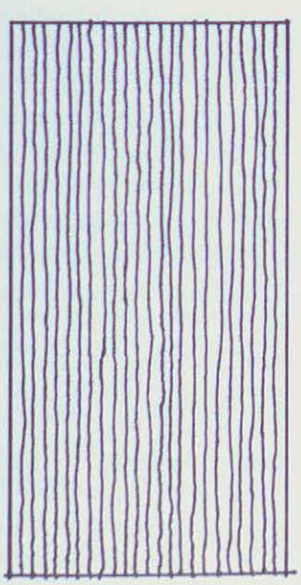
O D E

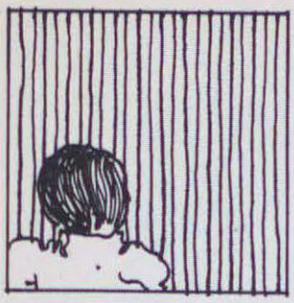
We are the music-makers,
And we are the dreamers of dreams,
Wandering by lone sea-breakers,
And sitting by desolate streams;
World-losers and world-foresakers,
On whom the pale moon gleams:
Yet we are the movers and shakers
Of the world forever, it seems.

With wonderful deathless ditties
We build up the world's great cities,
And out of a fabulous story
We fashion an empire's glory:
One man with a dream, at pleasure,
Shall go forth and conquer a crown;
And three with a new song's measure
Can trample an empire down.

We, in the ages lying
In the buried past of the earth,
Built Nineveh with our sighing,
And Babel itself with our mirth;
And o'erthrew them with prophesying
To the old of the new world's worth;
For each age is a dream that is dying,
Or one that is coming to birth.

Arthur O'Shaughnessy
(condensed version in three stanzas as re-written by F.T. Palgrave)





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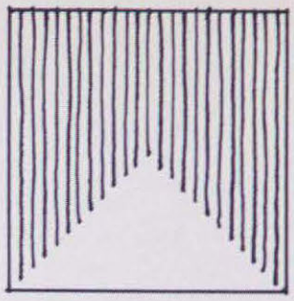

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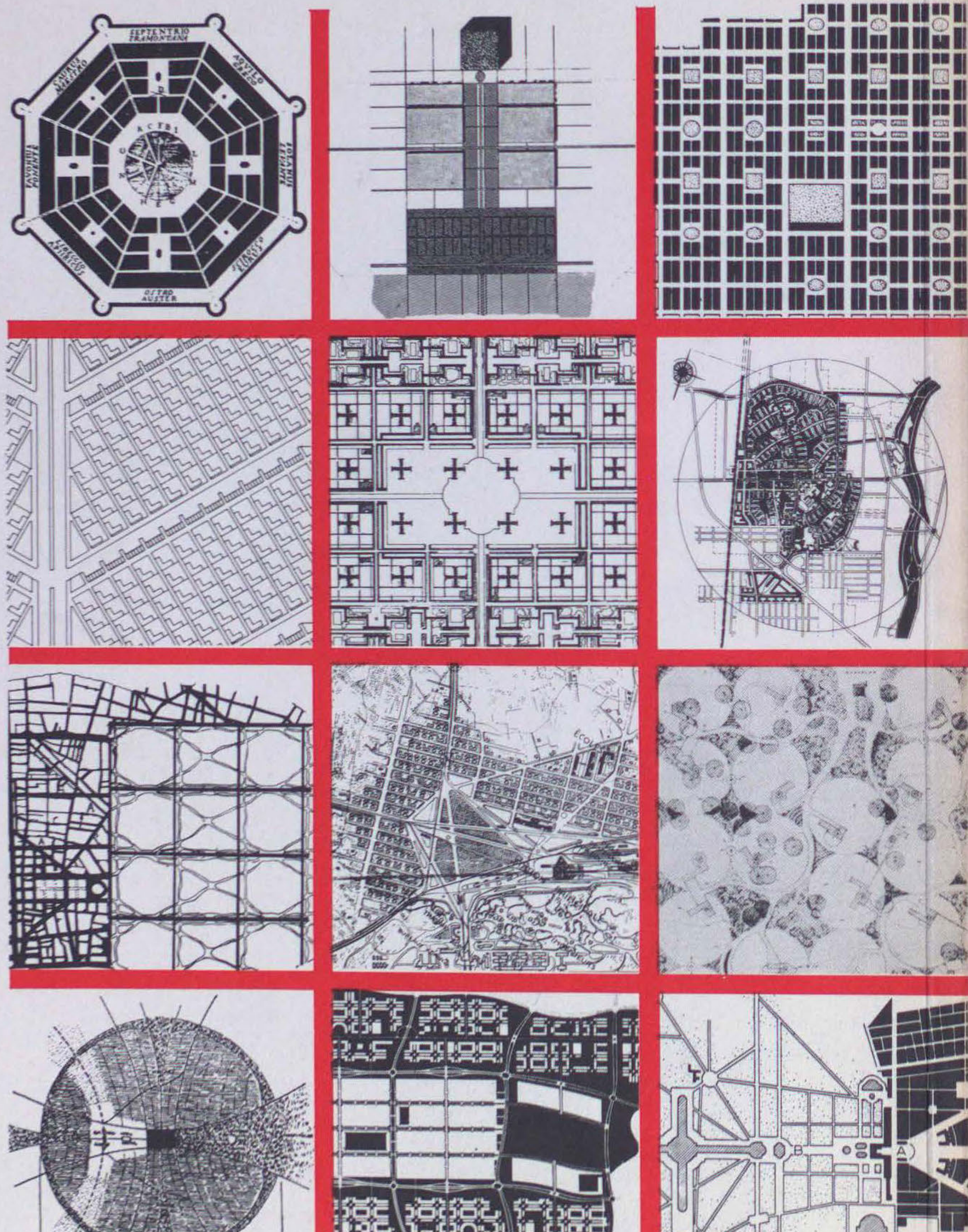
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