Carmen Díez Medina
Javier Monclús *Editors*

Urban Visions

From Planning Culture to Landscape Urbanism

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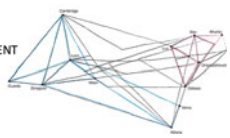
MINISTERIO DE ECONOMÍA Y COMPETITIVIDAD Y FONDOS FEDER (BIA2014-60059-R)



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Translations: Trasluz SL (Foreword and Introduction); Caterina Fitzgerald (Chapters 1, 2, 3, 5, 24), Acantho (all other chapters); Hayden Salter (whole book review).

ISBN 978-3-319-59046-2 ISBN 978-3-319-59047-9 (eBook)
DOI 10.1007/978-3-319-59047-9

Library of Congress Control Number: 2017944206

Translation from the Spanish language edition: *Visiones urbanas. De la cultura del plan al urbanismo paisajístico* by Javier Monclús and Carmen Díez Medina, © Abada Editores 2017. All Rights Reserved.

Cover: Barcelona, aerial view.
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Printed on acid-free paper

This Springer imprint is published by the registered company Springer International Publishing AG
part of Springer Nature
The registered company address is: Gewerbestrasse 11, 6330 Cham, Switzerland

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Acknowledgements

The editors, Carmen Díez Medina and Javier Monclús, thank the authors Carlos Ávila, Raimundo Bambó, Pablo de la Cal, Alejandro Dean, Andrés Fernández-Ges, Miriam García, Sergio García-Pérez, Orsina Simona Pierini and Basilio Tobías for contributing to this book.

The editors would like to express their gratitude to Sergio García-Pérez (scholarship holder FPI UR-HESP Project) for his time, insight and dedication to this book among which the preparation of the bibliographic review / index; and also a warm thanks to Isabel Ezquerra (scholarship holder FPU with the PUPC research group) for her invaluable collaboration in the review of this edition.

Thanks to Hayden Salter, Caterina Fitzgerald, Acantho and Trasluz SL for their help with the translation of the book. Special thanks to Hayden Salter for reviewing the chapters.

The editors are grateful to Maria Grazia Folli (coord. SEHUD/TEMPUS), Nora Lombardini, Sara Caspani, Anna Rita Ancora (Polytechnic University of Milan); Cristina Carriedo (Rafael Moneo's office); Michael Dörfler, photographer; Pablo Borraz, Beatriz Valiente (Universidad de Zaragoza); archives, institutions, architecture, urbanism and landscape offices, researchers, photographers, authors, etc., who have allowed the publication of their graphic materials in this book. Please see Sources of the Figures in the book back matter.

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Her research is based on an idea of architectural design that interprets the architecture of the city in its historical experience as material for contemporary design: the importance of the role of residence in the urban design of contemporary city has focused recently in the publication of the volume Housing Primer, le forme della residenza nella città contemporanea (Rimini 2012). www.taccuinourbano.net

Basilio Tobías, Zaragoza, 1954 Degree in Architecture from the Catalonia Polytechnic University (ETSAB, UPC), 1977. Professor of Architectural Projects in the Catalonia Polytechnic University, in the International University of Cataluña and in the Navarra University (ETSAUN). Adjunct Professor of Urbanism at the School of Engineering and Architecture (EINA), University of Zaragoza (Spain).

Some of his works like the University Sports Center, the Multipurpose hall of Zaragoza, the Ciudad de Zaragoza Hotel, the Economics Library, the Sports Pavilion of the University of Castellón or the Building Expo have been finalists or selected at different Biennials of Spanish Architecture. The Economics Library and the Sports Pavilion of the University of Castellón were selected for the Spanish Pavilion of the 9th Biennial of Venice.

Foreword

URBAN VISIONS. From Planning Culture to Landscape Urbanism, as clearly intended by the editors, "responds to an updated concept of the manual". Aware that all our knowledge about the growth of cities and land development resists a systematic explanation, they offer us the collection of chapters gathered in this volume as a selection "as intentional as it is flexible … from a transversal perspective, combining professional and academic views". The editors, therefore, declare themselves responsible for the structure of the content of this book, as broad as it is diverse. It is a book that begins by offering us a historical overview of the development of urban thought since the end of the nineteenth century. After examining a diverse set of interventions in the city and territory, where the influence of the urban planning theory and principles behind them is carefully documented, it introduces us to the most pertinent issues in urbanism today.

Urban Visions is a valuable reminder of what the study of urbanism has been. It provides us with a compendium of singular episodes in the history of urbanism over the last century that should not be forgotten and, gradually and imperceptibly, bring us to today's problems as faced by those responsible for the growth of our cities. The editors' deliberate selection of arguments and authors renounces a uniform and homogeneous vision of what urbanism has been since its origin as a discipline, thus insinuating, with the structure itself of this book, its underlying thesis: that "the culture of the urban plan has been replaced by other forms of urbanism". Other forms and perspectives that are, ultimately, those that most interest us today and that make manifest how much urbanists must engage strategies linked to resource management, political impact and respect for the physical environment—a respect that implies a broad understanding of geography and landscape—in order to achieve the desirable, and sustainable, conservation of the Earth.

And so, this collection of essays on current urbanism serves as a kind of manual that will be essential to students and professionals who want to make use of what is known about urban science. *Urban Visions* makes us see, once again, the value that reference books have in every learning process to provide us with an initiation to a discipline, without which it would be impossible to answer the questions facing us as urbanists. And this without imposing a narrow editorial authority, but rather trusting that in the multiple approaches and opinions that the different authors offer, we will find an alternative methodology better suited to engage the extensive and elusive discipline of urbanism. To renounce a conventionally systematised structure, and to assume the methodology of the simple juxtaposition of blended and interwoven arguments—pertinently, rigorously and carefully chosen—in order to reflect more precisely the urban problems of today is, in my opinion, one of the most valuable aspects of a publication like this. In this decision, we recognise the academic and professional trajectory of the editors, which translates into a vision of urbanism understood in the broadest sense, from theory, history and architectural culture at the urban scale.

In addition to the value of this book as an updated reference manual, I should add another observation to further confirm its virtues. *Urban Visions* is the result of team work, the documentation of the experience of teaching urbanism and the history of architecture at the School of Architecture in Zaragoza. This explains the emphasis that *Urban Visions* gives to

some of Zaragoza's recent urban development projects. Whenever possible, examples illustrating the various issues discussed in *Urban Visions* have been drawn from local episodes. Aligning the interests of a School of Architecture, and particularly a young school, with the challenges of its own city is always desirable, such as is the case with Zaragoza. For that reason, this book represents a goal achieved, in establishing the importance of the school for the city of Zaragoza.

And so I conclude by congratulating those who have been the promoters of this initiative and share my conviction that this book will interest anyone who has it in their hands, as much as it has interested me.

Madrid Rafael Moneo
March 2017

Introduction

How can we relearn the forgotten art of urbanism? In his last book, Peter Hall, one of the most renowned figures in urban planning due to his theoretical and professional engagement in the discipline, suggested studying the best examples of European urbanism to address the decline in the 'art of urbanism'. His comments were specifically directed at British urbanism, whose leadership and essential role in the 'the golden age of planning' (after the Second World War over half a century ago) is undisputed. In this book, he refers to the contrast between the French concept of *urbanisme* and *planification*,[1] in other words between the dominant paradigm in the culture of urban planning and the Latin European version, which also applies to the Spanish *urbanismo* or the Italian *urbanistica*. We should start, therefore, by recognising the diverse ways of understanding urbanism in each of the cultural and national traditions in which the discipline has arisen and evolved.[2]

Other authors have referred to the struggle between two paradigms, town planning and urbanism. The roots of the former are embedded in social reform as it emerged as a new discipline, independent from architecture, at the beginning of the twentieth century. The latter is more concerned with a wider understanding of urban forms, but without disassociating itself entirely from architectural culture. Following Giorgio Piccinato's theories, Michael Hebbert emphasises the contrasts between the vision of planning, conceived as a different profession to architecture and engineering, and the vision of urbanism, as a 'shared culture' between these two professions.[3] In fact, this dichotomy is rather forced, since both traditions deal with complex scales and processes. Other traditions and 'urban planning cultures', such as the *Städtebau* in Germany, contributed to our contemporary understanding of urbanism as a set of concepts, strategies and techniques for controlling urban growth and defining the urban forms of our cities.

We cannot absorb the wealth and diversity of urban planning traditions and experiences by applying just one strictly chronological criterion, although it is true that a diachronic view helps to understand how urbanism has evolved as a discipline with a scientific vocation. Planning history has provided novel interpretations in recent years, especially the contributions made by Anthony Sutcliffe, Stephen Ward, Michael Hebbert and Donatella Calabi.[4] The coexistence of various paradigms and urban visions, understood in their broadest sense (as 'urban knowledges', to paraphrase Michael Foucault), has been the subject of other analyses that have paid greater attention to economic, sociopolitical and cultural fluctuations and cycles. They are dominated by 'progressive' or functionalist perspectives as opposed to 'culturalist'

[1]Hall, P.G. 2014. How can we all re-learn the lost art of urbanism? In *Good Cities, Better Lives. How Europe Discovered the Lost Art of Urbanism*, 277. Oxford: Routledge.Hall stresses once again this argument: "It is lamentable, but the truth, that British planners have lost the art of urbanism", *ibídem*, 306. About differences between urbanism and planification: "(…) the French concept of *urbanisme* (as opposed to *planification*) is essentially about creating liveable places", *ibídem*, 212.

[2]Monclús, J., and C. Díez Medina. 2017. Urbanisme, Urbanismo, Urbanistica. Latin European Urbanism: Italy and Spain. In *Planning History Handbook*, ed. C. Hein. London: Routledge.

[3]Hebbert, M. 2006. Town planning versus urbanismo. *Planning Perspectives* 21: 233–251. doi:10.1080/02665430600731153.

[4]See Editorial—Thirty Years On. 2015. *Planning Perspectives* 30: 1–10. doi:10.1080/02665433.2014.971856.

views or those stemming from architectural urbanism.[5] Given these interpretations, combining chronological and thematic approaches is logical if your aim is to explore the complexity of the intellectual, technical and instrumental legacy that urbanism has provided since it was consolidated as a discipline. Consequently, this volume illustrates how planning-based urbanism has switched to 'other urbanisms'. These include 'urban design' and 'landscape urbanism', understood as an updated version of the discipline's initial paradigms, encompassing a variety of sensibilities and the desired integration to address new urban and territorial realities.

One of the subjects inciting intense debate in historical terms, but also in the broader sense of cultural or socioeconomic reflection with a historical perspective, has explored whether the principles of modern urbanism are still current or are now obsolete.[6] Architectural historiography usually highlights attempts to control urban growth while emphasising the 'canonical' models and movements: from the Garden City to the City Beautiful movement, and from the latter to modern urbanism, the urbanism of the CIAMs and the Athens Charter. Also considered are successive legislative efforts, the systematisation of instruments to intervene in the existing or new city (from the tradition of urban reforms or *ensanches*—suburban developments—and new urban features).[7] But most of the more specific contributions have focused on 'internal' developments in the professional community of architects and urbanists, of the successive CIAMs or planning professionals.[8] Our approach here takes these contributions into account, but also shies away from 'grand narratives', in the style of Lewis Mumford in his monumental work *The City in History* (1961), and also from more endogamous and 'heroic' visions of urban planning, understood as a panacea and all-inclusive technique capable of controlling urban development when faced with resistance from reactionary agents—owners, speculators and technocrats—obstructing planning. Instead, we favour cross-cutting analyses that explore urban subjects and episodes in specific contexts, similar to the collective work published more than twenty years ago, the historical atlas of European cities.[9]

Why have we called them 'urban visions'? Rather than traditional descriptions often made to sum up notional experiences or as a historical compendium, we believe a book offering a panoramic perspective that better mirrors the complex and fragmentary understanding we hold of the world today is more relevant. Our starting point is that urban planning and design result from a combination of discipline traditions, focuses and cultures. For that reason, we have pursued a historical and thematic approach to bring together the visions of an architect and an urbanist, and those of a historian and a theorist. This is the origin of these 'urban visions' that have shaped our cities and the variety of landscapes they entail supported by many discourses, strategies and techniques.

The book's format is, therefore, a series of thematic chapters presented as a sum of fragments with a common denominator: throwing light on urbanist strategies. Despite the risks involved in bringing together the authors' varied stances on the topic, the outcome—a collection of academic and professional opinions—benefits from this approach. All the chapters follow a strict script that lends them coherence, and they are ordered in an overall structure that gives meaning to the whole. Various plans, projects and interventions are contextualised within the framework of the most systematic interpretations of urbanism in the past 100 years, but they are not necessarily accepted or refuted. The mosaic of chapters resulting from coordinating the viewpoints of several authors is in keeping with the way the

[5]Choay, F. 1965. *L'urbanisme, utopies et réalités. Une anthologie*. Paris: Seuil; Sutcliffe, A. 1981. Why Planning History? *Built Environment* 7: 64–67; Kostof, S. 1992. *The city assembled: the elements of urban form through history*. Boston: Little Brown.

[6]Berman, M. 1982. *All that is Solid Melts into Air: The Experience of Modernity*. London: Verso.

[7]For instance, Sica, P. 1978. *Storia dell'urbanistica: Il Novecento*. Bari: Laterza.

[8]Mumford, E. 2000. *The CIAM Discourse on Urbanism, 1928-1960*. Cambridge: M.I.T. Press.

[9]Guardia, M., J. Monclús, and J.L. Oyón. 1994. *Atlas histórico de ciudades europeas: Península Ibérica*. Barcelona: CCCB Salvat; Guardia, M., J. Monclús, and J.L. Oyón. 1996. *Atlas histórico de ciudades europeas: Francia*. Barcelona - Paris: CCCB Hachette.

recent urbanist debate is evolving through specific specialised contributions that delve deeper into the issues raised. The increasing relevance of collective works is by no means casual. They contain an ample range of contributions, sometimes from quite diverse disciplines, other times resulting from specific works on urban planning episodes or different cultural and national approaches and traditions (such as exhibition catalogues or reports and sector studies).[10] Combining and integrating the visions of historians, architects, urbanists and geographers is an absolute necessity. Even though this intense dialogue is already partly present in readings and interpretations of the past, it needs to intensify further if we are to understand more recent processes, particularly reconsidering the nature and role of contemporary urbanism given that traditional paradigms are in crisis. This is proved by accelerated development processes taking place in some countries and the radical redefinition of the actual concept of a city that has been around for some years (*Zwischenstadt*, *città diffusa*, urban sprawl, etc.).[11] Understanding recent developments and projects provides new clues for explaining the role of urban strategies implemented in the past decades, and analysing them with new perspectives can better illustrate the nature of current proposals and urban projects.[12]

In this type of approach, which covers such an extensive, almost infinite, field of study, the selection of subjects and case studies is especially relevant if we wish to make a global, yet fragmented picture coherent. The urban visions presented here stem from a selection process, the result of a balance between a critical, personal reading and an objective look at reality. However, we have also been forced to set space and time limits to our work. This book contains an implicit theme: it aims to demonstrate how the discipline of urbanism has evolved throughout the twentieth century from an initial 'planning culture', consolidated in the Anglo-Saxon world, to the far more cross-cutting and fragmentary experiences of current 'landscape urbanism' and including the recent Italian tradition that regenerates the city as a key component in architecture and urbanism. Understanding how and where these urban visions arose is another objective behind this work.

Our emphasis is on the past 50 years, although the main trends, movements and schools that contributed to consolidating what we can term a 'culture of urbanism', from the beginning of the twentieth century to the 1970s recession, are presented in the first part of chapters. Despite the fact that the diachronic discourse is as difficult today as it is misleading, particularly when applied to the second half of the twentieth century, it is still necessary to impart some sort of logical order. That is why we have proposed a relatively chronological structure (seen clearly in the first part of chapters, but less so in the three other parts), as we have already said, with a thematic approach that highlights some issues or episodes that have been, or are currently, hotly debated. This cross-cutting reading of architectural urbanism linking the historic view with contemporary debate is perhaps one of the most novel aspects of this publication. This book contains some references to the USA as well as in Asia and Latin America, although the episodes we have studied essentially focus on Europe. By choosing this option, we can limit contents and focus subjects and cases on those interventions that either come from Europe or have created real experimentation laboratories there, in order to prevent the extreme divergences and fragmentation that would result from an approach that was excessively broad.

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[10]Dethier, J., and A. Guiheux. 1994. *Visiones urbanas. Europa 1870-1993. La ciudad del artista. La ciudad del arquitecto*. Barcelona: CCCB Electa; Bosma, K., and H. Hellinga. 1997. *Mastering the City: North-European City Planning, 1900-2000*. Rotterdam: NAi Publishers.

[11]Sieverts, T. 2003. *Cities without cities: an interpretation of the Zwischenstadt [Zwischenstadt, 1998]*. London: Spon Press.

[12]As evidenced by the debates introduced in recent international congresses, such as the round table: "Exploring the links between history and conservation of modernist housing complexes: a EAHN Roundtable", organized by European Architectural History Network within the frame of 14th International Docomomo Conference, *Adaptive Reuse. The Modern Movement Towards the Future*, Lisbon, 2016. Chairs: Gaia Caramellino and Filippo De Pieri.

This book, therefore, has a two pronged approach. On the one hand, it presents an overall picture putting forward an explanation for the evolution of the urbanism discipline in the twentieth century, but with no pretence of being complete and far less encyclopaedic. On the other, this evolution is defined by a series of episodes that are not only valuable in themselves, but as a whole contribute to defining this polysemic picture. Each of them also invites readers to immerse themselves in a small universe through the references and the select bibliography at the end of each chapter. Nearly 400 illustrations accompanying the chapters form a parallel graphic mosaic or collage.

This book was conceived during a Tempus programme within the framework of the European Union in which five Ukrainian universities—Kharkiv National University of Civil Engineering (KNUCEA), Kyiv National University of Construction and Architecture (KNUCA), Lviv Polytechnic National University (LPNU), Odessa State Academy of Civil Engineering and Architecture (ODABA) and Prydniprovska State Academy of Civil Engineering and Architecture (PSACEA)—and seven universities of member countries of the European Union—Politecnico di Milano (POLIMI, programme coordinator), University of Cambridge (UCAM), Institut national des Sciences Appliquées de Lyon (INSA), Technological Educational Institute of Athens (TEIA), Escuela de Ingeniería y Arquitectura de la Universidad de Zaragoza (UZ), Varna Free University (VFU) and Instituto Politécnico da Guarda (IPG)—were involved. The programme was entitled: Architecture and Sustainable Development based on Eco-Humanistic Principles & Advanced Technologies without Losing Identity (SEHUD). Visits to the universities where meetings were held over a period lasting more than two years highlighted the contrasting visions between 'the West and the East' and between 'the North and the South' of Europe. The difficulty in standardising work methods, programmes and proposals and reconciling different viewpoints became a problem and, at the same time, a passionate challenge. The Soviet urbanism tradition can be felt in Kiev, Dnipropetrovsk, Odessa, Kharkov and so on; in Cambridge, planning was viewed quite differently to how it was approached in Lyon; and, at the same time, the architectural roots of urbanism flourished in the more southern or 'Latin European' countries.

That is when the idea arose of re-examining a series of concepts that could be broadly applied, not so much through definitions or analogies, but through the analysis of specific subjects and cases linked to particular cultures and traditions. And after that, we decided to publish a manual of urban visions and strategies illustrated with case studies that could be useful to students at the above-mentioned universities. Later, participation in international meetings and fora, such as the journal *Planning Perspectives*, or conferences organised by associations, such as the International Planning History Society (IPHS) or the International Seminar on Urban Form (ISUF), or even the activity of the journal *ZARCH*, enabled us to detect processes of convergence and differentiation so that we can speak of specific urban cultures along the lines already broached by other authors, for example Bishwapriya Sanyal.[13] For these reasons, *Urban Visions* came as the result of these experiences.

This publication embodies a renewed concept of the manual, as intentional as it is flexible. Four parts help to organise these urban visions. The first of them, Urban Cultures and Traditions, is the most clearly arranged in historical sequence. This deliberately historical start to the book is essential for understanding more recent positions: it assembles and emphasises the main traditions, cultures, theories and discourses from the consolidation of the discipline to the 1970s recession. This first part forms the basis for the other three. Although they respect the historical sequence, their purpose is not ultimately to construct a diachronic discourse but rather to present a more thematic structure of parallel discourses and a variety of strategies focusing on the last 30 years of the twentieth century. The second part, *Other Urbanisms and Urban Projects*, covers the emergence of paradigm shifts and new strategies, which, through a series of specific projects with varying levels and forms of completion, have had a decisive impact on transforming cities in recent decades. The last two parts, *New Strategies and Urban*

[13]Sanyal, B., ed. 2005. *Comparative Planning Cultures*. New York: Routledge.

Planning and *Landscape Urbanism*, are grouped around two major themes that have led to a debate on the future of cities from a planning and landscape perspective.

Each of these four parts contains eight chapters (32 in total) expounding urban theories, proposals and projects illustrating relevant episodes in the history of urbanism. Each chapter includes a specific bibliography giving readers an opportunity to explore the subject in more depth and concludes by putting two carefully selected paradigmatic case studies in context (as an exception, three chapters have four examples). The 72 cases documented here provide in themselves a mosaic vision of the evolution of urbanism in the twentieth century, a huge legacy of theories, proposals and interventions that have shaped our cities and metropolitan landscapes in the last 10 to 12 decades. They help to reconstruct the overall picture from fragments and give us an opportunity to compare urban perspectives.

The first part, *Urban Cultures and Traditions*, presents urban cultures and paradigms that have played an important role from the beginning of the twentieth century to the turning point marked by the 1970s recession. The cultural dimension of urbanism and its relationship with the historical context are emphasised in an impressionist picture containing the main urban theories and strategies and how they have evolved in the 'absorption of modernity' to the 1970s recession.

The first two chapters, "City Beautiful and 'Architectural Urbanism'" and "Garden Cities and Garden Suburbs" (Monclús and Díez), present the main ideas, contexts and means of dissemination of the first movements seeking to modernise major cities through either large-scale architectural interventions or alternative solutions to the city of the industrial era. They outline the beginnings and the type of considerations we could term the 'first modern urban visions', in other words those associated with the birth of the discipline and the emergence of specific terminology: urban and town planning, *urbanisme, urbanistica*, urbanism, *Städtebau*, etc. The housing policies implemented by European social democracy in the period between the two world wars are studied in the third chapter, "Social Democracy and Housing Policies" (Díez) based on the urban experience of the Red Vienna. The chapter highlights the importance of tradition in this city (specifically the *Hof* tradition linked to the Viennese renting culture from the eighteenth century onwards) when defining urban models and forms in the period between the two world wars. The fourth chapter, "Modern Urban Planning and Modernist Urbanism" (Monclús and Díez), is based on the interpretations that recent historiography has made of the nature and emergence of modern functionalist urbanism, virtually parallel to the birth of the urban planning discipline. After studying the principles laid out in the Athens Charter, applied to some paradigmatic cases, it goes on to consider the impact of functionalist urbanism after the Second World War. The compromise between ideology and design is not always univocal; sometimes, surprising situations prove how complex this relationship is. That is the aim of the chapter "Urban Planning and Ideology: Spain and Italy" (Díez), which presents some innovative proposals carried out within the "*Poblados dirigidos*" programme in Madrid during Franco's dictatorship interpreted in parallel with some Italian neighbourhoods linked to the Neorealism movement developed during the first years of the Italian republic. The sixth chapter, "Welfare Planning and New Towns" (Dean), analyses experiences emanating from socioeconomic policies implemented for social welfare housing. It looks at the British model of new towns, followed by the Scandinavian forest-town model and concludes with the vertical town, the *unité d'habitation*, as a collective European housing prototype after the Second World War. The question posed in "Modernist Mass Housing in Western and Eastern European Cities" (Monclús, Díez and Pérez) is the extent to which the dissemination of an international modern urban culture was responsible for adopting similar urban forms in mass housing projects, with controversial results that deserve to be explored in more detail. The chapter compares these projects built in the 1950s and 1960s in Europe on both sides of the Iron Curtain. The first part concludes with the chapter "An Experiment in Freedom" (Bambó). It explains the new sensitivity to other lifestyles that arose in the 1960s and 1970s and in which residents' decision-making capacity is essential. Its main ideas and best-known manifestations are expounded in three pairs of 'genealogies' based on their cultural origin, their reaction to the modern city and their attitudes towards technology.

The second part, *Other Urbanisms and Urban Projects*, begins with the complex situation European cities found themselves in after the Second World War and which led to the emergence of 'other urbanisms'. The renewal and updating of 'qualitative' urbanism that began in the 1980s stem from traditions focused on their architectural dimension and stimulate debates whose underlying current is the dilemma between planning and design. From then on, the experiences that stand out most are linked to city regeneration or reconstruction and the emergence of the urban project.

The chapter that starts this part, "Other Urbanisms" (Monclús and Díez), clarifies the main visions coexisting since the end of the Second World War to the 1980s. These include approaches most linked to internal debates similar to the CIAMs and others developed in parallel with functionalist urbanism, such as townscape, the new urban design subdiscipline and those that support the idea of the city as a cultural creation sensitive to the values of history, focused on urban forms. In this context, economic growth and the democratisation of higher education, a distinguishing feature of the welfare state, led to a significant increase in the planning of new universities. The chapter "Urban Projects and Megastructures: Modernist Campuses" (Tobías) explores this episode, centring the analysis on some 1960s paradigmatic university campus projects. The recession that began in 1973 marked the end of a long period in which the principles of functionalist urbanism had been adopted on a general scale and it questioned their validity. The chapter "New Paradigms and Strategic Urban Projects" (Monclús) explains how after the 'golden age of planning' new cultural and environmental sensitivities arose resulting in new strategic projects that tackle the changes cities were experiencing and also the emergence of an urban project culture. Along the same lines, the next chapter, "Urban Renewal and Urban Regeneration" (Monclús), centres on studying some specific episodes that have become paradigmatic and are still the subject of the urban renewal and regeneration debate today. It updates the classic debate that has been fluctuating for and against urban reform for over 150 years. The chapter "Waterfronts and Riverfronts. Recovery of Urban Waterfronts" (Monclús) talks about the transformation of these city waterfronts and riverfronts, one of the central episodes in recent urban processes, which began taking place in the 1980s and 1990s. Unlike the urban regeneration processes examined in the previous chapter, the landscape dimension of these interventions was highly important. The next two chapters in this part, "Experimental Housing Projects in the Netherlands" and "New Housing Projects in Latin European Cities" (Pierini), focus on new experimental housing projects with an urbanist dimension that have been rolled out in many European cities, especially in the last two decades. The first of the two chapters looks at the Netherlands, a country with an important tradition in this area that was consolidated in modern movement phases and improved in the 1990s with the figure of the landscape architect. The second, focusing on France, Italy and Spain, contrasts with the previous chapter by presenting some projects that return to and reinterpret these three countries' traditions linked to the urban morphology of the part and regular schemes of urban tissues. The second part concludes with the chapter entitled "Citizen Participation and Social Mobilisation" (De la Cal). This chapter returns to the discourse begun at the conclusion of the first part by transferring it to some specific experiences in recent decades that have led to the emergence of new terminologies and increasingly more generalised participation processes.

The third part, *New Strategies and Urban Planning*, brings together a significant sample of episodes seeking new urban planning references in a quickly changing society. New strategies and plans exploit the advances of the technological revolution and new information technologies by applying strategies that involve more use of infrastructures and developing new city models and innovative analysis and representation techniques. While the first two parts essentially centre on Europe, since the subjects they cover originated or evolved in this continent, the contents of the third introduce us to experiences in Brazil, Abu Dhabi, the USA, Japan, Korea and China.

The first of the chapters, "Urban Planning Models and Model Cities" (Monclús), addresses one of the recurring themes in the debate on international urbanist culture: city models. Rather

than considering abstract theoretical proposals, it explores action models based on specific cases to open a debate covering the theory, history and practice of urbanism. The increasing prominence of transport in cities and its impact on transforming them is the subject of "Urban Transport and Technological Urbanism" (Monclús). The chapter emphasises the key role transport plays in new urban strategies in a series of chapters, case studies and projects that bring to the debate the issues of pedestrianisation, mobility control, public transport improvement, densification and decentralisation problems and so on. The next three chapters, "New Productive uses Areas. Central Business Districts (CBD), Business parks", "Innovative Uses of ICT Technologies in New Urban Development and Urban Planning" and "The Rise of Mixed-Use Developments and Digital Districts" (Fernández-Ges), addressed the emergence of new urban developments linked to the technological revolution that has been changing the configuration of our cities for some decades. The first chapter analyses the emergence of new districts for non-residential uses as offices, businesses and economic activities based on the zoning idea of functionalist urbanism. It describes the development of business districts and various types of new production areas. The second describes the development and influence of new information and communication technologies (ICTs), a revolution that is changing the economy, society and production processes. The use of these technologies in the design of urban development and planning strategies results in new approaches and provides new design tools. The third defines digital districts, describes their main components and types and identifies factors found in good designs. The concept of urban or regional resilience has often cropped up in recent international bibliographies and everything points towards it remaining an important aspect. The chapter "Urban Resilience. Towards a Global Sustainability" (De la Cal and García) explores the concept of resilience in a series of chapters and pioneering projects of varying scales, examples of a current of thought that can be understood as resilient to the global challenges of urban ecology. In design disciplines, a map is more than a tool representing reality; it is a means of responding to questions asked during the design process, and it is even an inherent part of that process. The chapter "Mapping Urbanism, Urban Mapping" (García and Bambó) explores how it is possible to conceive the city through mapping it and it also focuses on the evolution of urbanism and the city's relationship with nature. The last chapter in this third part, "Urban Voids and Intermediate landscapes" (Monclús, Díez), addresses the issue of vacant urban lots that have appeared in the recent decades in the outskirts of cities as a result of unprecedented expansion and it explains the basis for the space syntax method as a basic tool for quantifying 'spatial accessibility'.

The fourth part, *Landscape Urbanism*, places the role of urbanism in the context of major transformations determined by infrastructure and forms of metropolitan expansion, which has led to reconsidering the landscape tradition. This part concludes an account that shows how planning culture has been replaced by other forms of urbanism that have emerged in parallel with the changes that have affected cities, which include recent experiences linked to landscape urbanism.

The first chapter of this part, "From Urban Planning to Landscape Urbanism" (Monclús), paints an overview of the subject based on classic and recent texts and projects. It highlights how the ecological paradigm and landscape tradition in urbanist and architectural culture converge in landscape urbanism, in which discourses and integrating strategies come together and the landscape becomes the primary organising agent, above and beyond architecture. The chapter "From Park Systems and Green Belts to Green Infrastructures" (Monclús) introduces the genealogy of greenbelts and green infrastructures in the urbanism of the second half of the twentieth century, highlighting changes and continuities in the switch from original models to renewed concepts of green systems, environmental networks and green infrastructures linked to the most sophisticated recent systems. Some general considerations on landscape urbanism design are put forward in "Landscape Projects: Scale and Place" (Ávila). This chapter refers to issues such as understanding location, defining limits and the importance of scale in both time and place. All are essential factors for determining strategic project lines. The chapter "New Urban Landscapes" (Ávila) reflects on the need to implement new city models. In these models, green systems must play a fundamental role in the correct operation of urban ecosystems to promote more metropolitan biodiversity and foster greater balance in the natural

cycles taking place in our cities. The chapter "Brownfield vs Greenfield, Two Sides of the Same Coin" (De la Cal) considers the debate on the opportunity of building projects on brownfield sites compared with urban expansion into natural or agricultural areas (greenfield). Reference to relevant texts and projects demonstrates that economic, legal and social aspects are interconnected when implementing these proposals. The chapter establishes a comparison between how the two models are applied in the UK and Latin European countries and stresses the north–south dichotomy evident in other chapters in the book. Given that the planet has finite resources and is changing, the chapter "New Landscape Perspectives for Planning" (García) looks at the most current debates on the need to readdress the practice of modern urbanism to bring it into line with the limits involved in living on Earth. A series of recent texts, projects and initiatives emphasises the potential of landscape as a design instrument. The chapter "The Intangible Values of the Landscape" (García) begins with the need to pay attention to all landscape dimensions, including intangible ones, and to plan their transformations and promote future collective and private, global and local scenarios. The chapter vindicates the importance of cultural heritage; not only is it always dynamic and constantly being created, it can also provide each place with identity and continuity. The urban agriculture topic has enjoyed spectacular growth in the past 10 years by introducing farming in consolidated urban spaces and overcoming previous approaches that related the city to peri-urban spaces. The chapter "Urban Agriculture. Towards a Continuous Productive Spaces System in the City" (De la Cal) describes some of the most important current experiences related to this type of proposal and confirms the relevance of their implementation.

We began this introduction referring to Peter Hall's reaction to what he considered 'the lost art of urbanism', a view shared by Richard Sennett in his proposals for the open city. Despite this generalised perception expressed by Hall, Sennett and other authors, who mention the decline of the discipline in the twentieth century, there were 'exemplary' projects and interventions at the beginning of the century and also in the recent decades. Many of them incorporate a temporal dimension, typical of the open city, in contrast to the over-determination characterising closed systems.[14] Just as Hall recognises that there is much to learn from a European tour analysing recent policies, strategies and results in continental European cities, in this volume we expand the tour with some examples from outside Europe.

Our book is aimed at students and professionals interested in understanding how certain twentieth-century visions that have pervaded the twenty-first century have become decisive in shaping the contemporary city and landscape. This collection of chapters on diverse subjects and cases does not aim to establish universal interpretations, but rather to highlight some outstanding episodes that can help us understand why the planning culture has given way to other forms of urbanism, from urban design to strategic urbanism or landscape urbanism. Compared with global interpretations of urbanism based on socioeconomic history or architectural historiography, the purpose of the book *Urban Visions. From Planning Culture to Landscape Urbanism* is to help us understand the discipline couched in international contemporary debate and adopt a historic and compared perspective.

And, finally, we would like to conclude with a special thanks to Rafael Moneo for his thoughtful, pertinent criticism, and for the particular awareness, his architecture has always shown for the city and urban landscape. Over the course of his long, illustrious career, his relentless commitment to never settle for anything less than the very best is for us a great lesson.

Madrid–Zaragoza
January 2017

Carmen Díez Medina
Javier Monclús

[14] "(…) it is exactly this critical imagination of the city which is weak. This weakness is a particularly modern problem: the art of designing cities declined drastically in the middle of the 20th century". Sennett, R. 2006. The open city. *LSE Cities*, November.

Part I
Urban Cultures and Traditions

"Storia della città e storia dell'urbanistica sono cose differenti, ma come la città anche il sapere dell'urbanista è l'esito di un processo di selezione cumulativa."
(Urban history and urban planning history are not the same, since, as is the case in the city, the urbanist's knowledge is the outcome of an accumulative selection process.)

Bernardo Secchi, *Prima lezione di urbanística*, Roma-Bari: Laterza, 2000, 47.

City Beautiful and 'Architectural Urbanism' (1893–1940)

1

Javier Monclús and Carmen Díez Medina

Abstract

This chapter focusses on the first movements seeking to modernise major cities through large-scale architectural interventions as alternative solutions to the industrial era cities. It is in this context that the City Beautiful Movement emerged using the opportunity to present a renewed image of Chicago at the 1893 World's Fair. The emergence of Civic Art in the USA and Public Art in England, Art Urbain in France and Belgium, or Stadtbaukunst in Germany and Austria, despite their notable differences, is encompassed in this context of shared reactions to the loss of urban quality in different countries. Parallel to those movements, after 1900 and through to 1914, there was a gradual emergence of what could be considered European urbanism, going beyond the formal, architectural dimensions. The numerous urban plans and projects, studies and publications that appeared at that time indicate a turning point concerning the work carried out over the previous century, such as the first world congress on town planning which was held in London in 1910.

Keywords

City Beautiful • World's Columbian Exposition • Chicago Plan of 1909 • Civic Art • Stadtbaukunst • Art Urbain

The City Beautiful Movement, although consolidated in American cities, fundamentally due to the Chicago World's Fair, had its origins in urban reforms of the nineteenth century, materialising in boulevards and walkways, in public spaces and civic buildings that some decades earlier had modified the image and structure of the European capitals (Olsen 1986). The renewal of Paris by Haussmann and the construction of the Ringstraβe in Vienna were models that the urban elite at the start of the twentieth century tried to emulate, having overcome a certain sense of inferiority as a result of the pragmatism that had been employed during the rapid transformations of these commercial cities in the second half of the nineteenth century. In a broader sense, the aspirations of other cities, in Europe and in the rest of the world, could be included in that urban beautification and monumentality movement that flourished from the turn of the century until the 1940s. As Peter Hall pointed out: "Despite the superficially very different contexts, there are strange similarities in the outcomes, with implications that perhaps should be disquieting" (Hall 2014, 203).

City Beautiful and the 1893 Chicago World's Fair

Some specific factors present in North American cities, closely related to the scale and rate of urban growth in New York, Philadelphia, and above all, Chicago, allow us to call them the birthplaces of the City Beautiful movement. In its origins, it was driven by a wish to provide solutions to the lack of nature and infrastructure in urban development that characterised cities at the end of the nineteenth century. In particular, the Park Movement represented this desire to improve the modern city. The Municipal Improvement Associations attempted to direct and further these

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C. Díez Medina and J. Monclús (eds.), *Urban Visions*,
DOI 10.1007/978-3-319-59047-9_1

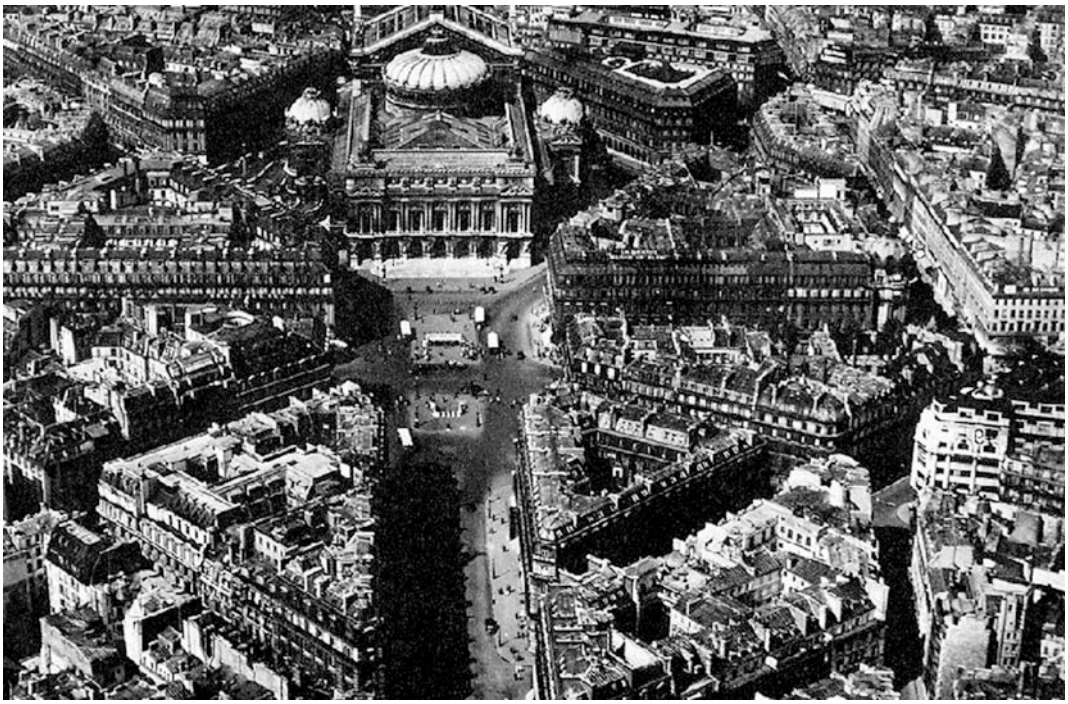

Fig. 1.1 The city as a work of art: Paris as a model

Fig. 1.2 Court of Honour of the administration building at the Chicago World's fair, 1893. Photographs: C. D. Arnold and H. D. Higinbotham

improvements, expressed in new building with interventions more in the line of Civic Art and landscaping, surpassing the small scale (trees, aesthetic control of streets, etc.) for more ambitious objectives (Ward 2002, 36). This search for a large-scale architectural language, i.e. an urbanistic scope, led to a growing interest in classicist urban forms, originating from the École des Beaux Arts, where many North American architects had trained. As was the case in Europe, it was during those years when the new public or semi-public buildings were designed, from city halls to libraries or universities, as well as museums and theatres.

The exceptional occasion to present a renewed image of the city, coherent with these new principles of 'enhancement', was presented at the Chicago World's Fair in 1893. It is important to point out that at the end of the nineteenth-century, international exhibitions began to change in concept, varying the layout of buildings and pavilions, from centralised models arranged around a monumental building (such as the case of Crystal Palace in London built for the 1851 Great Exhibition) to other decentralised layouts that included multiple, national or specialised pavilions. These changes meant the layout of these complexes, designed in unison, had to be rethought as a new urban component. The Beaux Arts approach utilized to design them permitted grouping the main buildings together, as well as structuring the hierarchy of axial perspectives and symmetrical compositions. The layouts of exhibition centres, structured around visual axes, represented the North American version of the Parisian World fairs. Similar to what had happened in Paris, the impact was decisive on North American town planning culture. The Chicago Colombian Exposition was not only a propagandistic and skillfully staged show of power and efficiency of the American industry, but it also served as a town planning model (Lampugnani 2011, 43). The most obvious example is the new 1909 Chicago Plan, which, after the successful exposition of 1893, employed the same strategy to monumentalise not only the specific areas but the entire city, with special emphasis on the centre and urban façade overlooking the lake. Local political forces worked at defining a joint Plan to convert industrial Chicago into the 'Paris on the Prairie'. The fundamental difference between Chicago and Paris or other European cities, where the central power took on the new reform strategies, is that in Chicago it was the Commercial Club and later the Merchant Club (like the Chamber of Commerce) that sponsored the effort to reform the city with the improvement of its appearance and general working conditions.

But the influence of the Chicago Exposition also reached other cities as mentioned previously. The architect Daniel H. Burnham, co-author with Edward H. Bennett of the Colombian Exposition and the Chicago Plan of 1909, also reformed the Washington Mall (1902), where the symbolic and commemorative aspects were relevant ever since the L'Enfant Plan of 1791. And the reform of Cleveland, where he designed a Plan (1903) which served as the model for the city centre: big public buildings grouped together and a system of parks forming a promenade along the lake. In San Francisco (1905), the intervention linked to the exposition extended to a large territory with a series of radial boulevards emanating from the city centre (Monclús 2009, 16–44).

Werner Hegemann recognised the importance of the fairs for the City Beautiful movement and for Civic Design in his handbook *The American Vitruvius* in 1922 (Hegemann and Peets 1998, 98–107). The Chicago World's Fair, baptised as the 'White City' because of the contrast of its unitary image with the chaotic appearance of the city, was as short-lived in reality as it was permanent in the imagination of Chicagoans and urbanistic culture, thus considered an 'urban microcosmos' and a product of the movement led by Burnham. Although it was not the only episode that showed this type of approach, the Chicago World's Fair marked the definitive emergence of the City Beautiful Movement, with all its achievements and limitations (Ward 2002, 35–36, 69–70). Other international expositions organised over the following years, from Paris in 1900 to Barcelona in 1929, followed the same classicist schemes and geometrical principles, characterised by monumental axes, expansive avenues and symmetrical building groups (Monclús 2009, 24–44).

Civic Design, Civic Art, Urban Art, Urbanism

The urban enhancement and monumentalist movements that arose at the turn of the century can be understood as a reaction to the 'engineered' urban forms that had characterised the expansion plans of the nineteenth century. This occurred in many North American cities, but also in some European cities, such as Barcelona, with its singular *Ensanche* (city extension), designed by the engineer Ildefonso Cerdà (Laboratorio de Urbanismo 1992). Broad and vocal criticism of these interventions considered them to be excessively pragmatic and without urban qualities, responding to certain attitudes that were already ripe in the cultural environment at the time, as illustrated by Camilo Sitte, in his book *City Planning according to Artistic Principles* published in 1889.

The emergence of Civic Art in the USA and Public Art in England, *Art Urbain* in France and Belgium, or *Stadtbaukunst* in Germany and Austria, despite their notable differences, is encompassed in this context of shared reactions in different countries against the loss of urban quality. Indeed, although the term Civic Art was originally associated more with the idea of 'art in the city' than with the more disciplinary concept of 'the art of building cities', the more comprehensive meanings gradually took over, as in the case

Fig. 1.3 Aerial view of the Chicago World's Fair of 1893, Jackson Park, Chicago. Image originally published in F.A. Brockhaus, Berlin and Vienna, 1894

Fig. 1.4 Souvenir map of the Chicago World's Fair, held in Jackson Park and Midway Plaisance in 1893. Recovered and drawn with updated information by Hermann Heinze, Chief Draughtsman, Surveys and Grades Department, World's Columbian Exposition

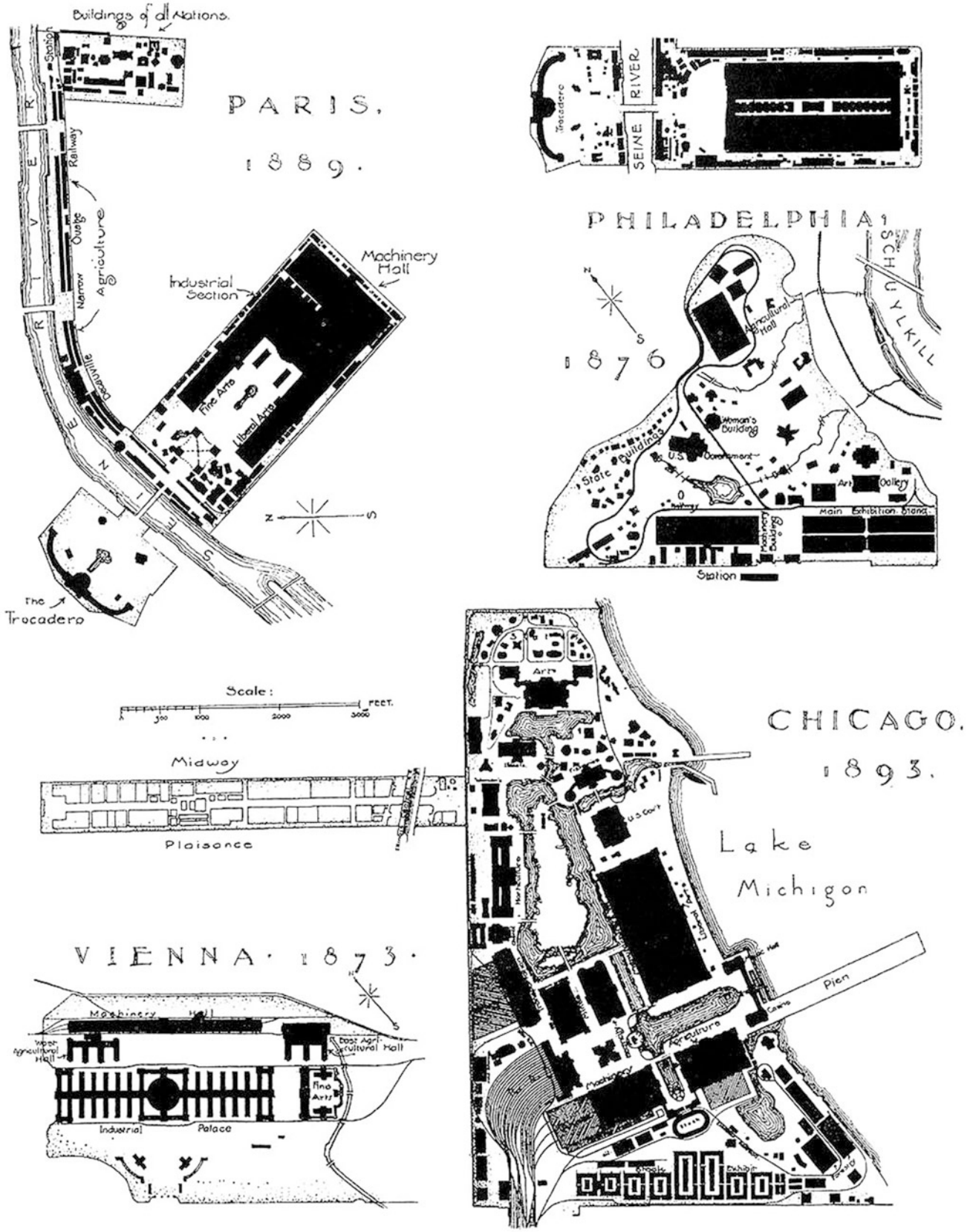

Fig. 1.5 Comparison of International Expositions of the nineteenth century: Paris 1889, Vienna 1873, Philadelphia 1876, Chicago 1893. Published in Hegemann and Peets 1998

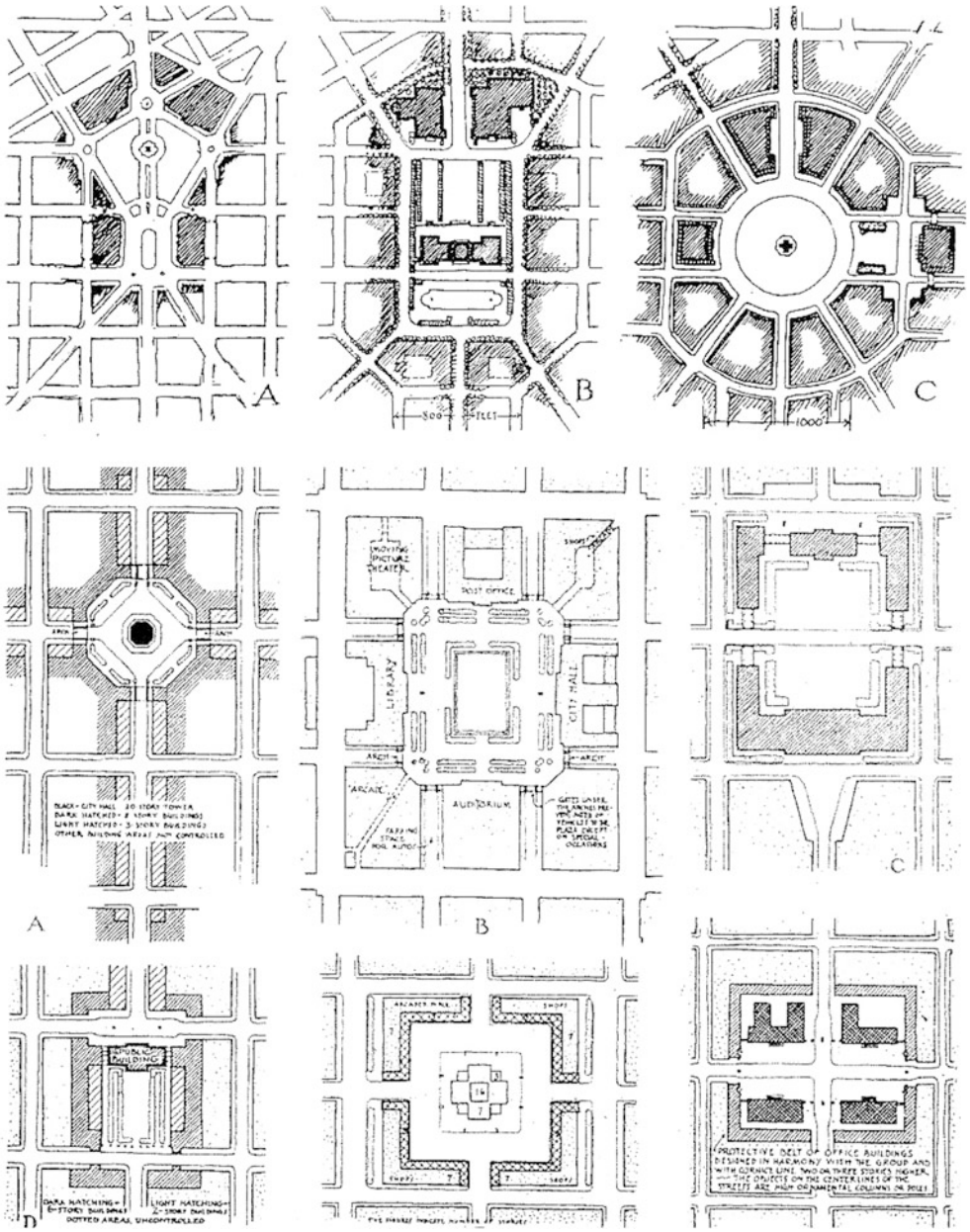

Fig. 1.6 Representative layouts of Civic Art. Published in Hegemann and Peets (1998)

of Raymond Unwin or Léon Jaussely, who identified *Art Urbain* as the modern discipline of urbanism (Toutcheff 1994, 169–170). Similarly, much of the work and urban projects from the first half of the twentieth century can be understood in this same tradition of architectural urbanism (Monclús 1995, 92–99).

Parallel to those movements, between 1900 and 1914, there was a gradual emergence of what could be considered European urbanism, going beyond the architectural formalities. It was in that period, "the richest in the evolution of urbanism in Europe" (Sutcliffe 1994), when numerous technical questions were considered. The first major congresses were held, leading to the new discipline of Town Planning (with the versions of *Urbanisme* in France, *Urbanistica* in Italy or *Urbanismo* in Spain) (Monclús and Medina 2017). The numerous urban plans and projects, studies and publications that appeared at that time indicate a turning point concerning the work carried out over the previous century. In this context, the first town planning magazine was published, prior to the one founded by Sitte,

in Germany in 1904, *Der Städtebau* (Ward 2002, 55). In the institutional terrain, the Department of Rural and Urban Hygiene was created at the Paris Musée Social, the heart of the French School of *Urbanisme*. In 1910, the first world congress on town planning was held at the RIBA facilities. In the same year, a town planning contest, the most important during the pre-war period, was held in Berlin. The zoning strategy soon became a fundamental instrument for planning and was put into practice in Germany (particularly in Frankfurt) from the end of the nineteenth century and extended as of 1914 to become "the very foundation of European and world urbanism" (Sutcliffe 1994, 122).

Among the very different urban episodes in the first third of the twentieth century, certain residential expansion developments stand out, where a complex relationship between architecture and urban layouts was established. The development of Amsterdam during that period—in the words of Sigfried Giedion, "Amsterdam is one of the few cities of our times that shows a continuous tradition in town planning, unbroken since 1900"—became a more than notable urban laboratory (Giedion 1941). Hendrick Petrus Berlage, urbanist and theorist, developed the Amsterdam South Plan (1900–1917) after having tested innovative solutions for residential expansion in The Hague Plan (1907). Berlage, who considered Haussmann's Paris an ideal example of urbanism (Van Rossem 1994), presented the South Expansion Plan in 1915 after drafting several versions, the first of which were rejected for their similarity to a garden suburb. Meanwhile, some authors such as Giedion, recognised a strong commitment to 'traditional' town planning in the Plan, whereas others, such as Wolfgang Sonne, considered it a paradigmatic example of 'another urbanism' of high 'urbanity' (Giedion 1941, in the English version the page is 794; Sonne 2014). In any the case, Amsterdam South represents a key episode that connects urban art with mass housing projects in Central Europe between the wars.

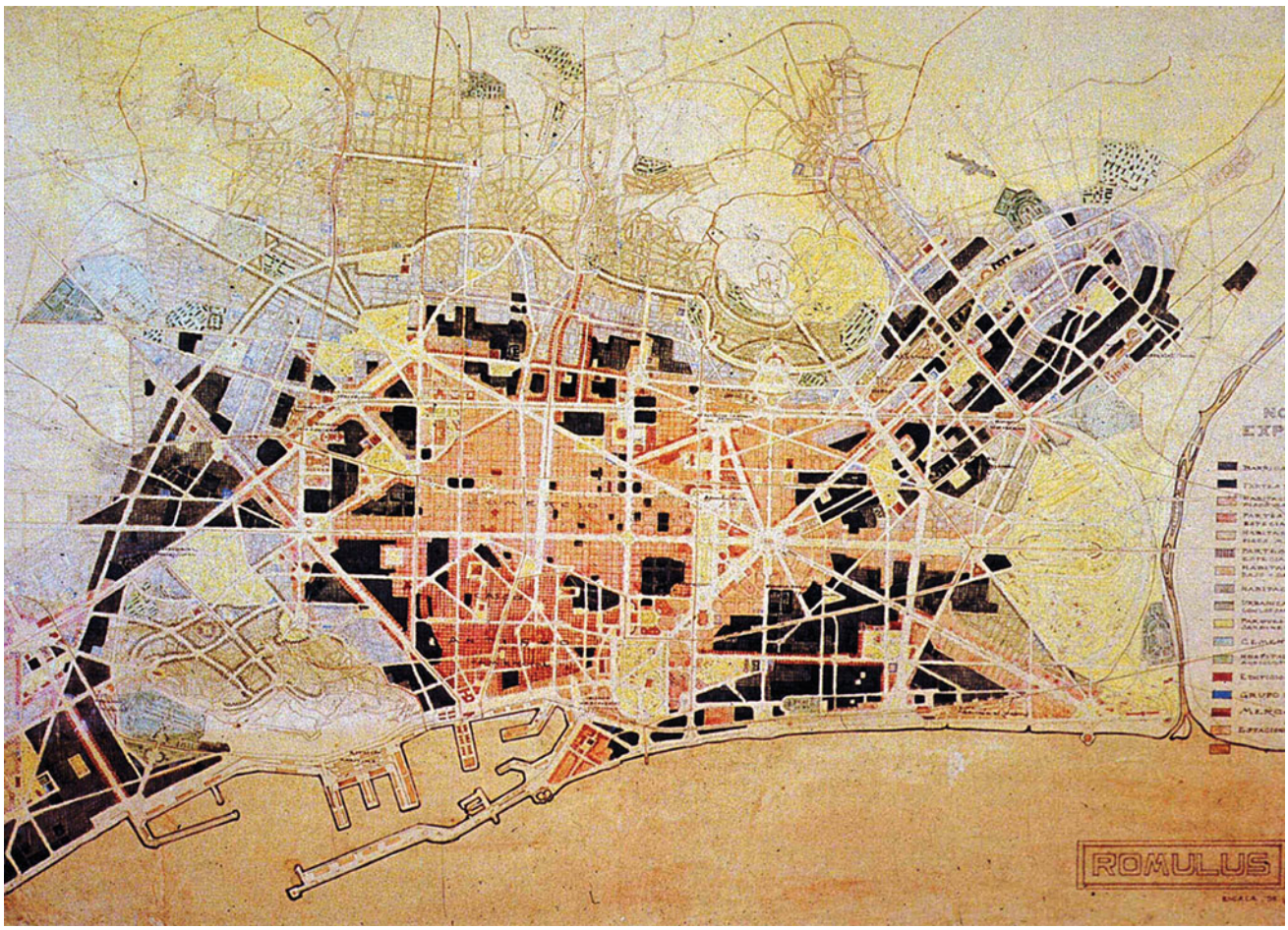

Fig. 1.7 Jaussely Plan, 1907, connection Plan for Barcelona and the suburbs, 1904–07: zoning

Case Studies

Chicago Plan (1909)

The Chicago Plan, by D. H. Burnham and E. H. Benett, was a milestone in the history of town planning. Despite the protagonism of the formal aspects, the Plan tried to integrate very different questions and strategies, economic, functional and social, aimed at eradicating the slums and to provide more amenities and parks for the city.

The specific objectives of the Plan were much more varied than what the images suggest: to improve the lakeside area for public use; to extend the existing park and boulevard system and protect woodlands; to improve the railway transport system; to create a concentric highway system for the city and metropolitan area; to organise a street system to facilitate transit; to dignify the business areas with civic and cultural administration centres giving coherence to the daily life in the city.

The most disseminated proposal for the Plan is among the very few that were not executed. It defined Congress St. as the main axis associating the new Civic Centre with Michigan Avenue, parallel to the Lake Michigan promenade. Instead, a highway junction was built. The efforts, however, focussed on the new urban façade overlooking the lake and renewing the main avenues. In any case, the limits of the Plan were highlighted by numerous critics. These included Lewis Mumford, who in 1922 qualified these strategies as 'municipal cosmetics', denouncing the scarce interest the Plan had in subjects related to housing, educational or healthcare facilities.