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ABSTRACT

                The broad area selected by the Calgary Project was
the development of a curriculum on urban aesthetics. During their
work in 1970-71, they concluded that the best way to develop visual
awareness was through the conceptual development of the visual
components or the images and elements of design in terms of human
values of urban areas. The modular units will be entitled: 1)
Portals: points of access; 2) Skyline and Profile; 3) Focal Point and
Landmarks; 4) Nodes: strategic points, gathering places; 5) Pathways:
streets, rivers, railroads; 6) Edges and Entities: city segments;
and, 7) Aura and Pulse: total sensual impressions. The elements of
design are: scale, color, line, form, texture, and motion. The total
program could range from five to ten months. The material should be
suitable for any learner above the sixth grade level in several
existing subject areas: art education, social studies, sociology,
geography, home economics, and environmental studies; to a lesser
degree in: design studies, building arts, and history. The learning
experiences of a unit will be entirely self-contained in a kit 'ich
will provide the basis for open inquiry on the topic. L   .-   ded
student-directed investigation activities in his community should
involve application of the unit to the school, the home, the
neighborhood, and then the entire city. The expansion of the
curriculum framework was influenced by a review of the works of urban
designers included here. (Author/SBE)
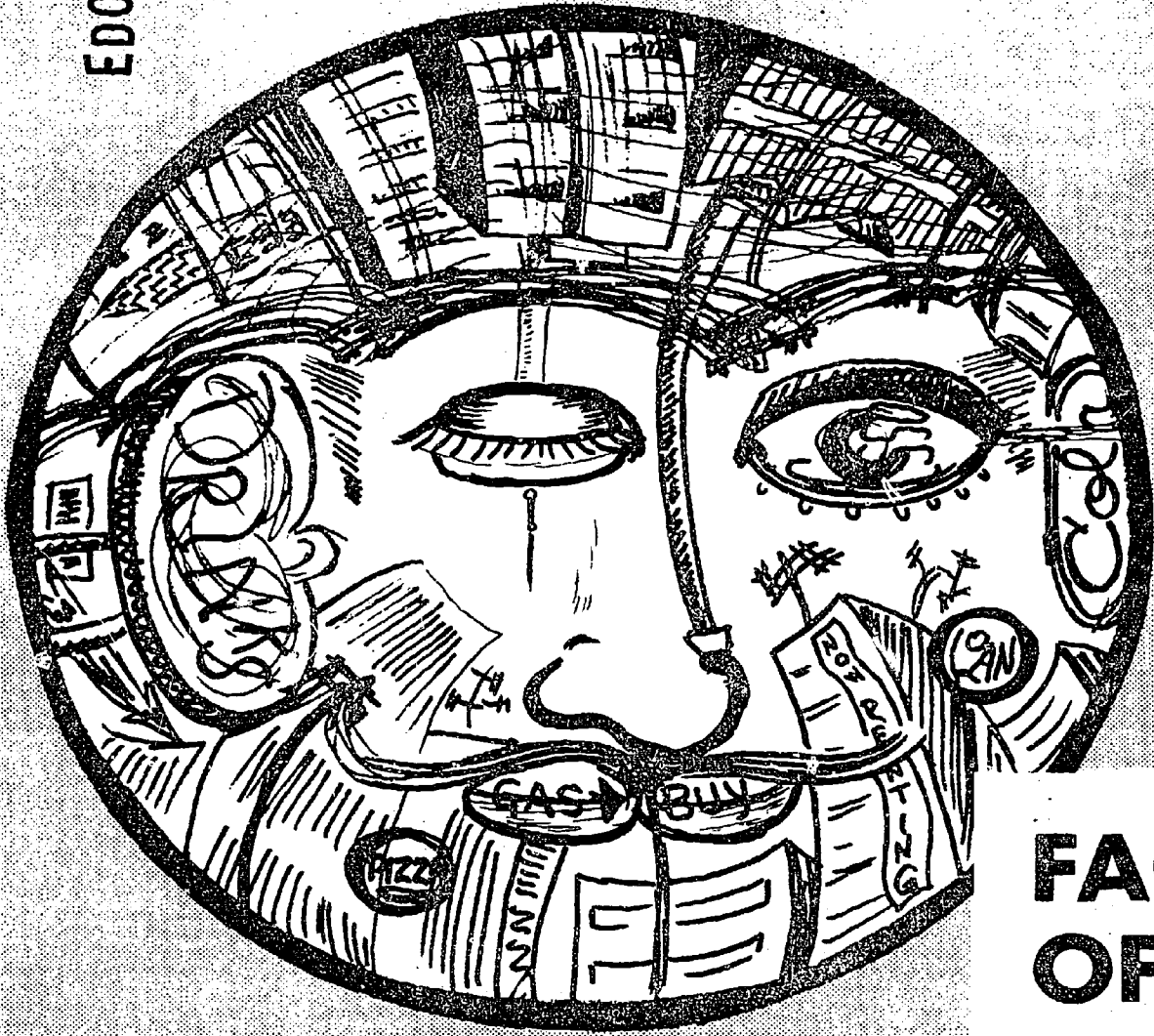
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PROJECT CANADA WEST

Face of the City

June 1971
Western Curriculum Project
on Canada Studies

ERIC

FACE OF THE CITY

This face you got,
This here phizzog you carry around
You never picked it out for yourself at all at all — did you?
This here phizzog — somebody handed it to you — am I right?
Somebody said, "Here's yours, now go see what you can do with it."
Somebody slipped it to you and it was like a package marked
"No goods exchanged after being taken away."
This face you got.

Carl Sandburg

FACE OF THE CITY:

How to look at your Urban World
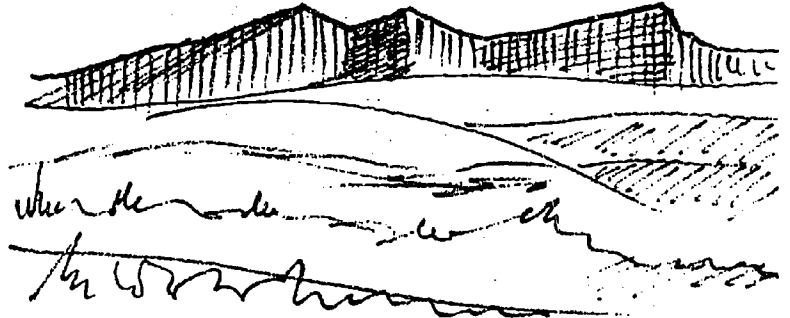
(a curriculum proposal)

Hegarty, M. Moira - B. Ed., M. A. - Social
Studies Department Head of James Fowler High
School, Calgary Public School Board; Past-
President of Social Studies Council of Alberta
Teachers Association; member of the Steering
Committee, Project Canada West, Chairman Calgary
Sub-Project.

Asquin, Marcel C. - B. Ed., Ed. M., FRSA -
Supervisor of Art, Calgary Public School Board;
Chairman, Department of Education High School
Art Curriculum Committee; member of Department
of Education Secondary Fine Arts Committee;
Past-President of Fine Arts Council, Alberta
Teachers Association.

Kelch, Marion - B. Ed., M. Ed., Art Teacher at
Viscount Bennett Junior and Senior High School,
Calgary Public School Board where she is conducting
an innovative project in Townscape; Masters studies
in urban design, University of Washington.

Marchand, Edward - B. Ed., Social Studies Teacher
at St. Stephen Elementary and Junior High School,
Calgary Separate School Board, where he is
designing Junior High urban materials; member of
Curriculum Development Committee for the Junior
High Social Studies, Calgary Separate School
Board.

Content of Proposal

1. CONSULTANTS TO THE PROJECT:

Evamy, Michael E. — honours diploma of Architecture from Northern Polytechnic, London. Professional registrations, Royal Architectural Institute of Canada, Alberta Association of Architects, Royal Institute of British Architects. Partner of Cohos, Delesalle and Evamy, Calgary.

    Mr. Evamy has advised the project in urban aesthetics and architectural form in urban planning.

Loban, Conrad M. — graduate of Northern Polytechnic, London. Professional registrations, Royal Architectural Institute of Canada, Alberta Association of Architects, Royal Institute of British Architects. Principal Architect of Alberta Department of Public Works, Calgary.

    Mr. Loban has advised the project in urban aesthetics and architectural form in urban planning.

Carswell, Ronald — Assistant Professor, Curriculum and Instruction, Faculty of Education, University of Calgary; Teacher-Education Consultant, High School Geography Project, Boulder Colorado; publications on the teaching of Geography.

    Dr. Carswell has advised the project on curriculum development and evaluation techniques.

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King, Stanley   - Artist-Architect, founder of Vancouver
Centre for Participation in Environ-
mental Design; designer of teaching
materials for Canadian elementary and
high school urban studies; conducting
research in environmental awareness,
assisted by the Canada Council.

    Dr. King contributed an emphasis on
the visual approach to urban design
with an assessment of public taste.
Children can be made aware of what is
in their urban world and led to inquire
into what ought to be.

Wolfe, Myer R.   - Professor, Department of Urban
Planning, College of Architecture
and Urban Planning, University of
Washington; Visiting lecturer at:
Royal Academy of Fine Arts, Denmark;
University of British Columbia;
Virginia Polytechnic Institute;
University of Kansas; University of
Illinois; University of Texas;
University of North Carolina;
University of Louisiana State; Wayne
State University.

    Professor Wolfe established a
list of determinants concerning the
visual images of the city. The
aesthetics of the city lies in the
total structure not in surface treat-
ment. Urban aesthetics cannot be
just a cosmetic.

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2. RATIONALE FOR SELECTION AND DEVELOPMENT OF URBAN AESTHETICS

Canadians are moving to urban settings at an accelerating pace. The Economic Council of Canada states that

"by 1980 eight out of ten Canadians will be urban residents, and six out of ten will be concentrated in 29 metropolitan areas of 100,000 and over. Over the next decade the pace of urbanization in Canada will continue to be the highest among the major industrial countries of the world". [1]

As never before, urban education in its broadest sense should occupy a place in Canadian school curricula.

The Economic Council describes the present urban situation in these terms:

"Shortages and an inadequacy of urban housing, traffic and transport problems, air and land pollution, a confused jumble of conflicting land uses, decaying neighbourhoods and monotonous suburbs, urban poverty and social disturbance, steadily rising property tax burdens and the frustrations of municipal administration—these are familiar burdens to the average Canadian dweller today." [2]

An examination of the literature of aesthetics, philosophy of art, and art history discloses a conception of art that can be used in dealing with environmental regions as a work of art. This conception, which can be found in both traditional and modern analytical studies,

1. Economic Council of Canada, Fourth Annual Review; The Canadian Economy From the 1960's to 1970's, Ottawa, Queen's Printer 1967, p. 223.

2. Ibid; p. 191.

holds that works of art are most usefully interpreted as
artifacts produced primarily for aesthetic consideration. 1.
An analysis of "aesthetic consideration" reveals that any
"thing" and not only "man-produced artifacts", can be
viewed aesthetically. While cities are not designed
primarily for aesthetic experience, cities, including
their natural and man-produced phenomena, are in fact
experienced aesthetically more than is commonly realized.
It is being learned painfully that the "aesthetic form"
of a city may be an important instrumental factor in
either articulating or degrading the human spirit. The
current unrest in cities suggests that the slogan
"survival by design" may be more than just a cliche'.

     To say a city should be designed in such a manner
that it can be regarded aesthetically is to say that

   1. the city's sensory aspects (shapes, sounds, and
      colors)
   2. its formal aspects (patterns and rhythms), and
   3. its expressive aspects (symbolic and metaphoric)

          should be vivid and interesting to perception
and participation. This is not to suggest that urban
planning should be based on purely aesthetic consider-
ations. For while the immediate purpose of a city is
not to feed intrinsic perception, the actual consequences
of a city's form, style and dynamics is to affect in
many and varied ways the mind and emotions of men. Once
this has been accepted, it points to the need for aesthetic
urban education.

     It is generally believed that the urban scene in
Canada is unique and that we may be in the position of
being able to develop the

     "art of building big cities. We approach this task
   of expressing ourselves as an urban people with a
   fairly clean canvas. We do not inherit the massive
   confusion and ugliness that accompanied the first wave
   of industrialization in European and American cities,
   in the age of coal-fired factories and grimy tenements.
   Projected straight into the age of clean fuels,
   cellophane packaging and a car with almost every
   bungalow, we have nothing to escape but our own
   inadequacy. And, for the first time in our history,
   most of the coming generation city householders will

1. D. W. Gotshalk, Art and the Social Order (New York:
   Dover Publications 1962); J. O. Urmson, "What Makes
   A Situation Aesthetic?" Proceedings of the Aristotelian
   Society (Supplementary Volume) 31:75-92 (1957); Erwin
   Panofsky, Meaning in the Visual Arts (New York: Doubleday
   Anchor Books, 1955); Virgil C. Aldrich, Philosophy of Art
   (Englewood Cliffs, New Jersey: Prentice-Hall, Inc. 1963).

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be people who were themselves born or brought up in cities, either in Canada or in another country." 1.

Because of this unique vantage point, Canadian aesthetic urban education might lead to cities which articulate the human spirit.

People have been living in cities for a long time and the task of city building has been the vocation of a great many professional people: architects, town planners, and public administrators.

"One might expect that there would have emerged some fairly clear ideas about the kind of environment that would best serve the purposes of city people, both collectively and individually. The public might well imagine that the elite of the city-building professions has been carefully collecting and checking evidence on the relationship between urban forms and human objectives and thereby formulating worthwhile goals. But as two distinguished authorities on town planning have pointed out, such an expectation 'would bring a wry smile to the face of anyone familiar with the actual state of the theory of the physical environment'. Professors Kevin Lynch and Lloyd Rodwin, working at Harvard and M.I.T. observe that there has been no systematic evaluation of the whole range of urban forms in relation to human objectives." 2.

Does this point to the necessity in a democratic society, of citizens being able to identify and articulate those human objectives for the city, so that cities allow for the "good life"?

If the articulation of human objectives means in part the articulation of human aesthetic objectives then schools have a definite role. They must prepare youth for the articulation of human aesthetic objectives so that cities may develop where the minds and emotions of men may be nourished.

Before citizens can develop a commitment to the aesthetic dimension of their urban world, which undeniably involves a sense of environmental responsibility, the first step towards that commitment has to be on the receiving and awareness level. 3. The project members firmly believe that aesthetic education in Canadian schools has not been able to develop the transfer of aesthetic

1. Humphrey Carver, Cities in the Suburbs, University of Toronto Press, 1962, p. 5.

2. Ibid, p. 5.

3. D. R. Krathwohl, B. S. Bloom and B. B. Masia, Taxonomy of Educational Objectives; Handbook II, The Affective Domain, 1964, pp. 176-185.

consideration to the urban form. It is felt that too
often the studio approach used by most art educators has
neglected to impart an awareness of aesthetics in all
aspects of daily living. [1.] While it has been noted
that common elements are involved in looking at works
of art and in regarding cities aesthetically, the
relation between the aesthetic and the extra-aesthetic
in the case of the city, is fundamentally different
from that in a painting or piece of sculpture. We
believe that for the above reasons there should be a
new curricular design for urban aesthetic education.
While the project designers are adamant that FACE OF
THE CITY should design materials to develop awareness
of the aesthetic dimension of the city, they are hopeful
that other projects will develop in the area of helping
students identify courses of action for urban change
and prepare them for their role as decision makers in
a democratic urban environment. We cannot envisage
this role until students are more aware of the aesthetic
aspect of their urban world. They must first be taught
to see the urban form as George Kennan said in his
memoirs,

> "no one, to the day of my graduation, had ever
> taught me to look understandingly at a painting,
> or a tree, or the facade of a building."

There could be no clearer statement on the need
for aesthetic education than:

> "There was a time when all man-made things were
> produced by craftsmen who understood the materials
> they used and the shapes they created. Their methods
> of workings were changed to meet changing conditions
> and, steadily improving, were passed on from one
> generation to the next. This living tradition was
> shattered by the Industrial Revolution, when handicraft
> was replaced by powerful forces which no one seemed
> able to control effectively. The buildings in which
> people lived and worked and the objects they used in
> daily life broke with the past and assumed totally new
> shapes. At the same time large numbers of mechanical
> devices were invented, so that man's environment was
> changed and distorted to an extent quite unprecedented.
> We have now passed through what some people regard as
> the First Machine Age, and we are about to reap the
> benefits brought by science and technology. We have
> learnt to exert a certain amount of control over our
> world, over our surroundings and the lives we lead
> within them. But although we have gained much we
> have probably lost even more. We no longer possess
> the knowledge and the understanding to judge the
> things we make: our houses and factories, our
> implements and machines, our cities and roads.
> Because of this failure in judgement, we often find
> ourselves surrounded with such ugliness as would

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1. Richard P. Dober, Environmental Design (New York:
   Van Nostrand Reinhold Company).

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have horrified men of past ages. The next period in
our history may well be one of construction and
technical progress, but all this great creative effort
will be of little value to us if we cannot learn to
control the shapes and patterns which form the back-
ground of our lives. It is now more important than
ever that we should learn to understand the basic
laws of the world around us, the man-made world and
the world of nature, for the visual impact of our
surroundings has a deep and lasting effect on us all."

Kurt Rowland, Looking and Seeing #1 -
"Pattern and Shape", London: Ginn
and Company Ltd., 1967.
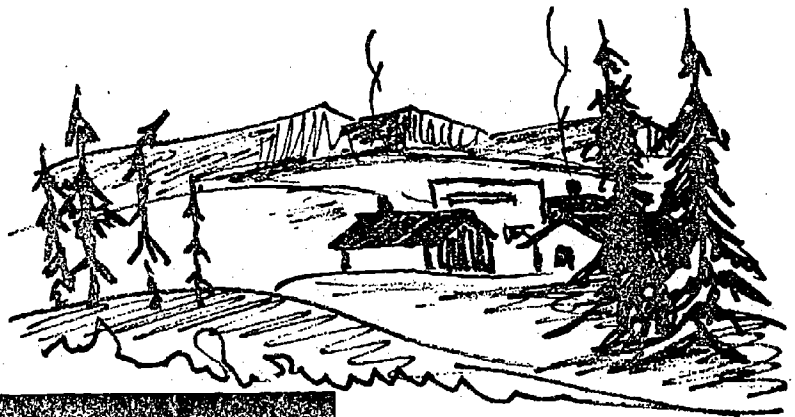
3. RELATED READINGS AND RESEARCH FINDINGS

The analysis of urban aesthetics is relatively new
and to a certain extent, a rather unique art form in
that the urban form is determined by many factors and
rarely is it the work of a single designer. Kevin Lynch,
in his classic, The Image Of The City, was one of the
first to attempt to record the design image of the city.
Lynch proposed that clarity or legibility of the city-
scape is a crucial factor because the ease with which
parts of the city can be recognized contributes to the
security of the inhabitants. When various images within
a city have good legibility, it can then be said that
such a city has high imageability. Examples of cities
which possess qualities that provoke strong images are:
Venice, Paris, San Francisco, Victoria, B.C., to name
a few. To augment the analysis process, Lynch evolved
a simple way of recording the design image of the city
by reducing the vocabulary of large-scale design to
five elements: paths, edges, nodes, districts, and
landmarks. Lynch stresses that no element exists in

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isolation and that a city will have greater imageability when each of these elements reinforces one another. This concept of images leads to a notation system which can record the existing images so that designers can sensitively place new elements either to reinforce the old or to contrast it. Both measures equally create a sense of place. Lynch and other designers are not sure that the form of the city can exhibit some gigantic stratified order, thus the quality of the total city pattern is dependent on the strength and imageability of the composite parts. Strong imagery of the sectors of the city also contributes to the orientation and personal identification, and perhaps is the basis of citizens' pride in their community. Kevin Lynch has devised a notation system which is a way of becoming more sensitive to the subtle aspects of the designed environment.

Other writers have expanded Lynch's ideas. Myer Wolfe discusses or identifies four physical/visual inadequacies found in most cities. From these one can generate design objectives.

ORIENTATION — The physical form of the city, as a composition of many urban elements, should contribute a force that will assist both the visitor and resident in travelling through the city with a minimum of confusion and mental stress. Furthermore, the form should attempt to give the citizen the opportunity to comprehend visually the city and orient himself within it as a part of his daily life.

LEGIBILITY — A person should be aware of entering and leaving the city; a strong differentiation should exist between urban and rural activities.

IMAGEABILITY — The city form, elements of which can be easily organized into a mental picture, has the quality of imageability. A form which is quickly and accurately recalled is said to have high image-ability.

SITE UNIQUENESS — The physical form should enhance the unique natural and man-made characteristics of the site. The retention of unique man-made and natural characteristics and the achievement of their potential are essential to creating and maintaining an image of the city.

Wolfe, who is the co-author of the book, Urban Design Within the Comprehensive Planning Process, believes that urban planners might also consider the aesthetic implications inherent in design decisions which are often derived from determinants such as tax laws and regulatory measures. He subscribes to the idea that urban aesthetics is not a cosmetic but is built-in. Considering then that

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urban beauty happens inadvertently, Wolfe points out
various aesthetic factors which could be worked within
the planning process. Wolfe urges planners to consider
the necessity of visual access to various urban amenities
such as lakes, waterfronts, parks, or major landmarks.
He implores designers to consider the aesthetic dimension
of portals to the city because they are the source of
first impressions and for this reason they should impart
a sense of entrance to the city. The visual importance
of paths can be heightened by the use of plantings,
street furniture, and other fenc.   tion or decorative
elements. Much of Wolfe's writings are concerned with
the effect various urban images, such as skyline, land-
marks, nodal points and pathways, have an identity,
meaning and orientation. Since Wolfe is an urban planner,
his immense consideration of urban aesthetics within the
planning process makes his contributions unique.

Gordon Cullen's book, Townscape, suggests that the
urban environment is often perceived as a panorama, a
vista, or a skyline. An impressive skyline should create,
according to Cullen, a sense of "thereness' in that it
is perpetually out of reach and it is always there. He
also concerns himself with the element of urban motion
which he suggests can be brought about by changes of
level. Cullen points out that to be above the datum-line
produces feelings of authority and privilege, and to be
below imparts the feeling of intimacy and protection.
Other contributing factors to a good townscape are street
lighting, railings, enclosures, focal points, and the
clever placement of street furniture.

Much of Ivor de Wolfe's writings augment what
Cullen has to say. De Wolfe has investigated the
aesthetics which are common to most Italian towns, and
in his book, The Italian Townscape, he relates that
techniques such as skytrapping (caused by architectural
structures enclosing or framing a portion of the sky)
and sky piercing (accomplished by various architectural
units having parts which jut into the sky) can bring
about an awareness and an appreciation of the sky's
many moods. Pathways in Italian towns are often very
exciting because they have been treated as a way through
instead of a through-way. The promise of more around
the bend leads normally to anticipation and this is often
achieved by such design techniques as the undulating
wall, folding screen, and the Y trap to name but a few.
De Wolfe's strongest emphasis is on re-alerting the
eye to see the furniture of the street--traffic signs,
awnings, lamposts, trees, pavings, railings, and any
other street objects as the urban bric-a-brac of Man's
collective environment. His book profusely illustrates
how so often the Italian townscape exploits the use of
water as a source of motion and as a foil to modern
pressures.

Lawrence Halprin's writings are similar to those of Cullen and De Wolfe in that he dwells extensively on the aesthetics of nodal points such as waterfronts, central parks, and shopping streets. He describes how focal points, floor texture and overhead motion such as flags, banners and awnings can impart a sense of place. He has carefully examined the use of water and the change of elevation in various urban settings.

Victor Gruen, the famous American shopping center designer, incorporates many of the ideas of Cullen and De Wolfe in his redesigning of nodal points. His plans for Fulton Way in Fresno, California, include the use of sculptures, trees, hanging gardens, benches, fountains, and colorful flags and banners. Gruen's book, The Heart of the City, also probes various social and economic determinants which must be considered in urban design.

Jane Jacobs, who now lives in Canada, often draws out design implications from sociological studies. According to her and other researchers, people love the sight of activity and the sight of people attracts still other people. Therefore, it is essential that urban gathering places be visually and socially exciting. Jacobs believes that short blocks accompanied by visual interruptions and irregularities can contribute to this excitement. Jane Jacobs is known for her book, The Death and Life Of Great American Cities.

One of the latest writings by Bernard Rudofsky has probed the aesthetics of the streetscape. According to the card index of the fifteen-odd million volumes in the Library of Congress, no book was ever written about the street proper, pedestrian or otherwise. This is a remarkable omission, considering that a good part, often the larger part, of the city consists of streets. Rudofsky's book, Streets For People, is an indictment of the American citizens' lack of a sense for streetscape. Having lived in the world's great cities, Rudofsky gives specific examples of streets made interesting by the use of arcades, color and texture under foot, changes in elevation, canopies and other overhead decorations such as the paper decorations in Alcudia, Spain, banners and flags in Osaka, and the triumphal arches of every Italian town which are lit on special holidays. Without proffering panaceas or theories, Rudofsky's admirably illustrated book opens new vistas to the reader that he will not be able to put out of his mind.

Perhaps Donald Appleyard has probed the nature of streets and path design on a larger scale. Appleyard's research deals extensively with the aesthetics of highway design and the resulting image disclosure. He claims that there is a parallel of the concept of image disclosure to the unfolding of a novel. There must be a plot, causality--or lack of it, conflict or resolution. Likewise, a well-designed path will cause an arousal or

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expectation by a glimpse of the future destination,
perhaps a backward look over what has happened, and then
a careful revealing of the city accompanied with mystery
and surprise. Appleyard continues his probe of the
kinesthetic experience which accompanies one on a trip
through the city. He reveals that such urban motion
can impart a feeling of freedom and that there are at
least three ways in which this sense of motion is obtained.
The first is self-motion which is the realization of
motion through several senses--visual, tactile and
auditory. This can be caused by the feel of surface
texture; like grass, cobble, microclimatic changes; like
gusts of wind, radiant heat, or cool shadow. The second
type of motion is apparent motion resulting from the
observer's change of position. This occurs when one
moves through the city in a car or subway, or as one
changes elevation by means of stairs, ramps, and the
like. A foreground blur moves across from the back-
ground, objects loom up, swing and turn, and complex
movements of the road can turn the entire scene into
a choreographic wonder. A third type of motion suggest-
ed by Appleyard is that of real motion of the environ-
ment--the movement of people and traffic swarming,
milling, and gathering. Both Ivor de Wolfe and Donald
Appleyard contend that pigeons, fluttering flags,
bubbling fountains, trees bending in the wind are all
examples of real urban motion.

    Another important element of urban aesthetics is
scale. Many architects and urban planners include
some mention of it in their books. According to Bruno
Zevi, author of <u>Architecture As Space</u>, scale means
dimension with respect to Man's visual apprehension,
dimension with respect to Man's physical size. Hans
Blumenfeld has dealt extensively with the question of
scale and he declares that human scale in civic design
in terms of visual form occurs when the human person is
visible. In addition to human scale there are other
scales such as super-human or monumental. Blumenfeld
points out that even tall buildings or large gathering
places can retain a human scale when the space is broken
up and becomes visually busy and thus less monumental.
The use of window frames, balustrades, fenestration,
wall murals, sculptures, gargoyles and the like all
contribute to the sense of human scale. Hans Blumenfeld,
who lectures at the University of Toronto, has produced
several writings on the topic of scale in civic design.

    Related to human scale is the question of psycholog-
ical space. Many design implications can be drawn from
the works of Edward T. Hall, <u>The Hidden Dimension</u>, and
Robert Sommer, <u>Personal Space</u>. These books contain
research writings on the analysis of socio-psychological
need for space of different culture groups. These
findings add a new dimension to the concept of human

scale. Here is just a sampling of some of their existing discoveries.

> Space allocation not only indicates status but also reinforces it.
> Subjects will place themselves closer to a large photograph where the eyes are closed than to one where the eyes are open.
> A driver can make another exceedingly nervous by tailgaiting--there should be a space cushion.

Sommer and Hall begin to explain why some places are more comfortable than others.

Faber Birren, a psychologist, color scientist, and designer, is famous for his research on the effect color has on the human organism. Birren has proven that red quickens the pulse; time is overestimated in a red room while it is underestimated in a blue or green one; a yellow-green interior in an airplane is more likely to induce nausea than any other color; good smelling colors are pink, lilac, orchid, cool green, and aqua blue; good tasting colors are vermilion, orange, warm yellow, pale cool green, and tan; and people become thirsty and restless in an orange-red room. All of these findings, (and there are many more) suggest qualities which have implications in environmental design. Birren's research can often explain for example, why a gathering place or shopping center may or may not be inviting.

In the Design of Cities, Edmund Bacon illustrates that each culture and each age produces a special vision, the total of which becomes a design heritage. Bacon explores the historical development of the use of color, pathways, focal points, landmarks, and shape in the urban form. He does not reveal a set formulae about how to design the space occupied by man but a set of attitudes about how to arrange the elements in the environment to achieve a satisfying and rewarding human habitation. In addition, he stimulates the understanding of the form of present day cities in terms of historical forces.

Sibyl Moholy-Nagy, a foremost expert of architectural history, presents the urban forms of man not as a monument to the past but as a continuously self-creating human effort to shape an image of society and its collective aspirations. In her book, The Matrix of Man, she surveys geomorphic and concentrei environments, several of the grand plans for the world's major cities such as Wren's plan for London, L'Enfant's plan for Washington, D.C., and Haussmann's plan for Paris. Finally, Moholy-Nagy probes the aesthetic implications of Konwiarz's plan for Hamburg, Montreal's Habitat, and the futuristic pyramid housing cluster for 2000 people designed for Siberia to name only a few.

Kurt Rowland has also investigated the historical
development of the shape of towns dwelling precisely
with the medieval, Renaissance, Baroque, industrial,
and present day towns. Rowland believes that town
design is more than a matter of finding solutions to a
number of organizational problems and that it requires
above all an artistic solution. He warns that countless
people may be adversely affected by a single designer's
miscalculation or insensitivity. In the design of
towns this effect is magnified. Industrially produced
objects have a limited life and are eventually super-
seded by new and more efficient objects, but townscape
by its very nature is slow to change. Any mistakes in
its design are difficult to eradicate and may spell
misery for a generation or more. What is worse they
may through their damaging effect on the human organism
so stifle or permanently distort the normal exercise of
the senses that improvements are neither demanded nor
initiated.

The foregoing summary is, of necessity, only an
initial look at what research is available; it is in no
sense meant to be exhaustive. At its best it represents
a few of the high points in the readings on urban
aesthetics.
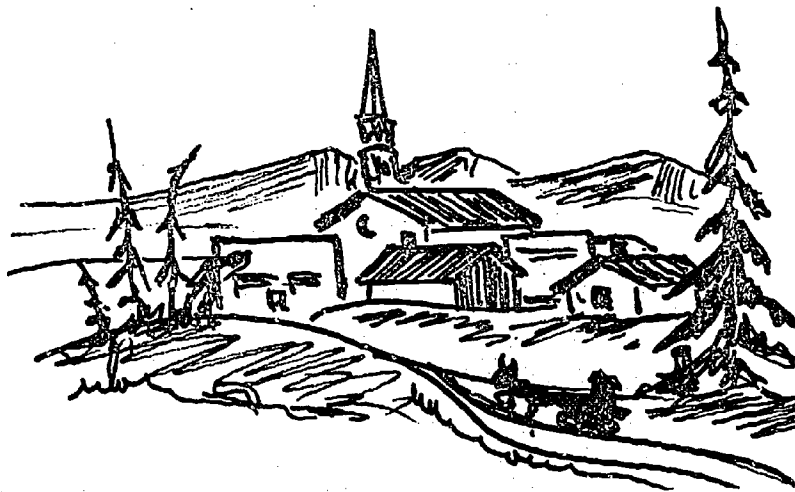
The following bibliography is divided into two parts: special
readings which contains most of the books dealing precisely with the
topic of urban aesthetics, and general readings which contains supportive
material.

Appleyard, Donald; "Motion, Sequence and the City", The Nature and
        Art of Motion. Gyorgy Kepes, editor. New York: George
        Braziller, Inc., 1965, pp. 176-192.

        A brilliant analysis of self and actual motion which can
    be found in cities and could be put to better use for kinesthetic
    purposes.

Ashirhara, Yoshinobu. Exterior Design in Architecture. New York:
        Van Nostrand Reinhold Company, 1970.

        A well-illustrated book which deals with outside space
    and specifically with scale and texture.

Bacon, Edmund N. Design of Cities. New York: The Viking Press, Inc.,
        1967.
            A well-illustrated description of the handling of urban
    space, motion, landmarks and color in historical and contemporary
    cities.

Birren, Faber. Principles of Color. New York: Van Nostrand Company, 1969.

        One of the few books which applies the psychology of color
    to the realm of urban design.

Blumenfeld, Hans. "Scale in Civic Design", The Modern Metropolis--Its
        Origins, Characteristics, and Planning. Paul D. Spreiregen,
        editor. Montreal: Harvest House, 1967, pp. 216-234.

        A careful description of super and human scale in terms
    of urban design.

Chermayeff, Serge and Christopher Alexander. Community and Privacy.
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        A valuable contribution to the study of the requirements
    of public and private spaces and the inherent design implications.

Cullen, Gordon. Townscape. London: The Architectural Press, 1961.

        One of the first great works on the elements and principles
    which can make a townscape aesthetically appealing.

de Wolfe, Ivor. _The Italian Townscape_. London: The Architectural
Press, 1963.

A profusely illustrated analysis of the nature of townscape
offering excellent examples of skytrapping, urban motion, focal
points, light and shadow, and street furniture.

Dober, Richard P. _Environmental Design_. New York: Van Nostrand Reinhold
Company, 1969.

Excellent sections on design structure, a sense of place and
a discussion of the urbanographical approach of Cullen, Lynch and
Thiel.

Donat, John. _World Architecture, Four Place and Environment_. London:
Studio Vista, 1967.

This book has several portions which deal specifically
with the aesthetic appeal of contemporary public spaces.

Friedberg, M. Paul. "Projects for Urban Spaces", _Design Quarterly, 77_,
Walker Art Center, 1970.

A survey of several contemporary well-designed public
spaces.

Gruen, Victor. _The Heart of Our Cities_. New York: Simon Shuster, 1964.

A general treatise on the nature of public shopping spaces
by an authoritative writer in the field.

Hall, Edward T. _The Hidden Dimension_. Garden City, New York: Doubleday
and Company, Inc., 1969.

A revolutionary insight to the question of human scale in
terms of public spaces with reference to cultural differences.

Halprin, Lawrence. _Cities_. New York: Reinhold Publishing Corporation,
1968.

A predominantly visual presentation of factors which
embellish the images of the city--street furniture, trees,
the use of water, and changes in elevation.

Jacobs, Jane. "Downtown is for People", _The Exploding Metropolis_.
The editors of Fortune. Garden City, New York: Doubleday and
Company, Inc., 1958.

An excellent article on the topic of streetscape and its
various aesthetic qualities.

Kepes, Gyorgy. <u>Nature and Art of Motion</u>. New York: George Braziller, Inc., 1965.

 A most enlightening pursuit of the question of light and motion and how these elements could be exploited on the urban scale.

Lynch, Kevin. <u>The Image of the City</u>. Cambridge: M.I.T. Press, 1960.

 A comprehensive description of the elements of townscape which includes paths, edges, nodes, landmarks, districts and the principles of imageability and legibility.

Moholy-Nagy, Sibyl. <u>Matrix of Man.</u> New York: Frederick A. Praeger, 1968.

 An illustrated history of urban environment written by an eminent architectural historian who discusses urban form determinants through the ages.

Rowland, Kurt. <u>The Shape of Towns.</u> London: Ginn and Company Ltd., 1966.

 An excellent analysis of the visual elements which have contributed to townscapes throughout history with a look at some of the visionary plans for the future.

Rudofsky, Bernard. <u>Streets for People</u>. Garden City, New York: Doubleday and Company, Inc., 1969.

 A scathing attack on the North American's ignorance of townscape and in particular the street as a potential aesthetic showcase of a city.

Sommer, Robert. <u>Personal Space</u>. Englewood Cliffs, N.J.: Prentice-Hall, Inc., 1969.

 One of the most outstanding works on the topic of human scale and the design implications resulting from sociological research.

Wurman, Richard Saul. "Making the City Observable", <u>Design Quarterly, 80</u>. Walker Art Center and the M.I.T. Press, 1971.

 An exploration of some of the existing data systems which describe, in visual terms, various urban entities.

Zevi, Bruno. <u>Architecture as Space</u>. New York: Horizon Press, 1957.

 An excellent survey of the handling of architectural space through history with an insight as to how these elements have their application on the urban scale.

Hirsch, S. Carl, Cities Are People. MacMillan of Canada, 1968, 176 pp.

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259 pp.

Krueger, Ralph R. and Bryfogle, R. Charles. Urban Problems. A Canadian
Reader, Holt Rinehart and Winston of Canada, 1971, 408 pp.

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(Philadelphia), 1969, 80 pp.

Individual, Family and Community Housing, Report. (Workshop at University
of Manitoba - August 1968). Home Economics Branch, Department
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> A compilation of the papers presented at the workshop.

Murray, James and Fliess, Henry. Family Housing. Canadian Housing
Design Council, 1970, 28 pp.

Wolfe, M. R. The Urban Form. (Outline - Urban Planning 479). University
of Washington, Department of Urban Planning.

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Planning Process. University of Washington, Department of
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of the Fifth Annual Conference of the Organization of Cornell
Planners, Oct. 27-28, 1961.

Urban Design: Architecture of Towns and Cities. (A collection of leaflets)
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American Institute of Architects:

2 - The Roots of Urban Design
  5 - Some Contemporary Examples
  6 - Land Form, City Life and Urban Design
  8 - Urban Design for Urban Living
 10 - Regulation and Control
 11 - Government and Urban Design
 12 - Comprehensive Role of Urban Design

Cohos, Delesalle & Evamy. Small pamphlet of photographs of work by
        this firm.

Low Cost Housing. Canadian Housing Design Council, 1970. (A series of
        magazine articles.)

The Role of the Federal Government in Canada's Housing. Central Mortgage
        and Housing, 1969 (?), 9 pp.

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Habitat, Vol. XII, No.'s 4-5, 1969. Central Mortgage and Housing,
        64 pp.

        A look at Condominiums.

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        and Housing Corporation, 180 pp.

        Canadian cities as seen in Centennial Year.

Design and Environment, Vol. 1, No. 2, Summer 1970.

Design and Environment, Vol. 1, No. 3, Fall 1970.

Design and Environment, Vol. 1, No. 4, Winter 1970.

Wolfe, M. R. The Urban Form - Bibliography. Department of Urban
        Planning, University of Washington, 1970-71.

Bryfogle, R. Charles. Urban Problems - Bibliography. (Grade 11 Social
        Studies). B. C. Teachers Federation, 1970, 66 pp.

Catalogue of Films

re: Housing
     Planning
     Environment
     Construction
     Architecture
     Urban Improvement

        Central Mortgage and Housing, 1970, 14 pp.

4. CURRICULUM MATERIAL TO BE DEVELOPED

A. **Problem Selected:** The broad area selected is urban aesthetics. During our deliberations of 1970-71, we have come to the conclusion that the best way to develop this sight and insight is through the criterion of IMAGEABILITY or through the conceptual development of the visual components of an urban area. We hope to make students aware of the visual form of any city through units entitled:

UNITS	ELEMENTS OF DESIGN

Images *

1. **Portals**
   -Points of access, or entrance to a city, district or area

2. **Skyline and Profile**
   -Panorama, vista or profile of the city

3. **Focal Point and Landmarks**
   -An element which stands out against the background

4. **Nodes**
   -Strategic spots, junctions, gathering places

5. **Pathways**
   -Streets, rivers, railroads, or any other traffic pattern

6. **Edges and Entities (districts)**
   -Boundaries, roads, shores, railroads, etc. that segment a city

7. **Aura and Pulse (sensual)**
   -The total sensual impressions of a given area

The concept of the function of images and elements of design in terms of human values.

Scale

Color

Line

Form

Texture

Motion

* For a more complete definition of each of the seven images, see Appendix A.

Each unit will have built into it development
of the basic concepts or elements of Art and Design.
(eg. line, form, texture). Some units lend themselves
to a greater use of certain concepts or elements of
Design. For example, Skyline and Profile would see
a greater concentration of the elements of "line" and
"form".

We envisage, within each unit a format for the
development of two concept areas (concepts of images
and concepts of elements of design) within the frame-
work of human values. The development of the concepts
would begin from the base of the students' home,
therefore moving from that which a student knows best
to transferring those concepts to seeing a city.

Example - Nodes: "Nodes are the strategic foci into
which the observer can enter,
typically either junctions of paths
or concentrations of some character-
istic. But although conceptually
they are small points in the city
image, they may be in reality large
squares, or somewhat extended linear
shapes or even entire central
districts when the city is being
considered at a large enough level."

Kevin Lynch - The Image of
the City, page 72

In the home, nodal areas could be identified as the
kitchen, living room, or any area where the family
converges for specific functions. We would hope to
design material to transfer the concepts related to
nodes and elements of linear form to a consideration
of the city's shopping centres or squares or malls
or traffic junctions.

B. Grade Level, subject areas, length of time, and
   transferability

The project planners envisage a modular structure
of units comprising specific images by which to view
any city. (eg. portals, nodes, skyline). Each module
would be an entity and could be used in classrooms as
a small two or three week unit. However, other units
of images could be interlocked to provide a more
comprehensive total image of the city. The depth of
awareness would be proportionate to the number of
units included in the students' program. With this
flexibility, the total program, utilizing all units,
could range from a five to ten month period, or a
single unit could occupy as short a time as two or
three weeks.

Basically, the material would be designed for
the vocabulary ability of Jr. High School but due
to the unique approach through images, a curricular
area formerly reserved for advanced studies in
urban planning. Because of the visual rather than
verbal approach to the understanding of images as
well as the emphasis on the student viewing his own
urban world, we believe that the material would
have universal appeal to any learner above the grade
six level.

By the same token, we envisage utilization of
the curricular material in many existing subject
areas in Junior and Senior High Schools in Canada.
There are strong implications for Art Education,
Social Studies, Sociology, Geography, Home Economics,
and Environmental studies. To a lesser degree some
units could be utilized in programs of Drafting,
Design studies, Literature, Building arts and History.

Since the images are universal and identifiable
in every urban locale of man, both present and past,
the curriculum materials can be applied in any urban
area on the face of the globe. Similarly, they can
be applied to any size of urban development.

In summary, we believe we can design materials
which can be broadly utilized on many grade levels,
in numerous current subject areas, in any classroom
in urban Canada, for long or short periods of the
school year.

C. Teaching Strategies

From a teacher's point of view, the teaching
for the Face of a City curriculum will fall into
two areas. The first area involves the development
of concepts of the various images of a city and the
related elements of design. The second area involves
the application of these concepts to the students'
own environment, that is, his own city.

These two areas of strategy will be found in
each unit. The topic of each unit is an image
concept of a city. These images are: portals,
skyline and profile, focal point and landmarks,
nodes, pathways, edges and entities, and aura and
pulse (sensual). The elements of design will not
be taught in every unit; rather, the various elements
will be included in units as the elements prove
necessary. Eventually, all the elements of design
will have been introduced. These elements are:
scale, color, line, form, texture and motion.

1.   To teach the image concept of a unit and to
teach the element (s) of design necessary to deal
with that image concept, the teacher will use
prescribed curriculum materials. These will take
the form of a kit which the students will work
through in order to discover the concepts of image
and design included in that unit. The learning
experiences necessary for the learning of the
concepts of the unit will be entirely self-contained
in the kit. In this way, the concepts can be
learned without relying totally on the teacher who
may not feel comfortable or even competent in
teaching elements of design or any image of a city.

The use of the prescribed area of a unit should
take a minor portion of the time to be spent on the
unit.

The material in the kit will begin by showing
the image and design concepts of a unit as they
apply to homes, the neighborhoods and then to a
city as a whole.

This prescribed work, all done in a class-
room will provide the conceptual basis for more
open inquiry on the topic of a unit.

2.   This leads to the second area of teaching
strategy--the application of image and design
concepts learned in the first area.

Here learning will not be from a prescribed
kit but rather the learning will be open to
student inquiry. The Face Of A City curriculum
will only describe a number of ideas for activities
which can lead to student inquiry. The stress
here will be on student investigation of his own
community. The open-endedness of the teaching
strategy in this area would allow for value choices
on the part of the student.

The procedures used in this area should
involve application of the image and design concepts
of a given unit to the school, the home, the neighbor-
hood and then to the entire town or city. The exact
nature of the activities used in this application
will be student-directed and teacher-co-ordinated.
These may involve photography field trips, observation
trips along pathways, model designing, redesigning
of a community or other experiences to help students
become aware of the images of their city.

In summary then, the teaching strategy is
prescriptive in order to teach basic concepts and
then very open-ended in applying these concepts to
any given urban environment.

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5. BROAD OBJECTIVES AND EVALUATION

I   Broad Objectives

A. Knowledge Objectives

1. To know and use the vocabulary of the elements of design (shape, color, line, texture, motion, scale).

    To know and use the vocabulary implies the understanding of the concepts inherent in these elements.

2. To be able to identify and describe the components of specific urban images (portals, skyline, profile, focal point, landmarks, nodes, pathways, edges, districts, aura).

    The student must be able to identify the presence of and the lack of these images.

3. To know and identify the expression of human values or human priorities in an urban setting.

    The student must become aware of the political, historical, economic and social forces which are at work within a city.

4. To be familiar with the criteria for evaluating the aesthetic qualities of an urban environment.

5. To be able to describe the aesthetic quality of urban images using the elements of design.

B. Intellectual Abilities and Skills

1. To make judgements about aesthetic expressions.

2. To synthesize the elements of an urban environment so that the city can be seen as an art form.

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C. Affective Objectives

1. To be aware of the city as an art form or to be aware
   of the aesthetic qualities of the urban environment.

2. To be curious about other urban areas.

3. To desire aesthetic quality in the urban environment.

4. To believe that individuals and the public can
   influence the urban image.

5. To be committed to a life of involvement in urban
   affairs.

II Evaluation

If we accept Alkins concept of evaluation requirements
for program planning, the presentation of this proposal
represents two major decisions and therefore has involved
two kinds of evaluation. 1. Since we have selected an
appropriate problem in urban aesthetics from a number of
alternatives we have, during the past year, been evaluating
areas of concern and the objectives to be served by various
alternatives.

By the same token, we have been involved in deciding
the selection and design of the curriculum materials and
teaching methods which would best meet the objectives decided
upon. We have attempted to evaluate, within the frame of
reference of our own teaching experience and present educa-
tional theory, teaching strategies to best accomplish the
established objectives. Due to the lack of any school
programs in the area of urban aesthetics or even adult
programs in the area, we have determined the curriculum
design base of imageability on very limited data.

During the next phase of our project when pilot programs
are being introduced we will find it necessary to invent
vehicles to assess the operation of the program in light of
the manner intended, to assess if the program is geared to
the vocabulary and interest of Jr. High students and to
assess if the student can transfer the concepts (images)
from the theory level to his own community. Cognitive
instruments could be designed to measure the level of
knowledge attainment as units are introduced for piloting.
The project designers would like to develop pre and post
test instruments such as Kevin Lynch's questionnaire to
assess attitudinal changes in aesthetic awareness. In some

1. Marvin C. Alkins, Products of Improving Educational
   Evaluation, B. C. Teachers Federation, P.D. - 70 - 342.

way we must try to measure the teacher level of awareness
and its effect on the objectives of the program. We have
a belief but very little evidence that the general class-
room teacher has thought little about his city as an art
object and would be unable to add an enrichment dimension
to the program or might even impede the attainment of the
desired objectives. If this is true, the program will have
to concern itself with pre and in-service training.
Evaluation will occupy much of our time in the next phase
and our present proposal would be revised in light of our
findings.

At this point we have given little thought to evaluation
of the final product's generalizability within the total
educational process (Alkins - outcome evaluation for program
certification). It is too early in the development of the
project to be concerned with this phase of evaluation,
beyond the fact that we are aware of its necessity.

6. PROJECT TEAM REPORT
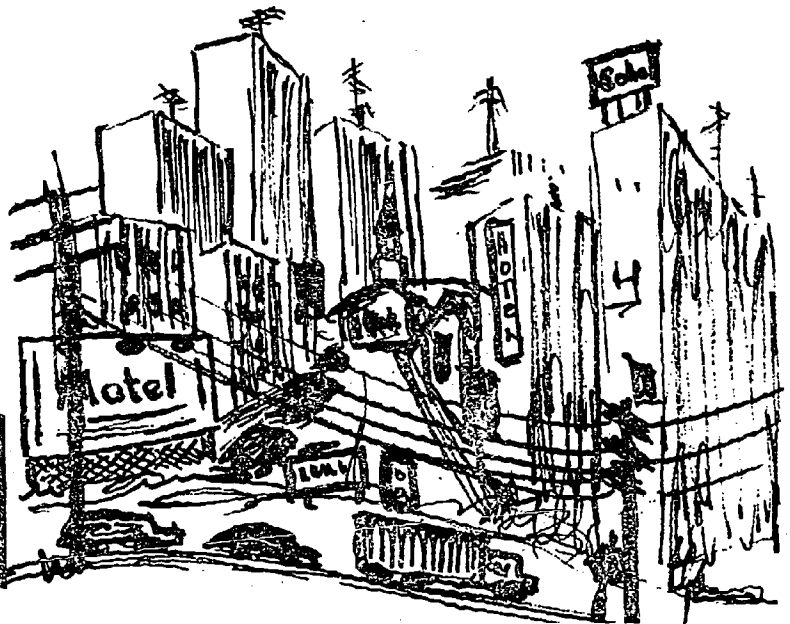
A. Evaluation of Team Development

1. Conceptual Development

The initial approach to this project began with the Doxiadis model as a framework within which to study the aesthetics of the urban environment. This was to be a modular format which was broken down into the study of the shells Man lives in, traffic and networks, commerce, parks and recreation. Human values and the elements of design were at the core of the various systems which all interacted with one another. Other units which could be added were: shells for learning, society, government, pollution and natural resources.

It was soon to be seen that this 'shell' approach was architecturally biased and did not serve as an appropriate framework in which to develop the aesthetic elements of townscape. For example, some of the world's most exciting streets and public spaces do not have impressive architecture. Consequently, this approach was replaced by one which was influenced by the Philadelphia Project. The following is an outline of the second basic framework:

Man Builds His City

1. to sustain his Human Needs
   (a) physical needs
   (b) psychological needs

2. to Meet the Environment
   (a) size of man (human scale)
   (b) land
   (c) climate
   (d) building materials
   (e) technology of building

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3. to Serve His Daily Activities
   (a) transportation
   (b) communication
   (c) recreation
   (d) occupation

This too, had limitations in that it was difficult to draw out aesthetics when the emphasis was so very much on human values. It was, in addition, rather unwieldy and too all encompassing.

Under the influence of Dr. Stanley King and Professor Wolfe, the team was able to narrow the scope to an approach which became, paradoxically, more universal.

It was decided that by an investigation of the aesthetic qualities of the images of the city, a hitherto neglected area of study could be brought into the school. Too often the art program does not teach this way of looking at the city. Kevin Lynch's format was a basis of departure, in that it accorded a simple way of recording the design image of the city. While Lynch reduced the vocabulary of large-scale design to five elements: paths, edges, nodes, districts, and landmarks, the team chose a slightly expanded framework influenced by the works of later urban designers such as Gordon Cullen, Donald Appleyard, Philip Thiel, Ivor de Wolfe, and Bernard Rudofsky. The final format then will probe the aesthetic attributes of portals, skyline and profiles, focal points and landmarks, nodes, pathways, edges and districts, and aura or pulse. The evaluation of the quality of these images will be in terms of scale, color, line, form, texture, and motion. Each concept will be developed with reference to the home as a point of departure. It was agreed that the modular approach be retained.

2. Procedural Development

The team was made up of members of two different subject areas--art and social studies. Consequently, it was necessary to have an adjustment period whereby there could be established a common understanding and vocabulary upon which to progress. This in itself resulted in substantial growth for all members. Paradoxically, the diverse background of the team resulted in a strengthening rather than an inhibition of the project development. Part of the group's success in adjusting is due to the fact that an

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entire year was allotted for the development of the
rationale. This is most commendable and seems to
take into account the need for an adjustment period.

It was agreed by the team members that Project
Canada West must set guidelines but that rigid
limitations are undesirable and can at times impede
creative effort on the part of the team. However,
it was found that it was essential for the team
members to draw up clear contractual arrangements
between themselves as well as with consultants with
specific recommendations as to who is in the group.
At the same time the group found its relations
strained with one employer--the Calgary Public School
Board. It is important the school boards understand
the goals of Project Canada West. This particular
committee attempted to repair relations but its
position with the Calgary Public School Board is
still precarious.

Throughout the year, several guest speakers
were imported and it was found that it was advisable
to have an immediate follow-up meeting to discuss
the various ideas which were brought up at such a
time. In fact, a dictaphone or some other recording
device could retain many valuable ideas which are
often dropped in the course of conversation.

It would be very beneficial to have a project
office whereby each member could have accessibility
at any time, to all the journals, books purchased
to date. This has proved to be most useful.

It was the concensus of the group that block
meetings lasting up to four or five days could
yield a consistently higher quality of work
particularly when developing unit material. Much
time is spent in reacquainting oneself with the
topic of discussion when the meetings are far
apart.

The principal sources of ideas are usually
books and magazines, but at times it would be
advisable to obtain first hand knowledge of ideas
by travelling to locations where valuable urban
studies and design projects are held provided they
are within reasonable proximity. For example,
this particular team could gain much by visiting
several public squares and malls in Western Canada.

Three members of the group who attended an
international educational conference in Dallas,
Texas, came back with slides which would aid in
illustrating several of the concepts of images which
will be developed. The environmental education
sessions in Dallas provided an excellent opportunity

to find out what other groups were doing in the
development of materials. Generally, most of the
projects on urban aesthetics followed either a
very traditional art approach or an ecology-
oriented approach operating on the funds of the
U. S. Environmental Bill. While the sessions
revealed several approaches to the handling of
visual materials, no other project is attacking
aesthetic education in terms of urban imageability.
In this way it would seem that this particular
project is unique.

The team's meeting in Calgary with twenty
specialists, including ecologists, biologists,
architects, educators, city planners, geologists,
and geographers, resulted in a feeling of encourage-
ment. At the conclusion of the meeting each one
has suspended his narrow approach and supported
the necessity of the development of <u>awareness</u> as
the primary step in the education of all urban and
future urban dwellers.

B. <u>Future Plans for Development</u>

Phase I   — A period of adjustment followed
June 1970 - June 1971   by a period concerned with
                           developing, or mapping out, a
                           long range plan. The ultimate
                           objective was the development
                           of the completed proposal for
                           presentation on June 23, 1971.

Phase II   — <u>Developing the Materials</u>
June 1971 - June 1972   This will entail developing
                           the first draft of 2 or 3
                           units, and then adding
                           subsequent units while
                           piloting the initial units.

                           A second draft will be
                           developed of these units once
                           they have been piloted in a
                           few classrooms. Throughout
                           this phase, evaluation by
                           substantive people, as well
                           as curriculum people, will
                           be a built-in factor.

Phase III   — Continued Development of
June 1972 – June 1973   Materials
                                This phase will necessitate
                                the piloting of the total
                                program, with continuous
                                revision taking place in all
                                sub-units. Field trials will
                                take place subsequent to some
                                teacher education and evaluation
                                by substantive and curriculum
                                people.

Phase IV   — Production Phase
June 1973 – June 1974   Major emphasis at this time
                                will be the final development
                                of materials and the instigating
                                of In-Service Programs. The
                                evaluation activities initiated
                                in Phase II and Phase III will
                                undoubtedly continue through
                                the early stages of Phase IV.

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Budget - July 1, 1971 to June 30, 1972

Proposed Budget:

1.	Release time substitutes*	$1,500.00
2.	Honoraria, gratuities for resource assistance	$1,000.00
3.	Materials, library, photography, stenographic, films, printing of initial curriculum materials	$2,500.00
4.	Pilot release time, seminars for pilot teams, administration of piloting, evaluation of pilot experiences	$2,000.00
		$7,000.00

*The Calgary project team has experienced difficulty in getting release time from the Calgary Public System. It is doubtful that the project can progress unless there is more release time from teaching and administrative duties. In 1971 the team spent 9 Sundays in all-day meetings in order to accomplish their task.

Images of the City - Definitions

1. **Portals**

The portals, or entry point, to the city (airport, railway station, bus depot, highway entrance) are the source of first impressions of the city. As these are the places through which people pass, they should be aesthetically accountable, should impart a definite "sense of entrance" and should present an aura of welcome or invitation. Portals may similarly apply to city districts or areas.

2. **Skyline and Profile**

The urban environment is often perceived as a panorama, a vista or a skyline. Some cities have a more impressive skyline than others (e.g. the Manhattan skyline, Italian hill towns). 'Sky piercing' and 'sky trapping' leads the eyes upward as does the Gothic spire. Skyline has a degree of identity, meaning and orientation for each locale.

3. **Focal Points and Landmarks**

Landmarks are external points of reference or orientation cues, quite often so sited that they assist in making pathway decisions. Some cities have been built around such focal points (e.g. an arch or an obelisk). A good landmark must have clear form and contrast with the background. The Eiffel Tower, the Peace Tower, and the Statue of Liberty are examples of some well-known landmarks.

4. **Nodes**

A node is a strategic foci or a junction and is usually a meeting point or gathering place. A good node should heighten urban congestion and multiply social contacts. Such gathering places should contain such items as sculptures, trees, hanging gardens, benches, fountains, and well designed street furniture (e.g. phone booths and litter boxes). Some outstanding nodes are Piazzo San Marco, St. Peter's Square or Centennial Square, while at a more local level, they may be city malls, shopping center malls or church squares.

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5. Pathways

Pathways refers to the streets, rivers, railroads or any other traffic pattern. Pathways are often the predominant element in the recall of images, especially if an effort has been made to heighten the visual importance of a movement path. A well-designed pathway will cause an arousal or expectation by a glimpse of the future destination, perhaps a backward look over what has happened, and then a careful revealing of the view ahead.

*The importance of pathways must not be overlooked--for if pathways look interesting, the city looks interesting; if they look dull, the city looks dull.

6. Edges and Entities
(Districts)

Edges are area boundaries, while districts are areas of common character. The sense of a district can be reinforced by a strong edge. Good edges should be visually prominent, continuous in form and in keeping with the character of the district. Edges may be natural--shores, banks or hills, ravines, or man-made - railroads, roadways, walls, parks; making the boundary to such districts as Chinatown, industrial areas, commercial areas or residential districts.

7. Aura and Pulse

Aura and pulse refer to the total sensual impressions of a given area. A place which has a strong aura or pulse would probably incorporate such elements as color and form psychology, sound, tempo, pace, and smell. There would be a high degree of legibility of images evident.

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