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ARCHITECTURE IN PLANNING
An Independent Rationale or a Multi-Rationality Approach?

Paper for course in Planning Theory

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1. INTRODUCTION

Planning based on plans in the sense of the word as two-dimensional graphical representations of the layout of buildings, infrastructure and open spaces, has been under attack and subject to criticism ever since the sixties. Since the heyday of modernism such plans have proved increasingly problematic as planning instruments, as real events in the market based urban development process as well as developments in society and changes in conceptual attitudes towards urban form often run counter to the plan during the process of implementation. Concurrently, and partly out of recognition of the above shortcomings of plan-based planning, planning theorists have concentrated increasingly on the questions of why to plan and how to plan, rather than the question of what to plan. In other words, there has been a shift from the product of planning to the process of planning.

Nonetheless, plan-based planning is still a centrepiece of Danish physical planning, as carried out by means of local (development) plans. Danish local plans are legal documents which deal with the regulation of the built environment through written sections with references to graphical plans. Apart from occasional considerations about staging, they deal very little with the process of implementation. As such they are mostly quite static and irresponsive to the process of urban development. As long as they express only vague ambitions about the spatial qualities of the built environment, this may not be a problem in regard to planning objectives. Plans

which are more detailed with regard to spatial regulations are often too inflexible to respond to real events, and this obviously represents a problem.

In favour of plan-based planning can be argued that plans are the only means of representation which can convey the idea of the nature and quality of the built environment, and therefore without the plan there is no tool to safeguard architectural quality. Thus, there seems to be a dilemma when planning has architectural ambitions. On the one hand the plan is needed, on the other it represents a poor planning instrument.

In order to approach this dilemma I have set out to make an analysis of a concrete planning case; the planning of the Skejbygaard area in Aarhus, Denmark. Three aspects seem to have played a role in this case; the understanding of architecture and its role and scope at the urban scale, the definition and interrelation of planning rationales, and the mutual acknowledgement of the rationales of the parties involved in the planning. A discussion of these aspects may not be adequate to fully understand the dilemma of plan-based planning, but hopefully it can help to get closer to an understanding of it.

1.   THE CASE OF THE SKEJBYGAARD-PLAN[1]

The late nineteen eighties were a transitional time for urban design teaching at the school of architecture, as the historically oriented trend of neorationalism was fading away in favour of the new concept of architectural deconstruction. Whereas neorationalism was based upon a historic view of the European city, emphasising classical urban elements like streets, squares, and the contrasting relation between monuments and the anonymous mass of residential buildings (Rossi, 1982; Krier, 1979), architectural deconstruction appeared refreshingly new. Originally developed by Derrida, and via the application to literary criticism and art criticism, deconstruction was transferred to architecture as a mode for architectural design by American architects and architecture theorists[2] (Proudfoot, 1991). In brief, the essence of architectural deconstruction is to question traditional standards for the function, technology and aesthetics of architecture as expressed by Cartesian rationality and Euclidian geometry. The concept gained some attention in the nineteen eighties and several projects were published although only few were constructed. The real breakthrough for architectural deconstruction came with an exhibition on "Deconstructivist architecture"[3] at the Museum of Modern Art (MoMA) in New York in 1988 (Glusberg (ed.), 1991).

Due to close relations between the planning department of the Municipality of Aarhus and the Aarhus School of Architecture, municipal planners are

often invited to talk about planning in practice. At one such occasion in the late nineteen eighties a planner presented a plan for a "business park" in the neorationalistic trend, which was a major planning initiative of the municipal planning department. Influenced by the new theoretical currents the students harshly criticised the planner and his office for being old-fashioned and regressive. The planner who thought that his office had for once produced a plan with high ambitions of urban design was in despair and asked what should have been done instead. This led to discussions of neorationalism versus architectural deconstruction, and after these discussions the idea to make a plan on the basis of the concept of architectural deconstruction eventually emerged. After some preparatory work, the idea gained support both in the administration and politically. The suburban area Skejbygaard was chosen for the purpose, and as the municipal planning department was unfamiliar with the concept of architectural deconstruction, an architect and teacher at the Aarhus School of Architecture was hired as a consultant to develop the plan.

So the Skejbygaard-plan was born in the turmoil of architectural discourse as a rather progressive attempt to apply the latest architectural theories to planning practise in the Municipality of Aarhus. The Skejbygaard-plan was going to be the showcase, not only for the Municipality's image as progressive with regard to urban planning, but also for architectural deconstruction in Danish planning.

Apart from the application of the concept of architectural deconstruction, the Skejbygaard-plan came to differ substantially from average local plans in two respects, as there was a wish to include aspects of urban ecology and crime prevention into the plan. Both urban ecology and crime prevention measures were new and hot planning issues at the time, and as the Skejbygaard-plan was regarded as up-front and associated with high ambition, it it was conceived natural also to include these aspects into the plan.

At the time when the Skejbygaard-plan was prepared there was a recession within the construction sector and the Municipality of Aarhus had plenty of planned land for urban development. Pressure was low and there was sufficient time for a more thorough and careful planning process. It was therefore possible to extend the preparation time for the plan with a year in relation to normal procedures.
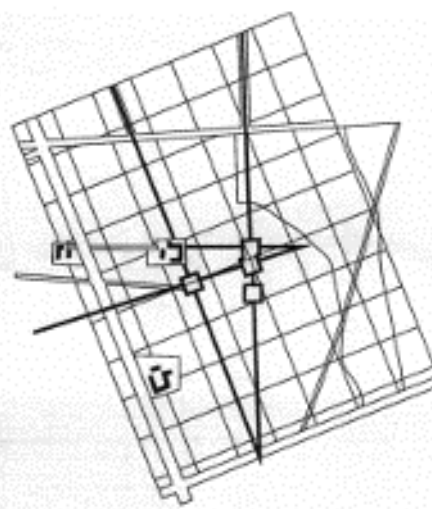
The master plan

Architectural deconstruction had until then mainly been applied in projects for buildings, and there were few if any examples of its application to urban design and planning. One celebrated exception was the 1982 prize-

winning proposal by Tschumi for the Parc de la Villette in Paris. Although the task concerned the planning and design of a park, the mere scale of the project and the numerous buildings and activities which were planned for the park made it share many characteristics of an urban design project. The basic principle of Tschumi's project was the superimposition of three ordering systems of points, lines and surfaces. "According to Tschumi, each system is conceived of as an idealised structure, a traditional effect; but when these systems are superimposed, distortions arise and the result is 'a series of ambiguous intersections between systems'" (Proudfoot, 1991). These intersections are of particular interest to the deconstructing architect, as they express the tensions between the different systems, each rational in their own understanding, which through their superimposition create a new order of irrationality which ostensibly constitutes new aesthetics and meanings.

This "stratographic method" of superimposing different ordering systems was also applied in the design of the master plan for the Skejbygaard-area. In the case of the Skejbygaard-plan the ordering systems or layers chosen consisted of lines derived from adjacent roads, a former airstrip and hedges in the area, and surfaces derived from the topography, the self-grown road pattern of the nearby historic village of Skejby, and grids generated from various orthogonalities in the area. This seeming mess of lines and patterns was then "carved out" to form the basic geometrical pattern, on the basis of which the master plan for the area was composed (fig. 1-7).
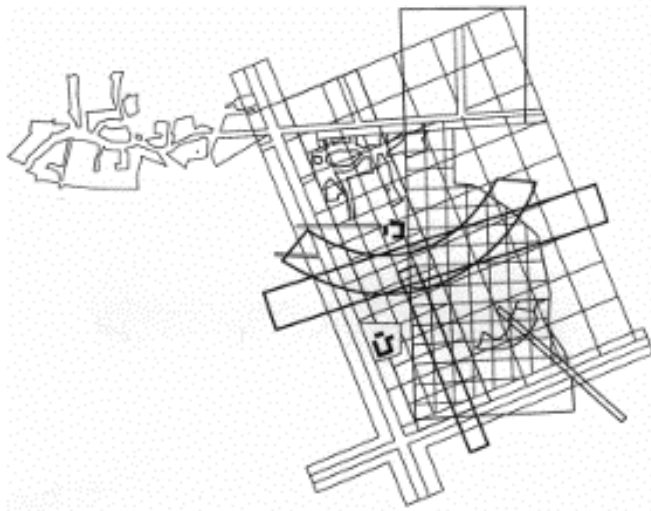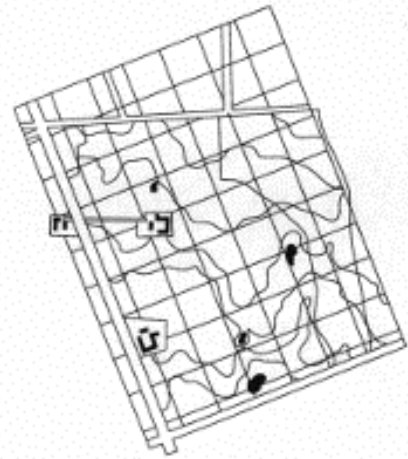

Skejbyområdets hovedlinier ("de store spor")   Linier og punkter

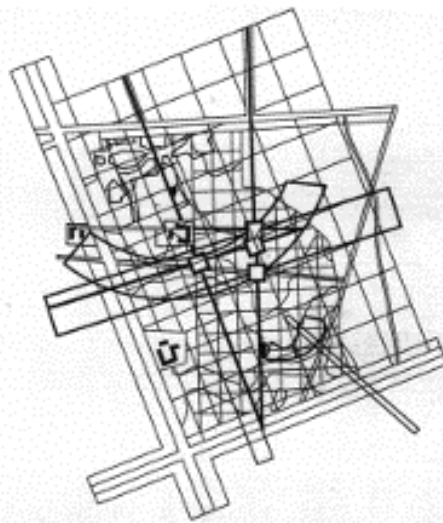Fig. 1-7 (this page and overleaf)

1: Main lines in the area
2: Lines and points
3: Surfaces
4: Topography
5: Superimposition
6: The carved out pattern
7: The master plan

Flader

Topografi
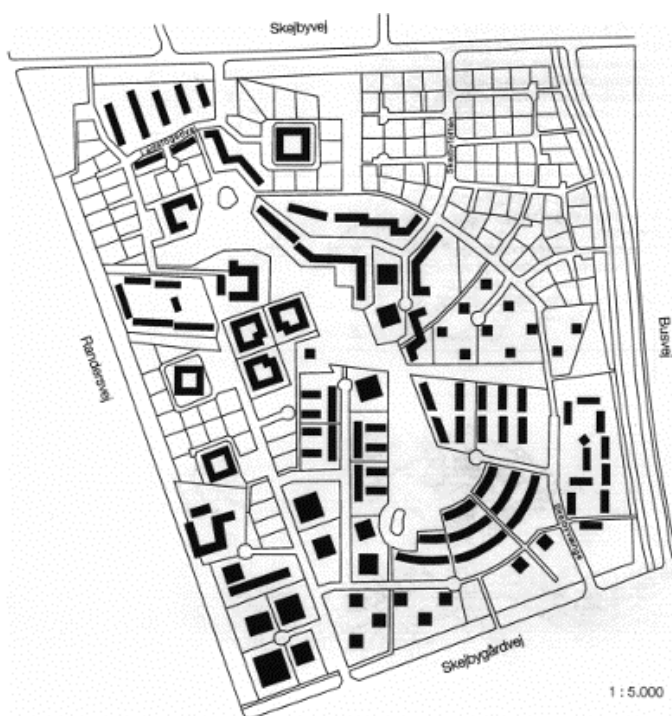

Det sammenlagte mønster

Det udskårne mønster

1 : 5.000

The application of this method of design to the suburban Skejbygaard-area was based on the idea that by incorporating the different spatial components of the suburb – the constellation of which is normally regarded as coincidental and unordered – into a deliberate, artistic collage, it would be possible to create an architectural urban composition which would possess just as high – though different – spatial and architectural qualities as the historic city centre (Hansen & Knudsen, 1993). The spatial components of the suburb were identified as detached houses, housing blocks, terraced houses, low-rise/high-density housing etc., and these typologies were used to "furnish" the master plan. The deliberate constellation of these building typologies, should reinforce the suburban character of the area as a suburban microcosm; a sort of "catalogue of suburbanism".

The aimed tensions and breaks which were to establish the the aesthetics and meaning in the plan were generated through the seemingly irrational layout and amplified through the intentional spatial collision of different building typologies. In order to achieve the highest possible effect, the buildings were "squeezed" together on small parcels in order to force a more dense development.

Urban ecology and crime prevention measures

Whereas the master plan was designed by the consulting architect, the integration of urban ecology and crime prevention measures into the plan was the responsibility of the municipal planning department. Apart from some experimental projects over the years, the concept of urban ecology was only slowly emerging within public planning. Much was written about it in the periodicals of the profession, and after the publication of the Green Paper on the Urban Development by the Commission of the European Communities in 1990, urban ecology was paid much attention among planners.

The urban ecology measures which were integrated into the plan were primarily technical, as they dealt with heating and water supply, the treatment of waste water and rain water and recycling of household refuse. The plan did not include urban ecology measures like minimisation of sealed surfaces, solar orientation of buildings or other measures which would have direct effects on the layout of the plan. As many of the technical aspects of the concept of urban ecology are dealt with at the level of the building (water saving devices, insulation, solar heating etc.), urban ecology played a modest role in the plan design. As the regulations for urban ecology at building level were general, they were formulated by means of a separate publication of guidelines for urban ecology to be taken into consideration by the development of the individual parcels.

The concept of crime prevention, although it was paid equally much attention as the new concept of urban ecology, was more established within planning. In fact many of the aspects of this concept derive from the principles which formed the basis of the low-rise/high-density movement in architecture and planning, which, in turn, was very influenced by Gehl's Life Between Buildings: Using Public Space (first published in Danish 1971). The measures for crime prevention included high variation of building typologies and a mix of housing types, small units of development (25-50 dwellings), mixed use, integral system of footpaths, minimisation of residual space between parcels, semi-public recreational spaces and zoning of open spaces into private, semi-private and public areas. Like with the urban ecology measures the regulations were general, and a separate publication of guidelines was made, showing principles and giving more concrete directions for the organisation and design of open spaces and buildings at a detailed level.

The development process

Planning efforts did not stop by the formal adoption of the local plan. In order to further the implementation of the plan, special effort was put into the development of the area. Inspired by the IBA (Internationale Bau-Ausstellung) in Berlin during the eighties, a special concept was formulated by which the parcels were commissioned to various talented Danish architectural offices. Each office made preliminary building designs on the basis of the master plan in order to attract potential developers.

During the first years after the local plan was adopted, the pace of development was modest. The recession within the construction sector lingered on, and only a few projects for subsidised housing were carried through whereas practically no privately financed projects were carried out. Among the realised projects, some were made in careful compliance with the original master plan. But several projects differed from the local plan both with respect to the layouts of buildings and the prescribed types of housing. Some deviations were minor, but in one case two 9-storey tower blocks which were originally designed as landmarks to flank the main walkway connecting the central park of the area to an adjacent community and shopping centre were joined together, so that the connection was blocked.

Urban ecology measures generally represent extra building costs in relation to traditional building. Due to the tight economy of subsidised housing, which constituted the majority of the developments in the area, it has been difficult to incorporate substantial elements of urban ecology into the projects. One project was an exception as it was the outcome of an archi-

tectural competition ("Økohus '99") with the specific purpose of promoting environmentally sustainable housing. Moreover, as the Municipality of Aarhus has been reluctant to support urban ecology measures at any municipal cost the result has been that the comprehensive program for urban ecology has had limited effect.

Concerning measures for crime prevention, some recommendations such as the clear demarcation of public and semi-private areas by portals have been followed in some cases. It is still somewhat premature to make any final judgments to this issue, as the the area is not yet fully developed and the developments are very scattered. The discontinuous development of the area is in itself, however, is adverse to the recommendations for crime prevention as it has left vast spaces in the area unattended. Although it is probably very hard to assess whether this has had any real effects concerning crime, it might have had a psychological effect on the residents' feeling of safety.
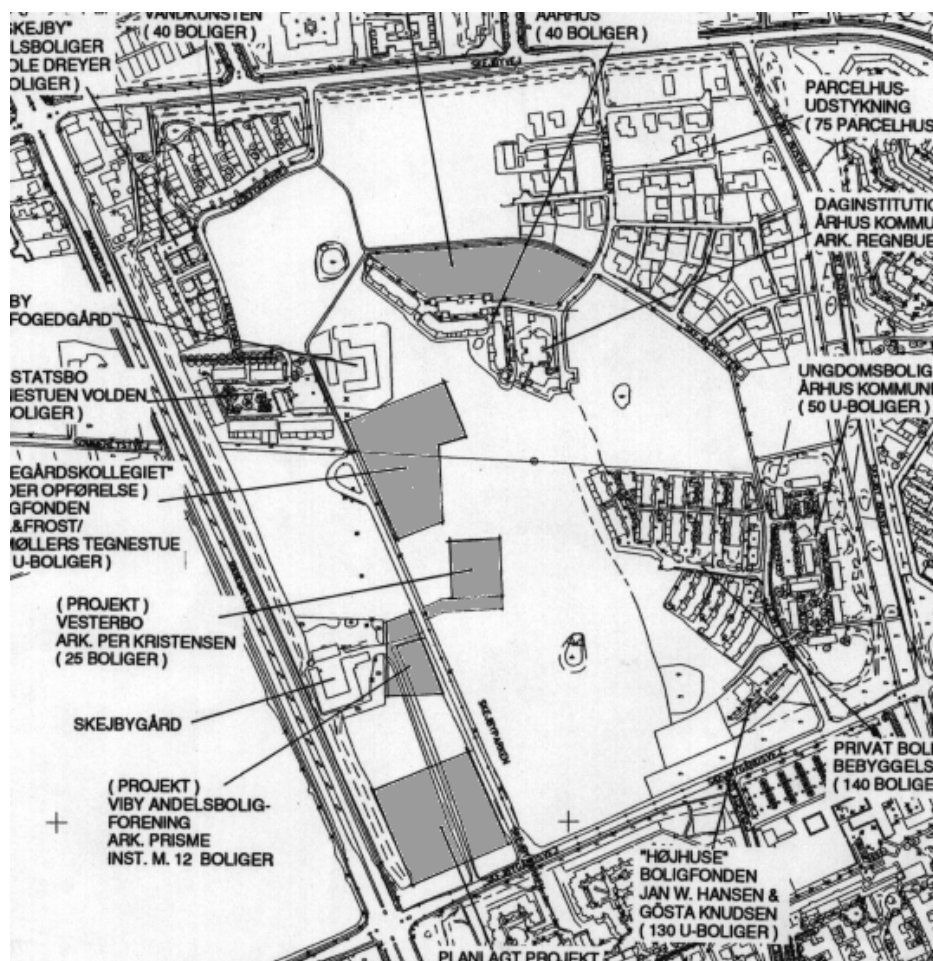

Fig. 8

Current state of development (March 1998)

Grayed areas: Planned or under construction

1.   EVALUATION

A fan of different planning rationales are at play in the case of the Skejby-gaard-plan. The application of architectural deconstruction by the design of

the master plan is founded in an avant garde conception of architecture closely related to art. The prime intention of this art-for-art's-sake approach is to create space with respect to aesthetic concerns. The urban ecology measures are based on a general environmental concern. And the crime prevention measures express concern about the quality of life of the residents.

By the evaluation of the Skejbygaard-plan three questions can be asked in relation to the rationales at play: Do they work in their own justification? Do they work together or are they mutually in conflict? And finally: Are there any rationales not included, which would have supported the implementation of the plan? In the following I will discuss the plan in relation to these three question.

The plan: Architecture or urban design?

The decision to apply the concept of architectural deconstruction to the plan expressed a wish to raise the architectural quality of the area above the anonymous mass of suburban sprawl. The question of architectural quality is tricky though, as architecture – particularly on the urban scale – has to be both at the service of society, and thus to be understood and accepted by society, and, as an art form, to be innovative and critical to established customs (Bohigas, 1999). Architecture and urban design is therefore an act of balance between banality, easily understood and accepted by society but void of innovation, and avant garde, which may only gain acceptance by the author and his peers. The authenticity of design is adverse to general consensus, but what might be innovative and seminal runs the risk of being judged as purely subjective (Madanipour, 1996:116).

The Skejbygaard-plan seems to have fallen into the subjectivity-pit. Although the design method was made explicit, the choice of structuring elements and the interpretation thereof remain obscure. Although the design is largely justified by the method by which it was generated, this forces any judgment to be based on the result. And even if the method is accepted, it requires a thorough knowledge of the plan, to be able to acknowledge the qualities of the plan in the terrain. The area is not legible without a manual. It can be argued that just as avant garde art can convey an artistic experience to the spectator even though he is unfamiliar with the underlying codes, an avant garde urban design may do the same for the residents. In the case of the Skejbygaard-plan people might wonder about its irregularity and spatial collisions and they may even be pleased about it. But still this architectural approach is very close to pure art.

Two major strands dominates architectural theory. One regards architecture as a fine art, and subsequently is more concerned about aesthetics than with practical and functional aspects. The other regards architecture as closely related to construction and the shaping of the physical environment (Nygaard, s.d.). The first definition is expressed by Boullée in his stating that

> In order to build, one must first project. […] It is this mental product […] which constitutes architecture, which can thus be defined as the art of shaping… The art of building is therefore merely a supportive discipline, which in our view might well be called 'the technical aspect of architecture' (Boullée, quoted in Nygaard, s.d., my translation).

The other definition of architecture has been expressed by the Norwegian architect Odd Brochmann who phrases it in a way which does not only embrace single buildings but also entire cities and urban areas:

> Architecture is an organisation of the entire physical environment by means of available resources and existing technical possibilities for the purpose of fulfilling both prevailing practical and spiritual needs." (Brochmann, 1986, p. 64, my translation).

The classical Vitruvian aspects of firmness, commodity and delight are clearly recognisable in this quote.

Whether architecture is defined as a fine art, as is clearly the case for architectural deconstruction, or as the question of shaping the physical environment is a matter of theoretical standpoint. Architecture is an "essentially contested concept" as its existence is generally acknowledged although a general definition cannot be agreed upon[4]. However, when it comes to the application of architecture in planning and urban design, several circumstances speak against the conception of architecture as an art form.

When architecture is conceived as an art form its primary criteria for judgment is aesthetics, and thus the "work of art" most be recognisable. As the elements that constitute the aesthetics of the Skejbygaard-plan are very subtle, the possible success of the plan therefore requires that implementation takes place in strict accordance with the plan. Otherwise the "work of art" vanishes. Due to the implementation gap in public planning, this is very unlikely to be the case. Tschumi's plan for Parc de la Vilette, which was the model for the Skejbygaard-plan, on the contrary was an integrated design for both layout and buildings and was implemented in its totality.

Every detail could be controlled, and the final result, however colliding, expresses unity of design.

It was very important for the protagonists of architectural deconstruction to make clear that what they promoted was not a new architectural style. This is demonstrated in the frequently quoted statement by Philip Johnson in the catalogue for the 1988 MoMA exhibition: "deconstructivist architecture is not a new style … it represents no movement … it is not a creed." (Boles, 1988; Proudfoot, 1991). This statement was exemplified in the Skejby-plan as several elevation drawings showing different building designs were presented to show that architectural deconstruction did not determine the style of design. However, this could also be interpreted as a veil of chastity covering the fact that the plan lacked the needed power of implementation of its model.

Although some developments in the Skejbygaard area adhere to the plan, others do not. It is therefore relevant to ask to which extend the plan must be followed in order not to collapse. It may also be considered whether the idea of the plan could possibly be sustained by elements other than buildings, less influenced by the preferences of individual developers. Nonetheless, in its predilection for buildings and building typologies the plan largely ignores the space in between. In the real world this space is filled with trees, scrubs and hedges, fences, sheds, streets, parking and green spaces and a lot more, which are all important elements of built space. By ignoring these elements the plan does not only loose a potentially sustaining tool of clarification. It even risks blurring by these 'unintended' spatial disturbances.

When architecture is applied at the scale of planning it enters the field of urban design. Unless one adheres to the Palladian maxim that "the city is like a house" which seems utterly problematic in a contemporary context, this field is distinct from architecture as building design. Recent urban design criticism and theory has criticised the narrow aesthetic approach which has been dominating urban design in the last decades for being unable to grasp the complex array of tasks of urban design (Hansen, (check reference); Madanipour, 1996; Bohigas, (check reference)). Urban design is a socio-spatial process which has to consider both the physical, social and cultural needs of people in relation to the built environment (Madanipour, 1996). This has implications to the approach to urban design. Although architects have been called in ever so often to deliver a masterful artistic grip of urban design problems (as is the case in many urban design competitions and in a way for the Skejbygaard-plan), urban design must rather be conceived as an interdisciplinary field of activity, as much concerned with

participation and management as with design (Chapman & Larkham, 1995).

The Skejbygaard-plan has been conceptualised as an act of architecture rather than as an act of urban design. This is appears to be a false approach to the task, and it has therefore had problems performing well.

Urban ecology: A planning issue?

Planners are generally positive towards environmental protection and energy saving which are recognised as obvious planning tasks. Environmental impacts and excessive energy consumption are typical spill-over effects which have no direct impact on construction costs (Klosterman, 1985). As such urban ecology measures are associated with 'unnecessary' additional costs to developers. The economy of construction, particularly for subsidised housing, is very tight, and such measures are therefore almost impossible to implement without additional financial support.

If a local plan requires urban ecology measures to be implemented an no financial programmes aiming at these measures are at hand, the planning area will be unattractive to developers. This would make the area uncompetitive with other available areas without such requirements. In order to resolve this problem, urban ecology measures must be either subject to special funding or else incorporated into the general building legislation. Thus the local planning level appears inappropriate for the implementation of urban ecology measures, as it is seems not to be a planning issue after all.

The fact that urban ecology measures were incorporated into the Skejbygaard-plan nonetheless may be due to an unrealistic faith in the idealism of developers and the municipality (even though the municipality of Aarhus was known to be reluctant to support environmental initiatives at a cost)[5] or simply to a false assessment of the scope of local plans.

Good architecture and crime prevention: Conflicting rationales in action

In order to promote architectural quality of the individual developments, the parcels of the planning area were commissioned to different architectural offices, which made preliminary building designs in order to attract potential developers. This expresses an attention to the development process beyond standard local planning, and a will to do something extraordinary, as negotiations had to be made with both the municipality and the Danish Architects' Association[6] in order to apply this model. Each architect was commissioned for a specific parcel and all parcels were commissioned at once. It was the intention to develop the area at a moderate pace "over a pe-

riod of minimum five years", and thus it was zoned into four development stages (Hansen & Knudsen, 1993).

This represents an inconsistency in the planning, as the architects were free to make acquisitions for their projects from day one. It was completely coincidental which parcels were developed and when. Due to the recession in the first years after the adoption of the local plan very little happened for a long time. The 50 Ha. area, which has a capacity of an estimated 1.000 dwellings, was very scarcely built-up for many years, with developments scattered around the whole of the area. And even today, almost nine years after the adoption of the plan, the vacant land still amounts to almost fifty percent, equally scattered around. The resulting impression of permanent incompletion seems an unnecessary high prize to pay for good architecture (which, admittedly, has been the outcome of several developments).

It is also in conflict with another important planning rationale; the concern for crime prevention. Although it is considered an act of crime prevention not to develop new areas to fast, so that the influx of new residents is kept low, when development is discontinuous, it can also be too slow. Larger envelopes of vacant land in built up areas are potential spots for littering and mugging and all sorts of suspicious activity. Regardless of whether such activities do literally take place on the vacant land of the Skejbygaard-area, if it is to make any sense explicitly to include crime prevention measures into the local plan, this must be regarded a serious clash of planning rationales.

Economic rationality: A missing rationale?

One rationale seems to be absent in the local plan; the developer's rationale. Developers are interested in achieving maximum attraction at minimum costs. Attraction is valued both at the level of the single parcel and at the level of the neighbourhood.

If a parcel is difficult to develop, for instance due to an irregular shape or to inexpedient bindings for the placement of buildings, it is less attractive to the developer. In such cases the developers are likely to try to obtain exemptions from the planning regulations. Planners are generally not familiar with the more detailed criteria for rational development as this would imply a thorough knowledge about construction technique and costs. Furthermore, a detailed reflection over development potentials for individual parcels would be very time consuming. A master plan is therefore unlikely to be able to reflect considerations for rational development, and requirements for strict adherence to such a plan are likely to fail. The case of the two tower blocks which were joined into one illustrates the problem. The tower

blocks were planned for an aesthetic purpose as markers at the entrance of the area. But for economic reasons the two blocks had to be joined in order to save the costs of an extra elevator.

At the level of the neighbourhood, attraction is associated with the general impression of the area. Lack of legibility, seemingly disorderly juxtaposition of buildings and discontinuous development are likely to be assessed negatively.

Although planning is conventionally regarded as means to safeguard common interests against the blind forces of the market, it is clear that urban development is ultimately dependent on the attraction of the market. If one area is not attractive, development will go somewhere else. One the one hand planning should not surrender to the market, but on the other it ought not be indifferent to economic rationality. In that sense, this is an act of balance, closely related to architecture's spanning between banality and avant garde.

Communicative rationality: Another missing rationale?

The local plan or the Skejbygaard area was formulated in collaboration between the municipal planning office and the consulting architect. However there was a clear division between the tasks undertaken by each party. The consulting architect developed the master plan and the municipal planning office dealt with the questions of urban ecology and crime prevention measures. The work of each party was currently coordinated on work meetings during the preparation process. This seems a logical way to organise the work with a division of tasks corresponding to the expertise of each party.

The consulting architect who were engaged with the development of the master plan from an architectural point of view paid little interest in other planning tasks. In a comment on the crime prevention measures he states:

> This was something which the municipal planning office was very keen on. So we had to deal a little with it. It might well be fine, but it didn't occupy me much. My interest lay with the total morphology of the area … Zoning [public and private space etc.] is fine all right, but it didn't interest me particularly. It's kind of part of planning practice.

This lack of interest in other planning issues may be ascribed to the fundamental approach to the task based on architectural deconstruction. Central to architectural deconstruction is to question traditional views and ways

of doing things, and thus in fact to question the very institution of traditional planning.

Another example thereof was an intermezzo between the consulting architect and a municipal traffic engineer. The architect had designed a long, linear street, and the traffic engineer worried that it would incline people to drive too fast. The architect suggested that it was blocked half way, and that traffic should then zigzag its way through the area. From the architects point of view this would only improve the quality of the plan as irrationality was enhanced. From the traffic engineer's point of view this was completely unacceptable. The architect comments the episode with some amusement:

> That almost killed her … This [kind of thinking] is hard to understand for an engineer who is used to think of everything as based on norms and standards.

This lack of acknowledgement of different planning rationales was not unilateral. A municipal planner on the other hand expresses a certain skepticism towards the idea of architectural deconstruction in his judgment of the concept:

> I don't know how much or how little there is to it.

This mutual antagonism is not a good basis for successful planning. It is not the aim of this paper to judge which planning attitude is the best. But it seems obvious that unless there is a clarification of which planning strategies should be followed, the plan is at risk of leading to a poor result. The parties involved in the planning must be communicative about their rationales and open to acknowledge and resolve conflicting rationales in order to reach a common understanding. If this had been the case more than it was, some planning failures, like the discontinuous development of the area, might had been avoided.

Furthermore, if a lack of acknowledgement or even understanding of certain rationales in the plan it may lead to problems of legitimisation. How, for instance, can a municipal planner possibly justify some seemingly irrelevant bindings for the placement of buildings on a parcel to a developer if he is uncertain about the founding architectural idea?

Concluding note

The Skejbygaard-plan was made under the best possible external conditions. More time was available for the preparation of the plan than is cus-

tomary for local planning, an external consultant was hired, ambitious planning goals were formulated and these goals were supported both in the administration and politically. Despite these facts the plan has failed in several ways. It seems that the reason for these failures must be sought not externally but in the way the planning was carried out.

1. CONCLUSION

The analysis of the Skejbygaard-plan suggests that the dilemma of plan-based planning may be a pseudo-dilemma. It is not necessarily an inherent quality of the plan which makes it a poor planning instrument, but rather a false estimation as to what it can be used for, in combination with conflicting and missing planning rationales.

Public planning is subject to an implementation gap, and architecture at the urban scale, which is the field of urban design, is therefore different from architecture as building design. Therefore a conception of architecture as an art form is problematic at the urban scale. Urban design on the contrary must be conceptualised as an interdisciplinary activity, and thus be able to incorporate aspects which are alien to the field of architecture in its narrow definition.

Because urban design is interdisciplinary it is crucial to the success of planning that the parties involved in the planning process do mutually acknowledge the rationales of each other.

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[1] The background information about the case of the Skejbygaard-plan is partly based on interviews with an architect and a planner involved in the planning.

[2] According to Proudfoot (1991) the connection between philosophy and architecture was made by Philp Johnson, Mark Wigley and Peter Eisenmann.

[3] Although this term has been widely used I prefer the term architectural deconstruction as the aspect of deconstruction is associated with the method by which this architecture is generated rather than with the outcome.

[4] The notion of essentially contested concepts is developed by W. B. Gallie and includes concepts like art, democracy and the city (Albertsen, 1999)

[5] A recent survey has stated that public planners, according to their employers, may lack a sense of reality as to what is politically feasible (PLS Consult A/S, 2000).

[6] Obviously those architects who were not commisioned thought that the model was unfair and complained to the Danish Architects' Association.