

THE FUTURE DOES NOT HAVE A DEFINITE FORM

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Prataap Patrose

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Master of Science in Architecture Studies

ABSTRACT

If the city is more than a mere physical form, it is also the medium and outcome of the social "habitus" that sustains the practice of a city. Groups of people who maintain certain common practices after awhile perceive them to be normal and "natural," even though the intentions sustaining some of these practices are limiting and inconsistent.

As designers, our attempts at structuring formal and spatial order by classifications and by the interpretation of patterns, limits our other societal intention of influencing the future increasingly. The practice of classification and the recognition of patterns rests on the belief of the existence of an objective reality which structures our attempts at creating.

What does it imply about the influence we have on our future, if the environment we live in is a predetermined stasis?

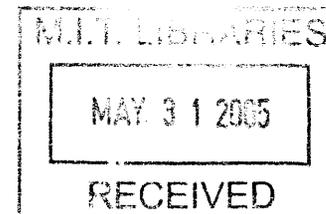
How objective is "what exists"?

Can form and spatial practices be self-justifying by their objective existence?

If we are to approach these questions, we need to have measures of better and worse, and the means for evaluating options in order to make consistent choices in the present. Underlying this proposition is the belief that all that we have as conscious human beings is the present.

This paper explores three cultural assumptions that our existing mode of approaching the future is seen to rest on. These are: the belief in the existence of an objective future, the possibility of creating it in the present, and the position of individual subjectivity as being extraneous to the notion of an objective plan. The thoughts expressed here are intended to be more provocative than prescriptive, in the hope that we may design with a more conscious practice of intent.

Thesis Supervisor: Julian Beinart  
Title: Professor of Architecture



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## INTRODUCTION

The biographical details of how my interest in the interpretations of the notion of time in design intentions came to be are relevant to the reading of this paper, since they serve to explain features in its construction that might otherwise appear peculiar.

In the summer of 1983 I returned to India on a grant from the Aga Khan Program at MIT, to study the wooden mosque architecture of Kashmir. The research was of mosques that were over four-hundred years of age and were still in use. These wooden structures had been burnt by fire and been rebuilt a number of times over the years. With my training in the formal language of architecture it was not difficult to

trace out the visible layers of additions and transformations that were evident in the form of these buildings.

This observation, which seemed obvious to my preception, was not so "obvious" to the local persons. It was "natural" for these people to view the nature of matter as being in flux and changing; and therefore seemed unnatural when viewed as segmented references or as objective forms. There was no perceived need for them to therefore preserve the intentions of the past or the objective purity of the object, the form.

That this culture practiced a different interpretation of the notions of time and change than the ones I did, was about all that I could figure out

then. From this realization arose a series of questions that took me to the deep roots of our spatial and temporal design intentions. To explore these questions I found myself knocking the doors of moral and social philosophy.

The essays assembled in this paper were written at various stages along this evolutionary path and therefore represent the history of an evolving viewpoint. With such a background this paper at best provides the sign posts to this path, and therefore may be found lacking in rigour by both the hard-core practitioner and the moral philosopher.

## ACKNOWLEDGEMENT

In this exploration three persons were vital to the evolution of my thoughts, and I wish to express my appreciation of their efforts.

My discourses with Professor Julian Beinart were instrumental in providing the impetus to overcome the numerous mind blocks that I encountered in the course of working through this paper. If there is any semblance of a common reality that may ground the thoughts expressed in this paper, it comes out of the constant critique from the Late Kevin Lynch, reminding me of the need to ground my thoughts. Those words from Kevin have and always shall serve as an anchor to the extrapolations of my mind. The one guiding light to the

question that troubled me most, "Does all this make any sense?", was Professor John Whiteman. His enormous patience and understanding of the path I have chosen to tread has been of immense solace in times of inner conflict.

## CONTEXT

A passage by Donald Schon<sup>(19)</sup> from his essay, "Reflections in Action," would be of particular relevance in placing this rather curious paper in its appropriate context. Explaining "the dilemma of rigour or relevance" that arises out of our practices of 'technical rationality' on which rest our modern institutions of professional education and practice, Schon says:

. . . the result of all this has been to produce for professionals and students, for educators and for practitioners a particular kind of dilemma which I call 'the dilemma of rigour or relevance.' And we can get a handle on it by thinking about the geography of professional practice. There is a high, hard ground and on that high, hard ground it is possible to apply the theories or techniques and science with confidence in their reliability. There is also a lower ground, a kind of swamp,

in which the problems lie, which you can't be scientific about. The result is that when a person coming into a profession is faced with a dilemma, he can either be rigorous in the only way he understands rigour, on the high, hard ground, but then he is condemned to relative triviality, or he can enter into the swamp and mess around with the problems he knows to be important, at the risk of not being able to be rigorous at all in any way that he can explain.

The attempt in this paper is to bring to the surface some of the conflicts that rest in the lower ground but filter down from the practice of design on the hard ground above. "Design" here is used in its broader sense to include the influence of our attempts at structuring urban socio-spatial order.

It is within this context that my attempt at 'messing around' with the

question of relating spatial and temporal practices to our societal intentions, may be best understood.

#### STRUCTURE

The internal structure of this paper springs from the cultural critique of a plan--a more or less typical developmental plan for a city: "Metro Center '85." The plan sets up a series of contentions that attempt to structure the future form of the city. A closer look reveals a sequence of "no-option" choices being made. In what may be described as the cultural assumptions of the Plan, lies a series of contradictions with regard to the explicit attempt to structure the future.

The spatial form sustained by the existing economic structure is taken

as a no-option choice, its desirability is left unquestioned. No evaluation is made of the spatial practices generated by the existing economic and spatial structure. What social intentions they limit and sustain is left as self-justified, in the attempt to promote the only explicit intent of the Plan, the "need" to revitalize (retain) an existing spatial structure created by the centrality of the downtown. From this point on, a sequence of choices is made which attempt to structure a future fifteen years ahead, based on existing patterns and trends. A serious paradox exists in that seemingly "natural" intention, to explore which this paper was written.

## PART I

Section A elucidates the central theme of this paper, "Decision, Order and Time,"<sup>(10)</sup> with specific reference to G.L. Shackle's writings from his book, having the same title. Then; Metro Cener '85,<sup>(36)</sup> a fifteen-year developmental plan for downtown Minneapolis, is reviewed to bring out the contradictions of the plan with respect to the intentions set out by it.

Section B may be seen to be what its title ("Pieces") suggests. The depths at which the contradictions in these cultural assumptions of the plan lie, needed the piecing together of these different "pieces" that deal with our modes of structuring order in our lives.

Section C is a critique of our use of patterns, both as a means of structuring our physical as well as our conceptual realms of reality. The limitations of pattern rules as a mode of selection and making choices is examined here.

## PART II

In this latter half of the paper an alternative is explored, of working with an explicit notion of intent in our evaluation of options. The proposition being made is that, being consistent in our intentions and decisions in the present could provide us with a mode of projecting into the future without encountering the fatalism of the trends that are of our own making.

Two things about this section that need to be made clear are: First, it is not intended to provide a model for structuring the future. The whole question of working out a collective intent to be projected into the future would be trivialized if it were to come out of a single mind. Second, the use of the example of democracy for this exercise of evaluation does not try to define either democracy or what type; instead it uses it as a generic term to refer to a non-singular structure of socio-spatial order<sup>(14)</sup> (whether such a democracy exists as a practice or as a myth is a valid question to ask but it is outside the scope and intent of this paper).

PART I

SECTION A

Setting the premise

"DECISION, ORDER AND TIME"

G.L. Shackle's views on the three key notions of decision, order and time are central to our discussion here of what we as planners do when we exclude the realm of individual subjectivity in our attempt to create an objective future.

Within this attempt lie the three major contradictions of a plan for the future: i.e., first, the attempt to create an objective future with perfect foresight or prediction; two, this future is created in the present; three, the influence of the individual on this "made to seem" objective future, is viewed upon as an externality to be neglected or at best controlled.

We elaborate on this central theme first through a review of Shackle's view on the topic and then by tracing these contradictions in the excerpts from an actual developmental plan for a city, "Metro Center '85."

Shackle,<sup>(10)</sup>

Decision, as all of us use the word, is a cut between past and future, an introduction of an essentially new strand into the emerging pattern of history.

Decision can take place only when several distinct and mutually exclusive acts appear to the individual to be available to him. If, for each available act, he sees one and only one outcome, and if further he can order all the outcomes (one for each act) according to his greatest or lesser desire for each, then we say that his choice amongst the available acts will by contrast be a mechanical and automatic selection of that act whose outcome he most desires. We say therefore, that perfect foresight would render decision 'empty.' But, it is in decision that we

must seek an understanding of how things happen; but to be able to gain such an insight is not the same thing as being able to tell what things will happen. Shall we then opt for a theory about decision, or shall we opt for one about 'necessity,' the rigid, precise sequential implication of states or events? The two are incompatible.

In a predestinate world, decision would be illusory; in a world of perfect foreknowledge, empty; in a world without natural order, powerless. 'Decision' then should suggest the power to initiate a new train of impulse in the wave-pattern of history. Since history in this sense excludes both perfect foresight and anarchy in nature, it (decision) must be defined as choice made in the face of bounded uncertainty.

The subject's position in space may be elected, but his position in time cannot be elected. For the subject, the living individual there is but one moment --the present. Within this solitary moment-in-being must lie all the actual consequences in view of which any decision is taken

in that moment. Therefore there is no objective future. By it we mean that there is no attainable future, outside our own minds, with which we can have any contact whatever. All that is, is in the present, which exists alone.

The past exists in memory, but memory is a mental act of the present. Records which describe the past exist, but they exist in the present and are consulted in the present. Decision is paradoxical. The former content of those hypotheses, concerning the outcome of each available act, upon which decision is based, is labelled with dates in the future. Yet that future has its existence in the present. It is a system of rival figments imagined by the decision-maker in his moment of decision in the present.

The decision-paradox has more to say. Although the effective hypotheses about the outcome of this available act or that, are thoughts arising in the decision-maker's present moment, they are not free of imaginations, for he will not choose an act which relies for its appeal on an hypothetical outcome

which he thinks that act cannot bring to pass. To play its part in decision, imagination must be constrained to be congruous with what the decision-maker knows about the nature of things in general and of human nature.

There lies the tension between the notion of an objective reality and the relativism of individual subjectivity.

Along with exposing the intrinsically related nature of our practice of the notions of decision, order and time, three key distinctions were discerned by Shackle. Between decision and foresight, the mode of selection and the resulting order, the solitary existence of the subject in the present and its involuntary position along a temporal sequence.

Having set the premise for our discussion to begin, let us examine the

(36)  
Metro Center '85 Plan to review, in the  
context of an actual plan, how these  
contradictions get played out.

## Metro Center '85 Summary

The Central Minneapolis of 1985 is being built today. What kind of place it will be depends on what we, the metropolitan community, decide now.

The purpose of this report is to present a plan that matches our aspirations for Central Minneapolis. It is a plan based on a realistic evaluation of this area's strengths and weaknesses, on an awareness of its history and unique river terrain, on its projected growth within the city and the metropolis, and on the recognition of its pivotal role as a regional and metropolitan center. Most important, however, it is a plan that assures expanded and more equitable shares in the life and productivity of the community to the people who will live, work, and visit in Metro Center '85.

In the 600 square mile metropolis of 1985, downtown Minneapolis will provide a compact center of focus, a concentration of activity, and a strong link between the dispersed elements of the metropolitan community.

One of the most important parts of the plan, and the strongest link between the diverse functions in Central Minneapolis, is the Circulation Framework, which provides for an immediate upgrading of the present bus system, and the eventual construction of rapid transit.

An endless variety of activities awaits those who come to Metro Center '85. Entertainment seekers will find Hennepin Avenue transformed by bright lights and super-graphics, with new theaters, cinemas, restaurants, teen centers, shops and art galleries added to the bars, burlesque shows, and movie houses that have long been its standard fare. Culture lovers will find part of the riverfront developed into a cultural complex that includes a new symphony hall, science and technology museum, art galleries, music and art studios, theaters, restaurants, and promenades.

Those who prefer intown housing (and there is a great demand for it) will find a wide range of choices in the two residential neighborhoods.— Riverfront East and Riverfront West

The growing space shortages of both government and business and the need for more jobs will be met by the proposed Civic Center complex, which will be a catalyst to a tremendous amount of private development in an area that has long been vastly under-used by parking lots and old, unattractive buildings.

What are the benefits? There are many. In terms of money, it is estimated that the amount of private investment stimulated by the plan will bring in additional annual tax revenues of from \$20 to \$28 million (based on the current tax rate) over the next 15 years. In terms of employment, projected new office development and industrial renewal will add 43,000 jobs to the over 120,000 already available in the center city. In terms of environment, the plan preserves the best of Central Minneapolis — its unique terrain and views, its compactness and variety —, provides flexible guidelines for renewing its blighted areas, and maintains a sensitivity to the changes that will come.

How much will the plan cost? The plan for Metro Center '85 will require a 15-year public and private investment totaling \$823 million.

The plan for Metro Center '85 confronts today's most serious challenge — the improved quality of life — and it calls for the vision and determination of the community to act now to make it a reality.

# Metro Center '85

## INTRODUCTION

In the past ten years, downtown Minneapolis has been extensively revitalized. But if the revitalization of Downtown is to continue, it must have intelligent planning, adequate funds, community support and — before all these can come into play — there must be a realistic evaluation of the status quo.

Looking ahead is the strategy of survival chosen by those who believe that a better tomorrow is built today.

Looking ahead also requires something to look toward.

Once a city has decided to look ahead to accommodate for its growth, the most important decision is yet to be made: What kind of human habitat will the future metropolis provide?

What will be the physical image of such a place?

What are the predictions and projections for the cities of 1985? And how will these affect our metropolitan area?

## PROJECTED TRENDS

### Socio-economic Trends

The projected trends of population growth and change pose a real challenge to those cities that must plan to accommodate for this growth in the future.

### CHOOSING A METRO AREA PATTERN

There is no set pattern by which cities must grow. But there are patterns which a city would find more desirable than others. Choosing the right one — the pattern that best suits the future needs of the people — is a decision each metropolis must face.

According to its present growth trends, there are several patterns into which the metro area could be guided. For example, the metropolis of 1985 or even 2000 could grow into a so-called *spread city*, or it could be spanned and linked by *radial corridors*, or it could develop into a series of *multiple centers*. These are the three alternatives.

**THE CONSTELLATION CITIES PLAN**  
The Constellation Cities pattern can best be described as a combination of the metro area's alternative patterns: *Spread city*, *radial corridors* and *multiple centers*.

In this constellation pattern, still not completely defined, the two downtowns of Minneapolis and St. Paul would be one and a half times as large as they are today.

### Downtown's Role in Constellation Cities '85

As the population and size of the metropolitan area continue to grow and spread across seven counties, two cities and innumerable suburbs, there is a developing awareness among the people living in those dispersed places that they are all part of one, large metropolis.

The role played by downtown Minneapolis could be defined in three words: *Compact*, *varied* and *vital*.

Downtown offers the metropolis a compact center of focus, a variety of activities, and a vital link between the dispersed elements of the metropolitan sprawl. While strong suburban centers will spring up, they will never be able to eclipse or replace a downtown that maintains and enhances its unique qualities.

Downtown Minneapolis is the source of varied and specialized activities — convention facilities, certain wholesale and retail goods and services, finance, information — not only for the metropolis, but for the entire Upper Midwest. With planning and public support, the heart of the city could be a major center for culture and entertainment as well.

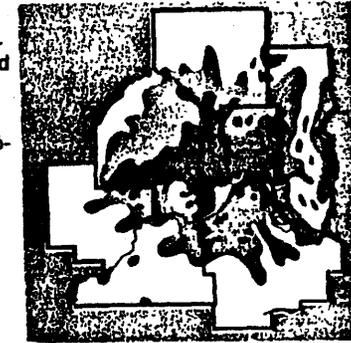
These are the dimensions — present and potential — of Downtown's role. They offer the metropolis the opportunity for an exciting focus of activity, a place of heightened participation, and a sense of community identity. Whether the community will support this necessary role is a matter of public decision. But it is a decision that cannot wait.

The following goals for Metro Center '85 focus attention on basic issues and establish a common ground for agreement among those many groups and individuals who are involved in preparing and achieving plans for Downtown and the metropolitan area. These goals will provide the best direction for Metro Center '85.

### GENERAL GOALS

In order to fulfill its role as a vital Metro Center, Central Minneapolis must:

1. Remain and grow as an area of concentrated and highly productive human activity.
2. Broaden its developing role as a major center for culture, higher education, finance, sports and information.
3. Strengthen its position as a regional center for specialized goods and services in both wholesale and retail markets.
4. Maintain and enhance its attraction as a national convention center.
5. Become a laboratory for applying new techniques that will extend job opportunities to the unemployed, the underemployed, and the misemployed.
6. Provide a visible and meaningful link between Downtown and its many workers and visitors who reside throughout the metropolitan community.

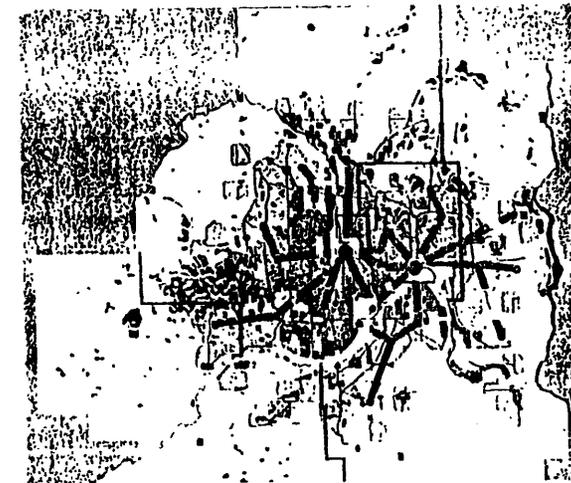


**Metropolitan Growth Pattern**

- Present Growth Trends By 2000 AD
- Growth By 1967

### Constellation Cities Plan

- Residential Development 1968
- Residential Development 1985
- Major Centers
- Express Transit Corridor
- Metropolitan Park Site



## METRO CENTER '85

The annotations on the excerpts from the 'Metro Center '85'<sup>(36)</sup> report attempt to force out the nine major (explicit and implicit) choices made about the future of the Metro Center in 1970, when the plan was conceived.

- How objective is the language of a plan?
- What are the potentials and limitations of each choice?
- How does the structure of making these choices influence the attempt to create a future (Metro Center '85)?
- Is an implicit belief being made explicit by every choice?
- What are some of the other practices that are being influenced by the unquestioned belief that Metro '85

makes explicit?

- How do that belief and those practices stand up to an evaluation process of seeking simultaneously to reduce singularity and increase interdependence with our every choice?

#### BREAKING DOWN OUTCOME INTO CHOICE POINTS AND INTENTION

##### Choice 1

Downtown Minneapolis has become extensively revitalized. But if the revitalization of the downtown is to continue, it must have intelligent planning . . . there must be a realistic evaluation of the status quo.

What exists justifies itself by its own practice--therefore the revitalization of the downtown for the nth time is not in question, is not up for choice; the choice is only, how? What

status quo does and should the downtown help sustain is not the question; the status quo should be realistic. We'll soon find out what that reality is.

### Choice 2

Looking ahead also requires something to look towards. What will be the physical image of such a place?

Choices one and two were single 'options.' The latter states that the future is something that can be built (refer text) and has a 'physical image.'

### Choice 3

. . . predictions and projections for the cities of 1985 . . .  
PROJECTED TRENDS . . . cities must plan to accommodate for this growth in the future.

Growth and change are externalities that can be predicted and planned for, to plan for which, the choice is from present trends. CHOICE 4.

Choice 4

. . . choosing the right one--the pattern that best suits the future needs of the people--is a decision each metropolis must face.

The 'best' existing pattern is chosen to meet projected future needs? It seems a perfectly cyclic argument. Wanting to create a future in the present, the only choice is to use existing patterns, which then are made to accommodate growth and change to meet future needs, which are based on present trends!

Choice 5

The constellation cities pattern can best be described as a combination of the metro area's alternative patterns: spread city, radial corridors, and multiple centers.

Because it requires the explication of intention to evaluate why one option is better than another, it is therefore easier to make believe there are more fruits to be had from combining all the options. This choice is like a later example in this paper of the uniform grid and the centered grid both having equal, different potentials until the potential is put to test by introducing intent. The choice of combining the three options offers the potential of allowing many kinds and a variety of place relationships to be possible

without a hierarchical (singular) spatial ordering, whilst retaining interdependence by their relative unequal identities. But choices 6, 7 and 8 take up different options and we lose the potential we had for projecting our intents, in Choice 5.

#### Choice 6

. . . the two downtowns of Minneapolis and St. Paul would be one and a half times as large as they are today . . . with a developing awareness among the people living in those dispersed places that they are all part of one large metropolis.

Are statements that describe trends truthful by themselves? Or should we believe them only after they make explicit the intentions to which they are being truthful? Choice 6 was set up for the following two.

Choice 7

The role played by Minneapolis could be defined in three words --compact, varied and vital . . . the center of focus of the new larger metropolis of 1985.

Choice 8

While strong suburban centers will spring up, they will never be able to eclipse or replace a downtown that maintains and enhances its unique qualities.

The downtown needs to be kept unique, so that it remains the unquestioned top of the hierarchy that will never be eclipsed by the other sub(urban) centers. There is not a resemblance of an option in all this sequence of choices just made. By Shackle's definition they do not qualify to be called "decisions."

Choice 9

These are the dimensions--present and potential--of the Downtown's role.

Whether the community will support this necessary role is a matter of public decision. But it is a decision that cannot wait.

This final choice is a bundle of contradictions. "Will the community support this necessary role of the downtown?" If it is a necessary role, why would the community choose not to support it? Only if its intentions (role?) are not seen by the community as being necessary. How would the community know? No other role has been suggested except the singular option or possibility of the projection of the absolute centrality of the downtown in the present into the future. Second

question, "why can the decision not wait?" Is the decision being compelled by some other intentions than those of the community? Then why is a community being given a choice which is not in keeping with their intentions? Why is such a singular option being put up for a decision?

It is not very difficult to trace the tautological structure of the choices made, the indivisible story of form and order told by some architects. Similarly, in the Metro Center '85 plan it is very difficult to separate; the elaborate argument (structuring of choices) that attempts to make reasonable the revitalization of the center, and the unquestioned belief in a center place hierarchy.<sup>(31)</sup> Maybe the center

place hierarchy was required as an a-priori principle to carry on the intentions of the laws of the Indies, the sustenance of efficient control over growth. But whose intentions of sustaining efficient control is now being met by this spatial hierarchy today?

Why is it that we make implicit our beliefs and explicit our goals and then attempt to rationalize them or make them seem reasonable? Could we reverse the sequence and explicate our beliefs and principles, and then make choices that can be scrutinized on the basis of their sustaining them?

If one were to do that with the Metro '85 plan, one would have to begin by putting up front the two a priori, unquestioned beliefs that are being

sustained by every subsequent choice; i.e. that a centered spatial hierarchy is an absolute, essential order; and that the future can be created only out of present patterns. (The tautological irony of pattern languages!) If this had been explicated for a start, the plan would have exposed completely its intentions and thereby placed it open to scrutiny.

Instead, what is attempted is the justification of a particular choice, that is predetermined by the belief in patterns. It does not allow the intent to be exposed and questioned. This is why beliefs and principles need to be explicated to make intent explicit. Only then (with intent clear) can one attempt to structure the future. But

our practice of patterns makes our continuous attempts to create our future out of patterns seem plausible; thankfully that cannot be, as long as we simultaneously practice time to be linear and atomized.

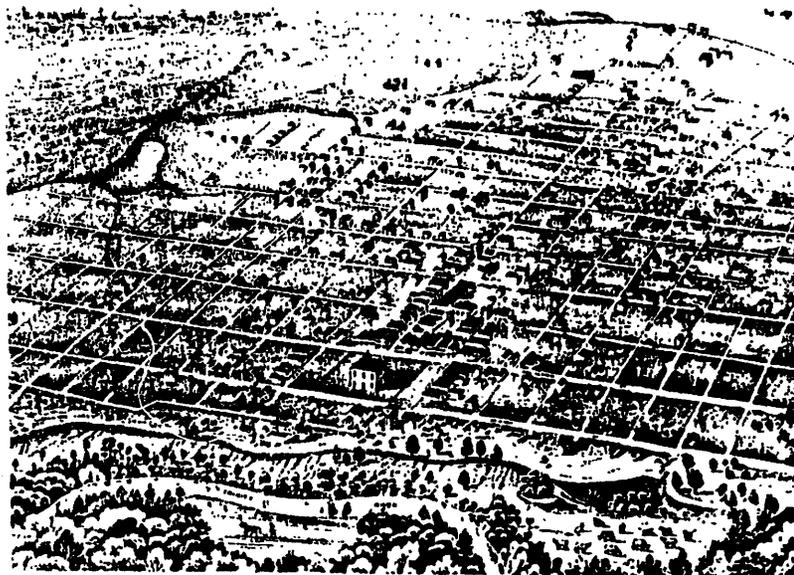
To explore these and other contradictions that we work with in our plans, we need to move down into the "swamp."

## PART I

## SECTION B

## Pieces

We all suffer in some degree from agrophobia; that is, the fear of open spaces, especially open spaces of the mind. As a result, we all tend to retreat into the cozy, closed spaces of limited agendas and responsibilities; into tribalism, nationalism, and religious and political sectarianism and dogmatism (Bouling, 1966, p. 167).



A 'regular grid' provided the structure to facilitate the intentions of; the easy exchange of land and, rapid growth & expansion.

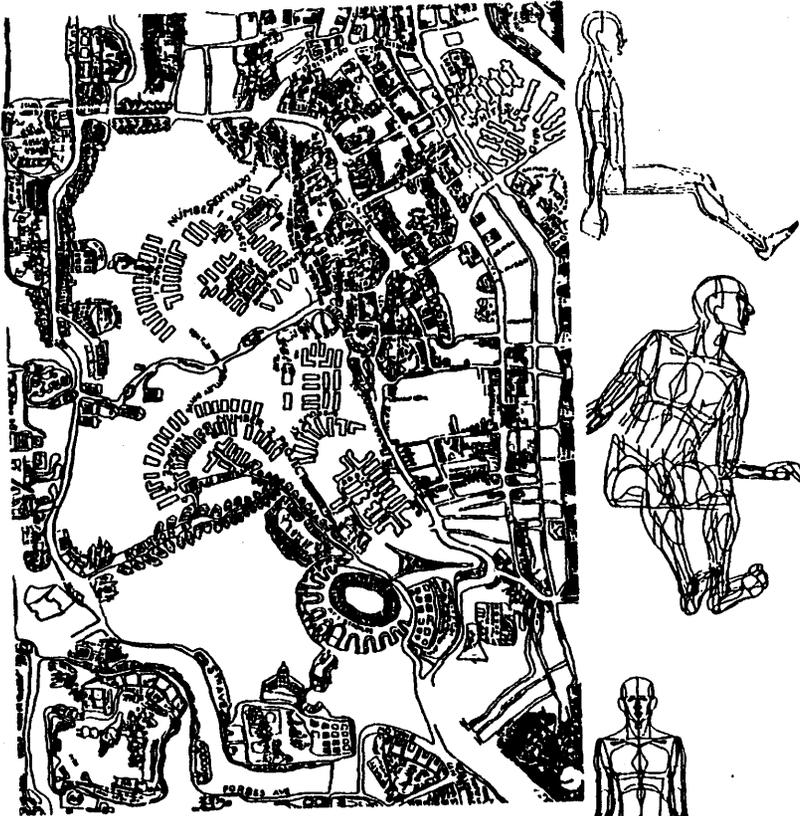
For what additional intentions was the structural potentials of a 'centered grid' chosen and being sustained even today?

## THE THEORY OF HABITUS

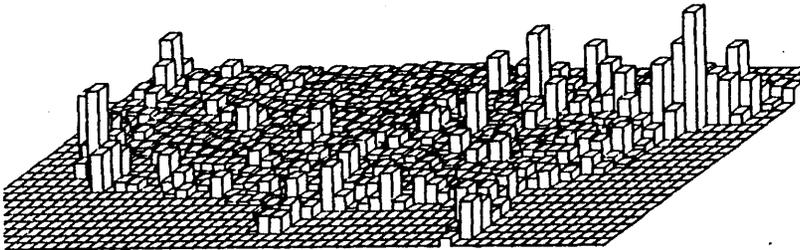
Individual persons do not create society for it always pre-exists them; but nevertheless it is at the scale of actual human practices that a society is reproduced and its individuals are socialized.

The theory of practice, or more precisely, the theory of practices, developed by the French philosopher Bourdieu, rests on the concept of "habitus."<sup>(3)</sup>

Habitus is a socially constituted system of cognitive and motivating structures whose resulting everyday individual and collective practices always tend to reproduce the objective structures of which they are products. Through the operation of habitus the particular economic and cultural practices in which individuals of a given group or class



Different expressions that describe spatial structure also simultaneously structure an order of the world that is perceived as being "natural" or more true, by that particular group of people.



partake appear "natural," "sensible," or "reasonable," even though there is no awareness of the manner in which these practices are either adjusted to other practices or structurally limited.

According to Lukacs,<sup>(4)</sup> particular social phenomena cannot be understood without reference to society's "structural totality" and maintains that such a totality is something which develops and shapes itself out of the everyday practices of people.

He claims, it is in and through everyday practices that truly great social changes occur. This is so despite the fact that the consciousness of the human subject participating in those practices is so masked by the language, products, technology, and other objective remains of reproduction

that they are blind to the social activity and relations these things embody, and dwelt under the illusion their day-to-day world is "natural"; an unchanged reality.

In short, individuals are determined as well as determining. Similarly our constant interpretations and use of concepts, as part of everyday practices, can be viewed as being intrinsic to the view of the individual as being both practitioner and product.

It is this continually ongoing dialectic interplay between structure and everyday practice, a medium and outcome relationship, that is referred to as, among other terms, "structuration" (Giddens, 1979) and "habitus" (Bourdieu, 1977)<sup>(1)</sup>.

THE PAST AND FUTURE IN THE INTENTIONS  
OF THE PRESENT

Every age has had a distinctive sense of the past.<sup>(2)</sup> The post-industrial generation looked to it for stability in the face of rapid technological, cultural and social change. Its thinkers developed a keen sense of the historical past as a source of identity in an increasingly secular world and investigated the personal past with a variety of purposes. For Bergson it was a source of freedom, for Freud a promise of mental health, for Proust a key to paradise. If the past of the geologists seemed to rush away from the present, the past of human experience seemed to rush toward it.

The new technologies changed the dimensions of experience<sup>(2)</sup> so rapidly

that the future now seems to rush toward the present at a tempo as hurried and irregular as Stravinsky's music.

Eugene Minkowski, in his work entitled "How we Live the Future," distinguishes two modes of experiencing the immediate future--activity and expectation. The essential difference is the orientation (attitude) of the subject in time: in the mode of activity the individual goes toward the future, driving into the surroundings in control of events; in the mode of expectation the future comes towards the individual who contacts against an overpowering environment.

The intrinsic difference between the two is the manner in which two key concepts, 'change' and its measure 'time,' are interpreted and how they influence our larger system of ordering.

## THE HABITUS OF TIME

The most momentous development in the history of uniform public time since the invention of the mechanical clock in the fourteenth century was the introduction of standard time at the end of the nineteenth century.

In 1912 an American reformer noted rather willfully that while the year, month and day have a basis in nature, the week and the hour are entirely artificial.

Hans Reichenbach <sup>(7)</sup> (The Philosophy of Time and Space) closes this distinction when he says "actually we never measure a 'pure time,' but always a process. Every lapse of time is connected with some process, for otherwise it could not be perceived at all."

Though the year, month and day may have references in 'natural' processes, they are as much an outcome of social habit as the notion of the week and the hour. Neither measure is less authentic or more artificial.

James Joyce's reminder (Ulysses) that time is relative to the system by which it is measured also points to Einstein's theory that all temporal coordinates are relative to a specific reference system. Such an interpretation neglected absolute time, because time existed only when a measurement was being made. The theory that time is a flux and not the sum of discrete units is linked with the theory that human consciousness is a stream and not a conglomeration of separate facilities

or ideas. The first reference in Western literature, to the mind as a "stream of thought" appears in an essay by William James in 1884. In 1890 James repeated these arguments in a popular textbook of psychology and added a formulation that subsequently became famous, "consciousness does not appear to itself chopped up in bits. Such words as 'chain' or 'train' do not describe it fitly. . . . It is nothing jointed; it flows. A 'river' or a stream are the metaphors by which it is most naturally described."

There is frequently a tendency to argue that the atomistic use of time is absolute and is in opposition to the theory of time as relative to a system, which is not true. Newtonian

calculus only helped in providing us with a conception of time as a sum of infinitesimally small but discrete units. It is we, in the post-industrial era, that chose to adopt and practice it in that form and have thereby through its practise made it appear to be "natural" and "real." And, therefore, when viewed in conjunction with the theory of practice (Bourdieu), Newtonian time in hours, minutes and seconds is relative to the social processes related to production, precision and growth, for which it acts as a reference and measure.

What is worth noting at this point is how the practise of atomistic time increased the use of the practise of yet another segmented interpretation

of change; that of the Past, Present, Future time system. Different social processes have influenced the attitude to this latter time system. As described by Minkowski, they could be characterized by the two modes of experience (or attitudes): activity and expectation.

#### APPROACHING THE FUTURE

Because we have lacked adequate predictive theory of technological or social change, we have tended to confront each incremental development as it occurs, regarding it as a unitary independent event. Few people have tried to trace the waves of repurcussions that these events might in turn generate through the larger systems of which they become new component parts.

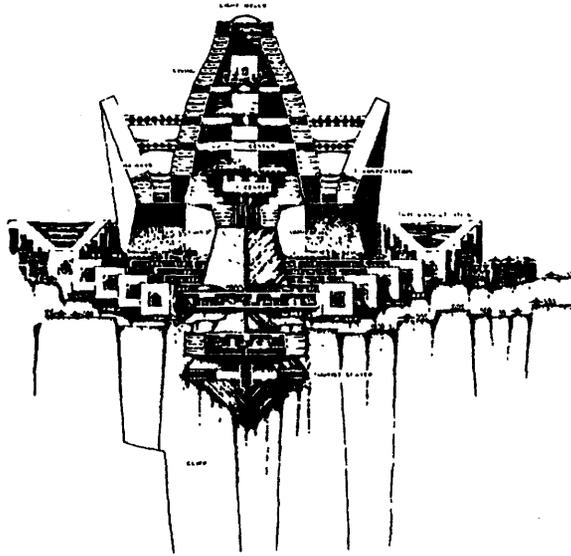
Fewer still have tried to predict the chains of consequences that numerous and cumulative changes would then induce within the larger system. And so we have calmly accepted each new accretion telling ourselves that 'the more things change, the more they remain the same.'

In brief, in the vernacular conception of the industrial age, the future was seen as closely resembling the present; where conditions and events would depart from the present, the response was to accommodate to those conditions and events.

A major change in current 'habitus' is the shift away from that image of stability and accommodation response. With the emergence of the post

industrial era of capitalism with its increasingly synonymous view and use of the concepts of growth and development, the future is being seen to depart drastically from the present.

And it now looks as though men will be seeking more directly to design the future. If we can characterize a single distinguishing difference between the outlooks of the industrial age and the post-industrial age it is this: that industry and government in the recent past had to respond to change after the fact; in the post-industrial age they will be intellectually equipped to respond before. That is to say, that the coming style for confronting the future would be forecasting and planning. This would



Utopian visions, of control and order, of the future have been too linear and simplistic to be practiced in any other than a "high" order system.

differ from utopian 'visions' in that it would be based on a constant modification (or refinement) of both forecasting and planning through a fine-tuned action and feedback system; in effect, better forecasting will permit us deliberately to plan our responses to those anticipated outcomes--even to select, in some fields, those of the possible outcomes that we happen to prefer. The emergence of a new outlook suggesting that to a considerable degree maybe we really can 'invent' the future, not in one shot but as we go along.

This is not to suggest that we shall soon find the magic that will permit us to design the ideal future city. (That is neither politically possible nor ethically tolerable, to me.)

History, however, is not teleologically shaped to the degree that city planners have traditionally presumed.<sup>(10)</sup> We can consciously force some events to happen. Not all. What is being suggested is the possibility of choices and options as opposed to any singular mode of approaching the future.

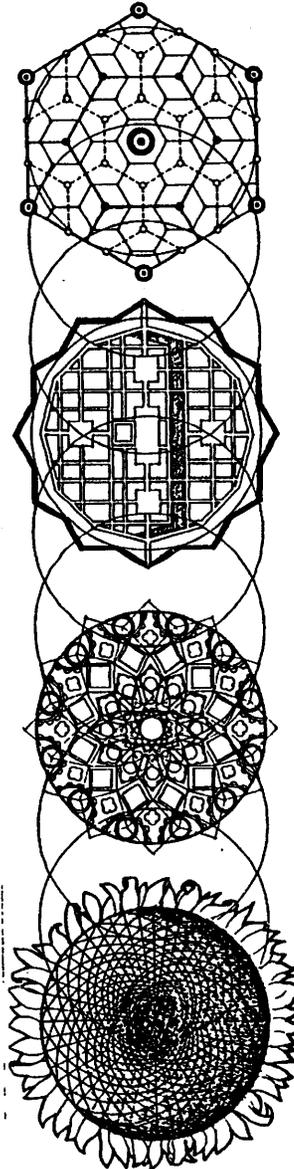
Our continuing intellectual problem will be to know when it is most useful to view the future deterministically, when it is best to view it stochastically (and hence as indeterminate), and when we can and should view it teleologically. That question is likely to take on the character of an intellectual dilemma.

The first step towards being able to deal with this dilemma is to explore the predictability of the future.



How explicit are we of the notion of intent in the choices we make when we practice classifications as the mode of making selections from the differences that we recognize?

Designers recognize physical "transformation" relative to other spatial practices, and then classify them as "additions, substitutions or additive transformations, as though what they were describing was an objective phenomenon. Our ability to classify, in so doing, recognizes certain differentiations and neglects others. The explicit notion of the intentions that facilitate the recognition of these differences, is important to evaluate these "transformations" as subjective phenomena.



## THE PRACTICE OF CLASSIFICATIONS AND "CREATING" ORDER

Our practices of classifications as a mode of ordering, and patterns as a mode of experience, have a simultaneous medium and outcome relationship.<sup>(3)</sup> After a period of practice we have come to believe classifications and hierarchies to be 'natural,' 'reasonable,' and even sometimes to be 'the only way' of creating order. What goes unnoticed are the implicit limitations of possibilities and options that result from our every choice and practice. The use of classifications and hierarchies allow only a common pattern of organization. It also is difficult to maintain such an order in situations where we seek to explore complex dualities and

dynamic relationships as we do in our urban planning intentions that attempt to structure socio-spatial order.

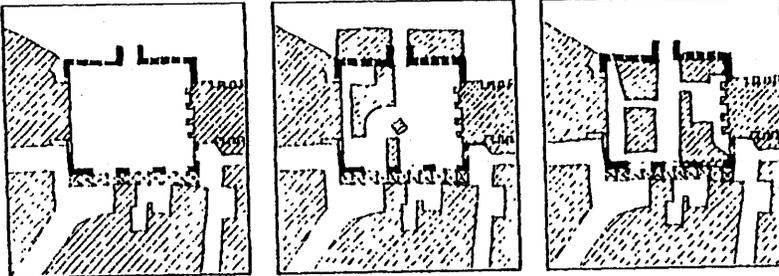
A hierarchy increases the practice of a singular order of relationships, limits possibilities, and underutilizes resources and human potential by limiting options.

Hierarchical relationship structures, are potentially very unstable orders because of the singular mode of retaining interdependence that they prescribe. They therefore require supreme controls (rules) to retain such an order.

Creating hierarchies are an explicit expression of practices that deal with order as existing within a statically expressible state. The potential of



Transformations are not trends or patterns, nor are they by themselves "natural" or objective. They are a sequence of decisions made from preceding options and choices.



such structures for realizing "efficient control" is what the implicit intentions for creating them are.

When we sustain the practice of such static conceptions of reality, it is not surprising to find the practice of "patterns" to be the dominant mode of structuring socio-spatial order.

PART I  
SECTION C

Limitations of a structure

## THE LIMITED CREATIVITY OF PATTERNS

The use of the notion of "patterns" here, is not confined to its most common physical references and interpretations, but also acknowledges our daily use of the potential they have as part of a language, for making interpretations and conceptualizing structures. Within such a language, they (patterns) are integral to our modes of evaluating choices and making selections.

The use of patterns therefore has a major influence on the structure and nature of order that we can create, by the rules for selection they prescribe.

Our existing "habitus" contains practices that simultaneously attempt

to plan for the future as well as, plan the future. These seemingly objective intentions have a deep-rooted dependence on patterns (as defined above) to make them and the contradictions that arise from their practice seem natural and reasonable (Bourdieu)<sup>(3)</sup>.

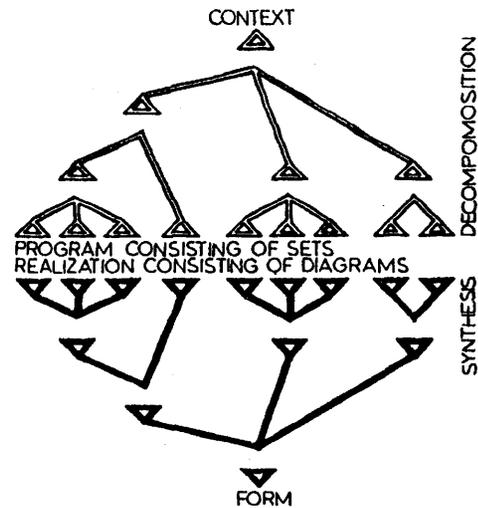
The ensuing critique of the practice of patterns is only valid if placed in the explicit intent that this paper discusses; i.e., that we desire a mode of approaching the future that allows us to influence it increasingly. Does such a mode have to be necessarily prescriptive; or, is there an alternative mode of structuring that is more descriptive of intent,<sup>(10)</sup> rather than the form of the future.

First, a review of our use of "patterns" and the limitations of those practices.

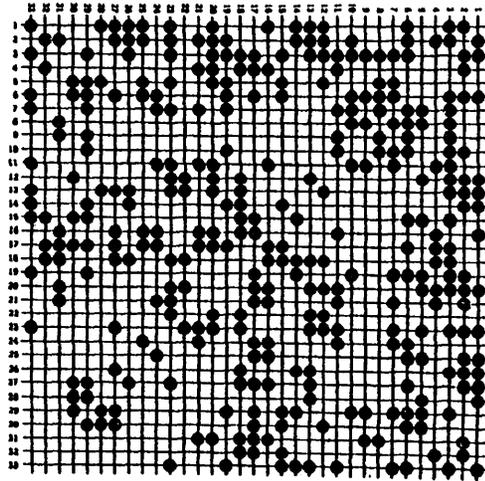
#### PATTERNS AS TOOL AND PROCESS, MEDIUM AND OUTCOME

People think with the aid of language. Each language is unique. It is characteristic of a language that it notices and neglects certain types of relationships. Patterns is one such concept or schemata of relationships which has had a major influence on the nature of planned action in post-industrial activities.

In a purer sense of the word, a pattern may be defined as a "form or model proposed for imitation, based on a reliable sample of traits, acts or other observable features." As a concept in



To sustain the notion of the objective existence of a 'best' fit between form and context, requires the simultaneous practice of a static structuring of the notion of what is real. Is there a real world, outside the intentions that allows one to perceive it?



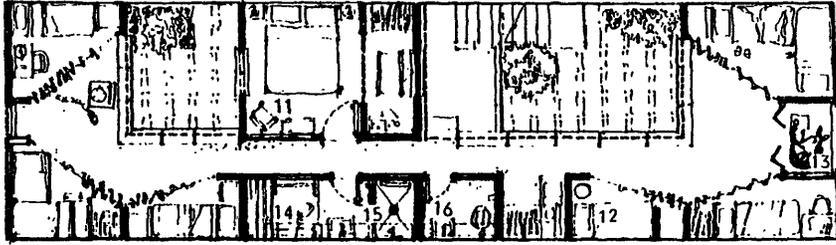
practice by planners it is interpreted as a "typical arrangement which allows certain tendencies or forces to co-exist in a context without conflict."<sup>(23)</sup>

The identification of conflicts and the resolution of 'problems' is central to the idea of patterns. And those schemata which are employed directly as templates for creating a fit between

form and context could be called reproductive schemata. They are the same as Christopher Alexander's patterns.

Each pattern ". . . expresses a generally valid principle, which can be used over and over again. This is the essential point of the patterns: they are re-usable."<sup>(24)</sup>

Both the smaller and larger schema of concepts and language are



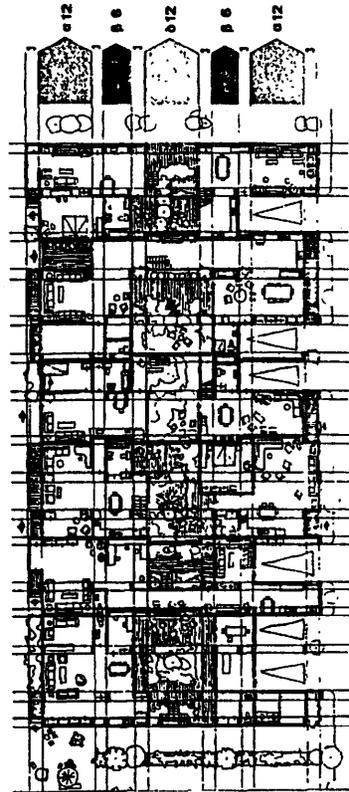
13. The generic house. Second floor.

If there could exist patterns that could describe "a generic house" for a specific context; what kind of people would it simultaneously suppose? Does it not automatically classify people and make decisions about the lives they should have, as a type? Is that type being questioned or justified when these "type patterns" are used to replicate these "types of life-patterns"?

simultaneously the medium and outcome of their practice. The language of patterns or pattern language is claimed to be a set of rules for combining patterns. The inherent inertia of pattern languages ensures that in rapidly changing cultures their terms always fail to match their own perception of the realities of the present, which for most pattern languages is based on notions such as part and whole, and attaining equilibrium within a singular reality. Pattern languages require time to achieve equilibrium every time a misfit occurs. Which is all the time since the world of reality is not static nor is it built up only of strictly linear causal relationships that patterns assume. This is most

clear when the rate of social change outstrips the limited ability of most pattern languages to accommodate, the number of misfits multiply, rendering it obsolete. Evidently resilience is not a virtue of patterns as a tool or process.

Others such as John Habraken (in the area of housing) have developed higher levels of languages that use a more flexible interpretation of patterns. Though normally one would not place Habraken's interpretation of 'pattern rules' in the same category as other pattern languages like Alexanders, but for the sake of exploring the limitations of patterns as a generic mode of structuring the future I have bunched them together. Habraken,<sup>(22)</sup>



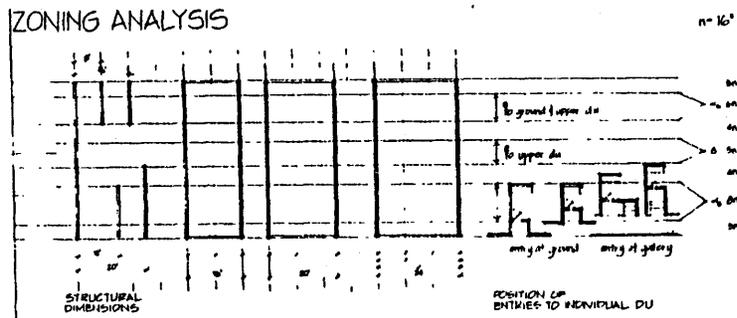
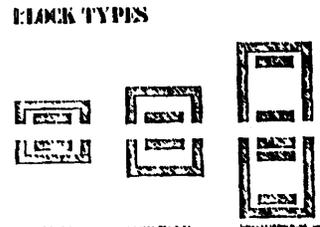
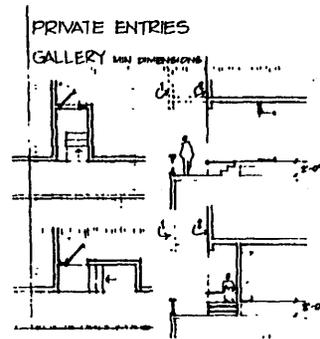
Can a language that deals with the structuring of physical forms have an objective, neutral, independent structure, which then can be fitted to the context of different social "habitus"? But, can the structure of any language be neutral or used (interpreted) "objectively"? Therefore is "flexibility" a property that exists within the structure or is it subservient to the specific intents that observe those potentials of a structure; that we classify as being "flexible."

"a support structure is a construction which allows the provision of dwellings which can be built, altered and taken down, independently of the others . . . when something goes wrong the normal reaction is to look for a disturbing factor which may be removed. In the case of our housing it turns out that something has to be added! . . . when considering housing of the future, we should not try to forecast what will happen, but try to make provision for what cannot be foreseen." Habraken's support language takes on a fatalistic view of the unknown nature of the future, and though he disagreed with the purely forecastive tradition of planning, his stance is only slightly less limited. His language is the

rules for producing flexible patterns. In other words, the way to prepare for the unknown is by increasing the ability to accommodate the unknown, and the sub-concepts or schemata are "flexibility and simplicity of structure" (physical and conceptual). A very pragmatic view of the future.

Having looked into a generic view of the interpretations and use of the concept, let me begin to explain the limitation of this medium as a conceptual tool for the purpose of active structuring.

The biggest drawback with patterns is what Bourdieu says about the practice of habitus; that, certain practices build up an illusion about the day-to-day world being 'natural'<sup>(3)</sup> and



an unchanged reality. The practice of some such beliefs imposes two limitations: one is the view of the existence of a natural unchanged reality (neutral and objective) from which patterns are drawn out and reintroduced; leading from this is the problem-solving attitude of context and fit, which is its second limitation in dealing with a dynamic future. Levi Strauss's observation of man's practices that attempt to increase order so as to 'control' reality, can be seen in the use that patterns have for replicability as a way of creating order. The framework of creating order, places possibilities and limitations on the nature and extent of control that can be had. Patterns

and images by their structural limitations can only accommodate change and are incapable of dealing with the unexplored potentials of options and choices.

## OPTIONS AND CHOICES ARE REAL

We are only emerging into an era in which options seem real and choices can be structured and do not appear as determined or dictated. But still we are at a stage where we confuse between structured and dictated choices.

The key lies in practicing choices with a differentiation between principles and rules.

Karl Popper,<sup>(8)</sup> in "Objective Knowledge," differentiates between three world pictures:

First is the physical world or the world of physical states; the second is the mental world or the world of mental states; and the third is the world of intelligibles, or of ideas in the objective sense; it is the world of possible objects of thought: the world of theories in themselves, and their logical relations; of arguments in themselves;

and of problem situations in themselves.

It is this last world that we have to develop simultaneous to the first and the second, if we have to move into the realm of working with a clear distinction of principles and rules, and with "ideas of our objective" senses that would relate the three together.

It is when we work with rules <sup>(16)</sup> alone or fail to distinguish between the two that we take to positivist goal-oriented problem solving approaches that dwell on the first world; or begin believing in the fatalism of trends and patterns as spelling out the future in the second world of the mental states. To be able to deal with the increased

possibilities that arise out of differentiating between principles and rules we need to simultaneously confront the question of, "what do we want of the future?" Not, what do we want the future to be, or what is it going to be, but what apriority belief or quality do we desire to carry on (not attain). Before we get to that fundamental question of making choices, it would be worthwhile to outline the working differences between principles and rules.

Rules leave an all-or-nothing option, which is the fundamental limitation of pattern languages, and for this reason are brittle in the face of change and conflicts between rules. As R.M. Dworkin<sup>(16)</sup> points out (in Is Law

a System of Rules?),

Principles have a dimension that rules do not--the dimension of weight or importance. When principles intersect one who must resolve the conflict has to take into account the relative weight of each. This cannot be, of course, an exact measure and the judgement that a particular principle or policy is more important than another will often be a controversial one. Nonetheless, it is an integral part of the concept of a principle that it has this dimension, that it makes sense to ask how important or weighty it is. Rules do not have this distinction. If two rules conflict, one of them cannot be a valid rule. The decision as to which is valid, and which must be abandoned or recast, must be made to considerations beyond the rules themselves.

## PART II

What is being decided today  
is our future.

When the change-rate was slower, policy could be largely corrective, acting before the event. This relates it to planning. The task of government now extends from regulating the present to creating enabling conditions for the future.

(Trist, 1970, p. 302)

## EVALUATION, CRITERION AND BELIEF

Urban designers and planners have developed criteria by which to evaluate the economic success<sup>(27)</sup> of a project, and have attempted to integrate some of the ingredients of success into the process--organization, management and into the realm of design as well. But they do not have an adequate measure or criterion by which to make judgement about what are better urban forms, or spatial and temporal practices. How and what terms could evaluate better forms and practices.

Until we resolve this issue of creating a basis for evaluating our choices at a societal scale, as collective minds, we shall remain at our

present level of inconsistency where we desire to influence our future but without any idea of what (choices) we desire to project (carry on) into the future. And, it may be awhile before we realize it just cannot be a physical thing or form or representation that can embody this continuity but has to be a belief that can be referred to, to resolve contradicting intentions and sustain consistency of choices. This belief would then embody the virtues of relative constructivism in conjunction with Popper's "objective third world of propositions."

A guiding concept<sup>(15)</sup> must be spelled out in some detail if we are to change or even influence the development of urbanism. Its growth and change is

the result of very large numbers of individual decisions,<sup>(30)</sup> both private and governmental. Many short-run decisions are in fact "permanant" and often result in seemingly irreversible practices. What is being decided today is a part of our future.

IF DEMOCRACY, THEN...

IF democracy is the belief we want to see sustained, then singularity would be the single opposing principle to the sustenance of democracy.<sup>(14)</sup> As designers having an influence over various practices of the city; the simultaneous structuring of order and sustaining consistency in our choices would a priori principles to work with . Not as ends in themselves or confused as positivist rules, but the principles by which singularity is constantly sought<sup>(13)</sup> to be eliminated; of ordering, controls, relationships, authenticity, patterns of fit and option possibilities.

There is the tendency on our part to swing between extremes while picturing options; if not patterns most

of us see chaos when we picture working with non-singular possibilities. We find the lull of repetition so cozy that we believe it to be the only (singular) way to structuring order. Working with plural options is not to be confused with plurality as an absolute state or form. What it involves is substitution of certain practices with others. The removal of notions such as 'best' and 'only' from design language and replacing them with 'better than' and 'better for' . . . The former pair helps sustain the practice of a hierarchical order that is singular in its relative position of everything else to the 'best' and the 'only'; while the alternative allows for more than one (more public)

interpretations of what is better,  
according to intention and options.

## CHOICES MAKE SACRIFICES

With every choice, we make the sacrifice of eliminating some other options and choices.<sup>(10)</sup> If we assume we desire to increasingly structure (not create) our future, while simultaneously increasing the utilization of our technical and human potentials, it is imperative to begin by setting out an unquestionable belief and a set of apriority principles with which to evaluate. This basis of evaluation would be the vehicle for us to project our belief into the future through the making of weighted choices of spatial and temporal practices\* that are more

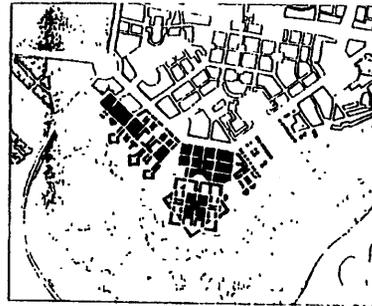
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\*Though existing planning practices treat the two as separate and for the sake of analysis have been presented so, all social practices intrinsically combine and integrate space and time as one.

creative in sustaining the apriority principles.

It is important to note that we are not attempting to create a set of positivist rules for selection of choices (most planning thought has remained at this point of producing 'closed policies'),<sup>(18)</sup> the attempt is to develop criteria (reasons for choice) by which we can select and reject options. The intention is not to seek out an exhaustive (impossible) list of practices and their evaluation, but only to provide a working explanation of how to make consistent choices from options.

I shall attempt to illustrate how, by working through the following two questions.



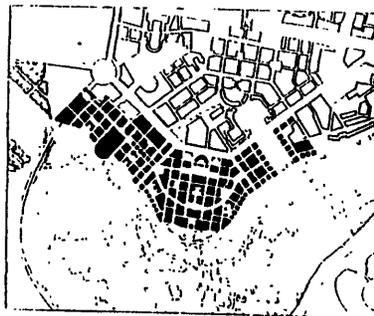
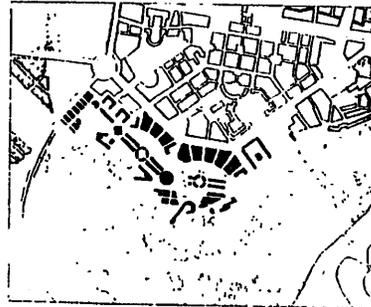
- i. Are there more and less democratic forms?
- ii. Is the spatial practice of a city-center democratic?

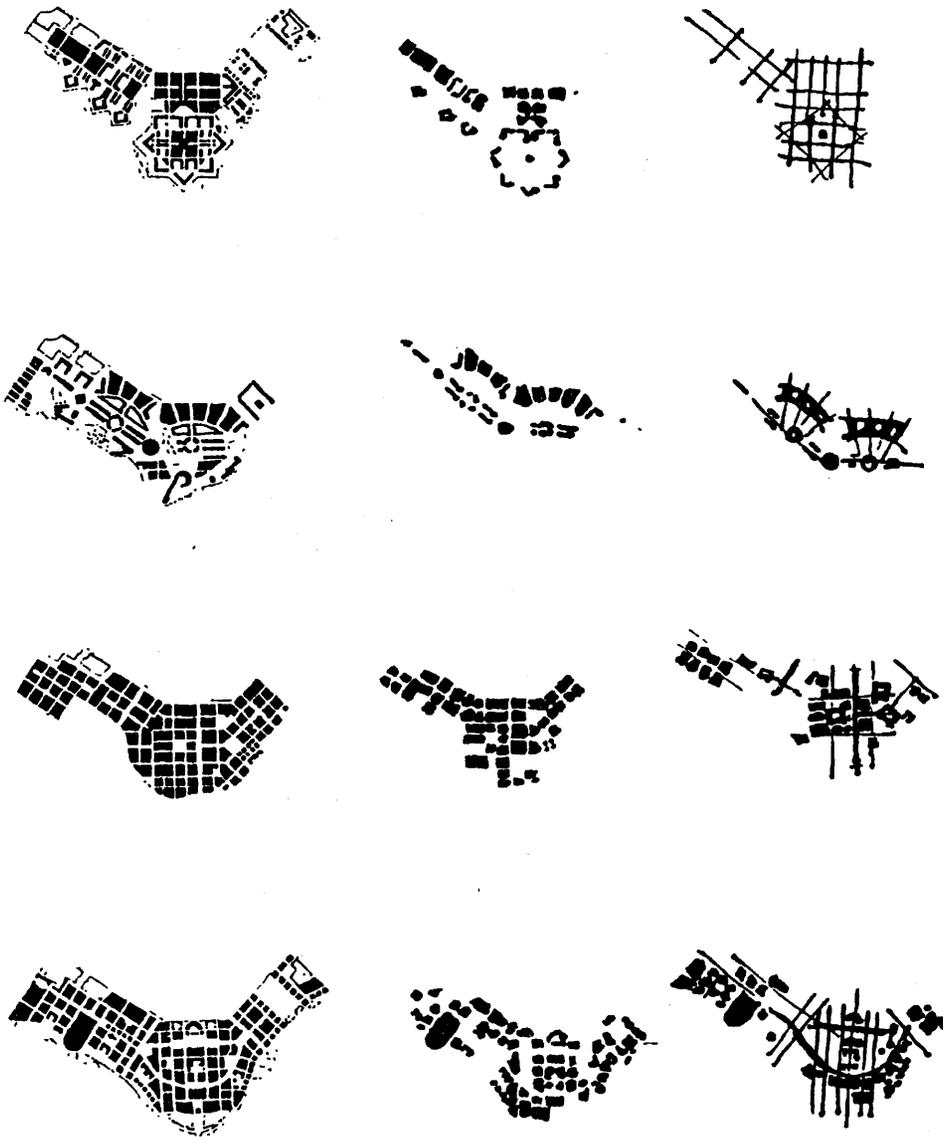
ARE THERE MORE OR LESS DEMOCRATIC FORMS?\*

The question is, can we, by observing forms alone make weighted selections from among them, as being more or less democratic.

On the left-hand side column are four forms created by four different designers about which I know nothing more since they are reproductions from a magazine in French and I know nothing about the language.

\*This section evolved from the extensive class discussion on 'the notion of order and the phenomenology of a static form' in the UDF course 105 at GSD Harvard; "Urban Form and Structure: Social Theory and the City," instructed by John Whiteman.

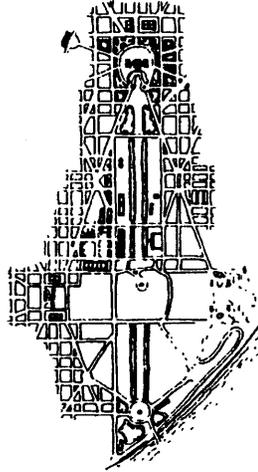
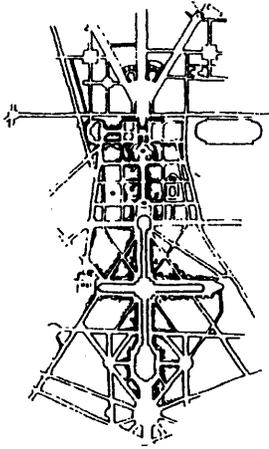




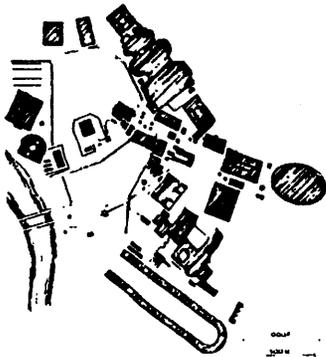
Treating them as pure forms outside of context or intent, let's proceed.

Assuming that as a group (of design professionals) practicing similar rules for organizing visual relationships, we should be creating these formal orders in more-or-less similar manners. Let me attempt to structure relationships within each form, so that as a group practicing a common *habitus* we should find the structure of the order, or the implicit rules of the visual order, obvious and natural.

- Structuring form to create relationships involves arrangements, i.e., the setting up of priorities.
- To set priorities requires intent.
- As a group practicing the common intent of creating visual order,

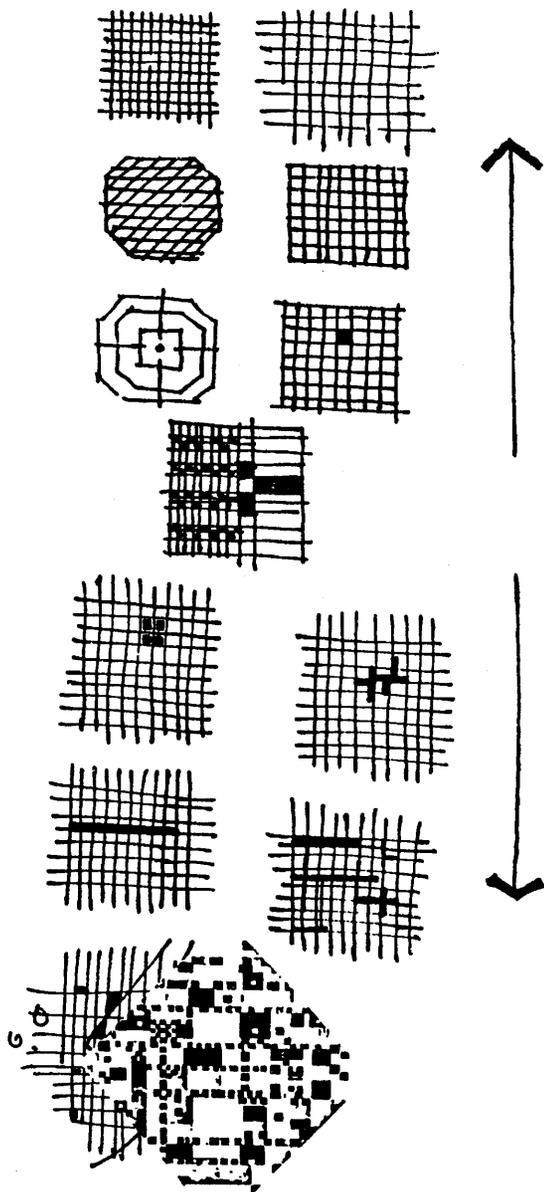


Different spatial arrangements of physical form can have potential to sustain certain intentions and practices better than others. By themselves forms cannot provide the basis for evaluating whether, for example, one is more autocratic than another.



using patterns and similar modes of classifications, we apply common structural rules in setting priorities to build visual relationships of form. Building hierarchies of importance is one such intent by which we structure relationships. But, all relationships need not be built out of the singular ordering of a hierarchical structure; explained by the bottom example as compared to the topmost, on this, the previous, and the next page.

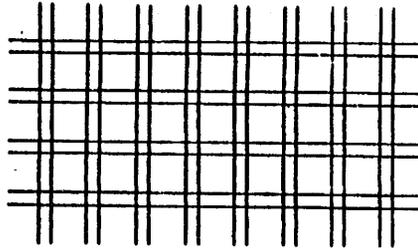
The intention here is not to define good or bad form but how one can recognize better formal arrangements by comparisons, using a criterion; i.e.: the reduction of singularity of order.



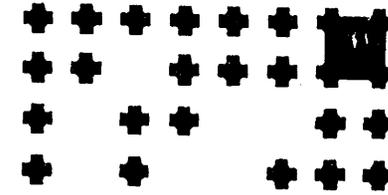
What seems to be a list of forms (on the left) is not a check list to choose better forms from or plan towards creating and sustaining one or the other of them; but it is only to observe the potential inherent in different modes of ordering.

The bottom most possibility would appaul most of us if presented as, the choice: that is so because we are used to confusing between order and form. And our reaction in this case is against the form not the order, the static form of the order represented in the "aerial drawing".

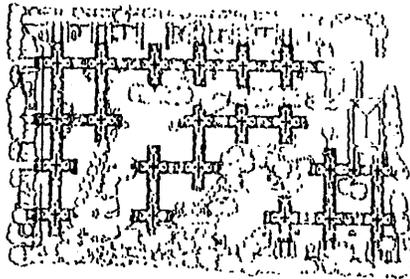
It is the order that holds the potential of further choices, not the form. Viewed in this manner, order is more than a means of generating



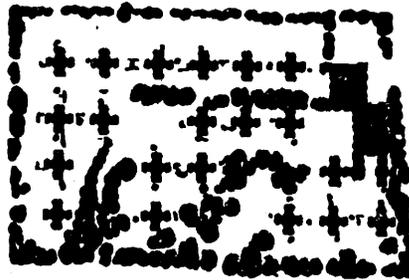
Grid



Pavilions



Scheme

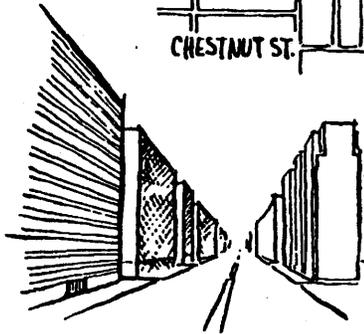
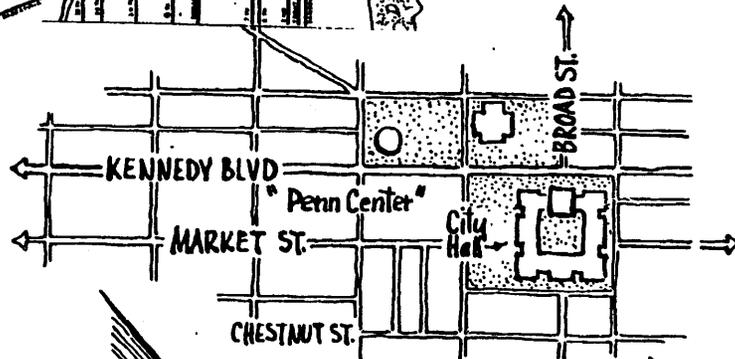
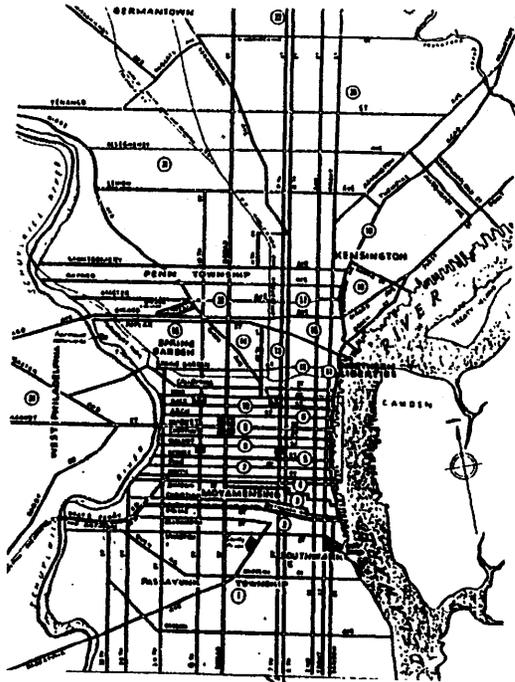


Trees and pavilions

form. It simultaneously creates possibilities and eliminations, i.e., its potential. To observe potential requires having intent. Potential is not neutral and does not have an objective existence. This is the key to practicing conscious intent; i.e. recognizing the potential in formal arrangements.

And when this latter is ignored, order, form and rules begin to be treated as synonymous and; order for the sake of creating forms and vice versa, come about.

The previous exercise picked up on recognizing the potentials that formal arrangements have according to the common intentions of the creator and observor. The intentions of the creator or decision-maker(s), working with an awareness of the existing



*There is nothing on this typical map of the heart of Philadelphia to give us a hint of what Kennedy Blvd. is really like.*

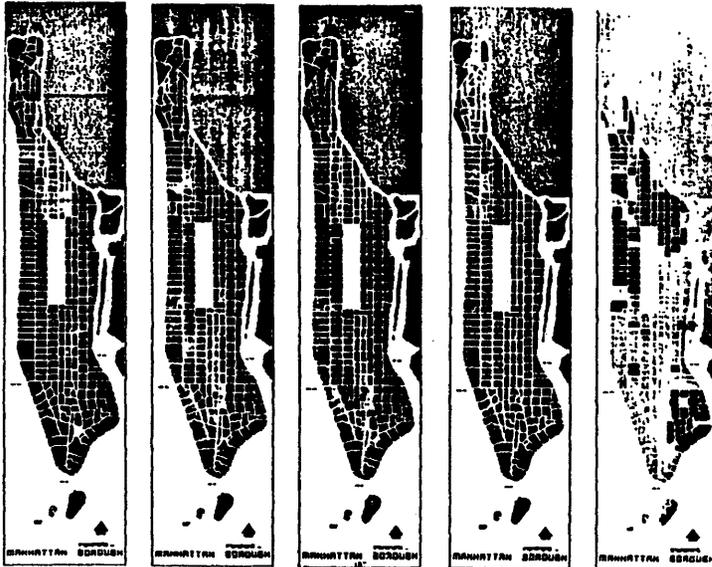
habitus of the group of people they are dealing with, influences the recognition of only certain structures of order by that group. At this level of evaluating of forms the intentions of making particular choices to create a recognizable structure of order is taken as the basis of making an initial differentiation between formal arrangements.

Within these formal orders it is, the language of the practices sustained, places evolved, and experiences fostered that the spatial practices sustained within a spatial form can be evaluated; i.e. the use of recognizable potential.

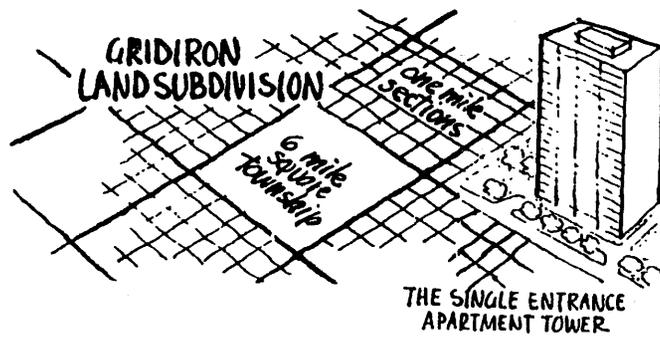
If the hierarchical two dimensional visual structure, such as of an

"Could not that white patch, in the center of the city, being described below, be a large downtown, or a huge paved plaza with a megastructure by Paolo Soleri right in the center of that patch; or maybe it could be a 'monument' to the people who live in the city. Created and sustained by the intentions of different groups of people.

Each of the above 'stories' describe or 'forecasts' different spatial relationships that could be practiced by the intentions we sustain within the spatial arrangements.

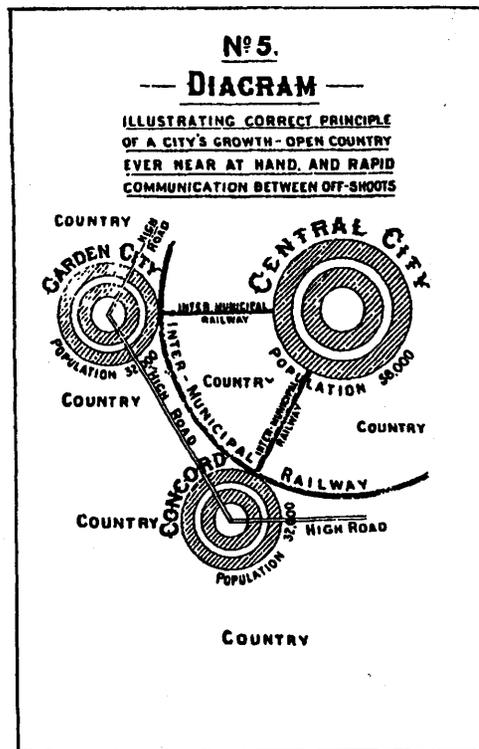


"aerial plan" is used to create hierarchical spatial relationships, it multiplies the potential of the overall structure thus formed to sustain many other hierarchically differentiated practices. The conscious acknowledgement of this potential of spatial forms to "move" spatial relationships as well, is vital and needs to be kept up-front when choices that influence form are made. For, to take an extreme case as example, if Central Park, Manhattan were to come under private ownership and singular controls, it could have widespread influences over a number of other spatially oriented practices of the city. This would be, for a large part an outcome of the potential for a



hierarchical position that the park's spatial relationships hold within the differentiated, center oriented spatial structure of the city. Similarly the potentials of a uniform grid for sustaining more egalitarian relationships can be lost if the structure is used to create a singular mode of separating out spatial relationships, such as when distinct public and private separations are sought to be made.

Nothing justifies itself by its own  
existence; not even you and I!

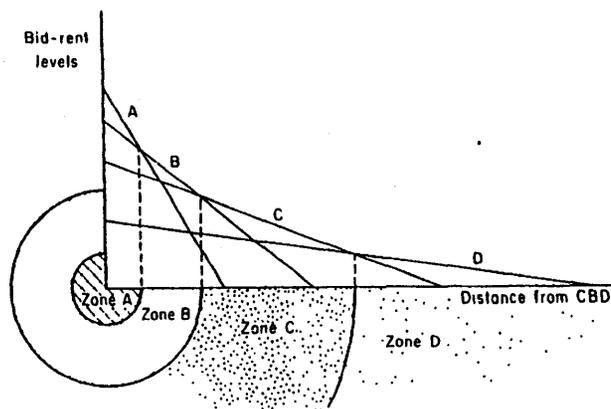


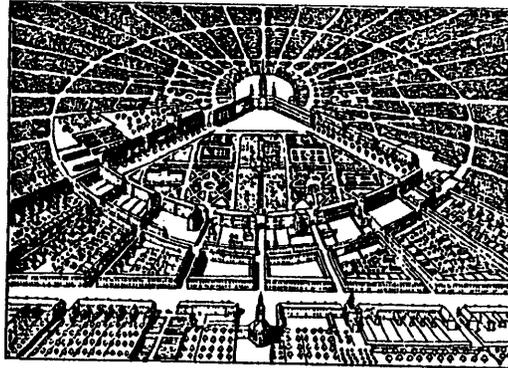
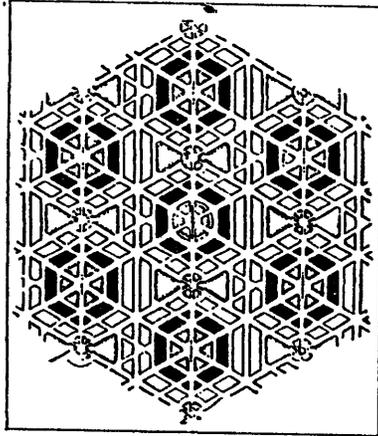
IS THE SPATIAL PRACTICE OF A CITY CENTER DEMOCRATIC?

The idea of hierarchy has been a persistent one in planning and to most people would seem the most 'natural' mode of creating order. The hierarchy that is created by that of center places or having a city center requires that all (or maximum) of the 'higher intensities' be centered in a spatial arrangement (pattern) with the lower intensities radiating away. Such a simple notion of order fixes a singular set of higher and lower values. And until another hierarchy is desired, all attempts are made to retain and 'revitalize' the existing hierarchy.

(31)

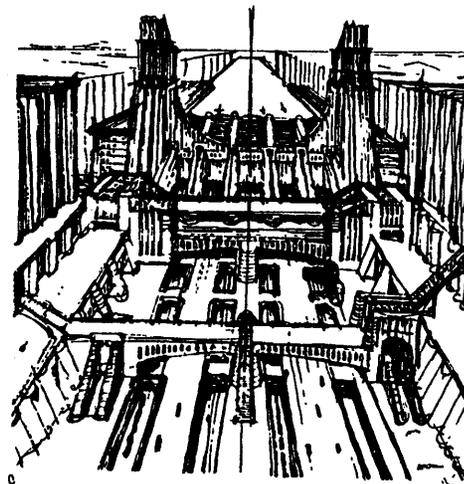
'Center place theory,' a very influential and popular planning thought in



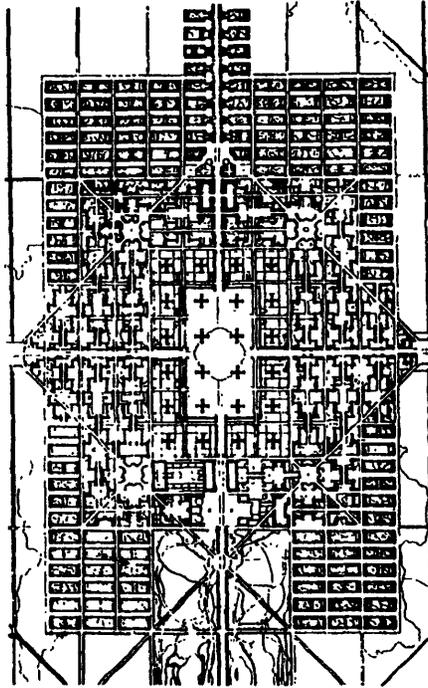
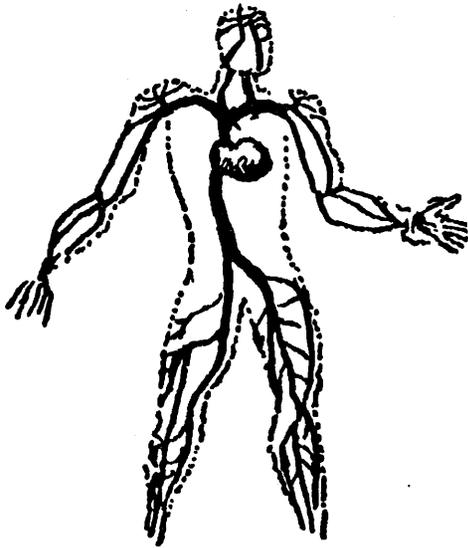


this century, is founded on this very concept that supports singular relationships, and came out of the founding works of Walter Christaller and August Losch in the early part of this century. (ref. Berry and Pred)<sup>(31)</sup>.

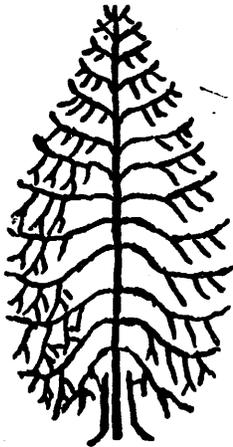
It is intriguing to note the spatial practices that are sustained when order, by itself is treated as an a priori principle by designers at all levels: architects (post-modernists and conservationists), urban designers and planners (planning for predicted goals).



If one runs through any compilation of past and utopian theories\* of city form, one sees the notion of "order as a priori" being played out again and \*wonder if there are any theories of city form for, the present.



again in various forms and approaches and practiced without questioning intent. It seems to come out of an inability or rather limitation of our existing habitus, that it is able to imitate better than it can deal with novelty in its attempts at creating,



Every description of a city works within a structure of a worldview that it is simultaneously describing. If a city were an organism, i.e. a metaphor, are we to believe that the individual is a mere cell with a prescribed function within this "organic hierarchy"?



## Mall Criminal Code

1. No dogs allowed - even with a leash.
2. No riding of bicycles.
3. No sitting or relaxing on the grass
4. No touching the water - children and adults caught playing in the fountain are subject to immediate arrest.
5. The mall is subject to noise regulation - no loud talking, music, laughter, or any joyful sounds.
6. No blocking pedestrian traffic; keep moving - don't stop to read this or window-shop; stopping allowed only in stores.

All rules enforceable by immediate arrest and a maximum \$100.00 fine.

The above criminal code has been imposed by our esteemed city council and their string-pulling merchant friends - the Eugene Downtown Association.

This leaflet courtesy of some concerned folks who want everyone to know which freedoms are now forbidden by certain people who think they own our mall.

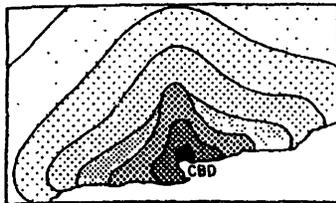
The patterns that we practice are not objective or neutral, the intentions they sustain are often subversive to conscious human existence.

### THE QUESTIONS THAT WE ASK

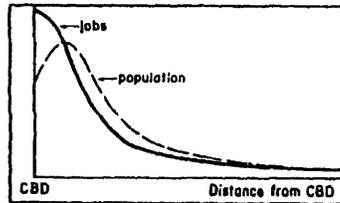
Is it the practice of creating order by classification that makes trends and patterns seem to exist? Is it the practice of 'practicing practice' that makes certain relationships (e.g. centered hierarchy) to remain unquestioned and viewed as 'natural' practices (Bourdieu); to the extent that we do not desire to know the intent of what we practice or the implications. We accommodate our lives into these practices and attempt to create the future by accommodating our 'goals' within these patterns (rules).

What are some of the other practices that the practice of a center place hierarchy relates to?

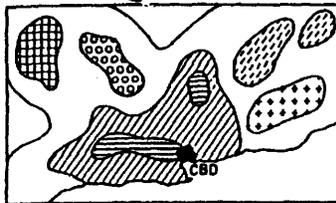




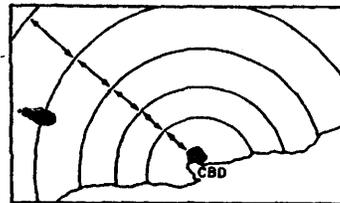
DENSITY PATTERNS



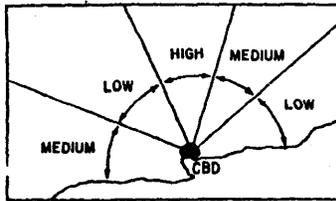
DENSITY GRADIENTS



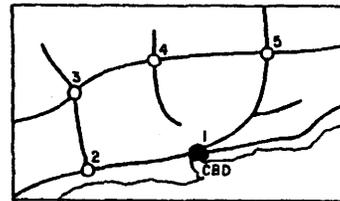
HOMOGENEITY (social areas)



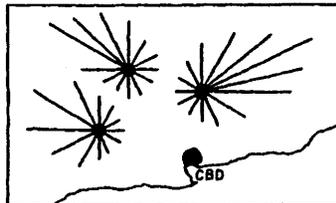
CONCENTRICITY (age of housing)



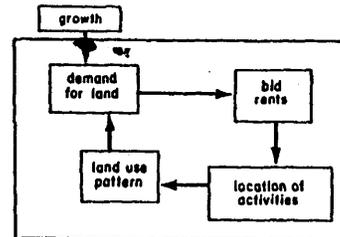
SECTORALITY (income)



CONNECTIVITY (road network)



DIRECTIONALITY (residential search)



ORGANIZING PRINCIPLE (the land market)

center. It involves an extraordinarily unequal distribution of public (and private) resources into limiting communication potential--to and relative to the center.

If the spatial structure of the center and periphery is what we consciously desire to sustain, what other practices would we simultaneously be projecting into the future? What kind of people and lives would we sustain if we created spatial structure that accounted for (described) people and lives as abstract notations in the language of economics. Can human lives be evaluated and classified by their respective "marginal returns" to the system?

## Future of downtown \_\_\_\_\_ is debated

By David Mehegan  
Globe Staff

A panel of five specialists on architecture and city planning heard conflicting views yesterday from nine architects, developers and government officials on growth in downtown \_\_\_\_\_.



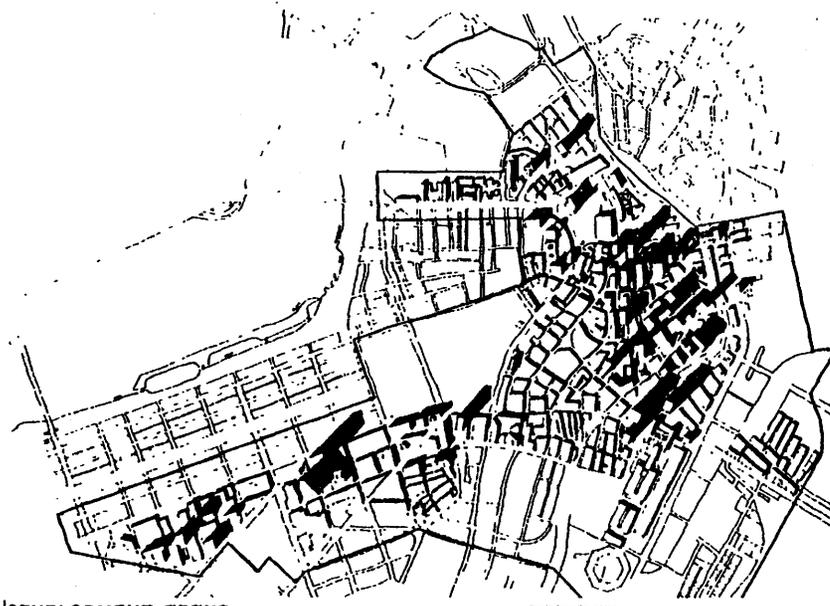
The session focused on three main questions: how much more development should be allowed, what the physical scale of development should be and what kind of public controls should be applied.

Two speakers, developers Donald Chiafaro and Edwin Sidman, argued that the building possibilities for downtown \_\_\_\_\_ were not yet exhausted and complained that the development process was already overly restrictive. "The process of building in \_\_\_\_\_ is agonizingly slow," Chiafaro said, "slower than in any American city. I would

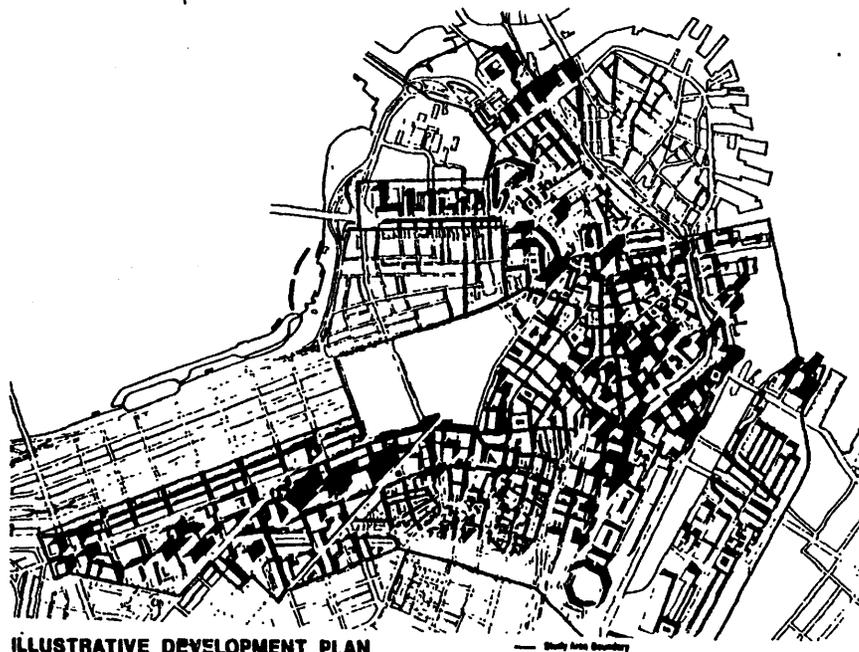
resist new rules that would make it harder."

When asked by Allan Jacobs of San Francisco, a city planner and one of five national panelists invited to the conference, if there were limits to downtown growth, Sidman, president of the Beacon Companies, responded: "We don't need limits, we need creative solutions. There is enough land. We are far from the outer limits."

Others disagreed. Panelist Edward J. Logue, former \_\_\_\_\_ Redevelopment Authority director and creator of the \_\_\_\_\_ urban renewal plan of the 1960s, pointed to the photo of downtown on the rear wall of the auditorium and said, "We should sharply limit high-rise growth in downtown \_\_\_\_\_."



DEVELOPMENT TREND:  
ILLUSTRATIVE PLAN



ILLUSTRATIVE DEVELOPMENT PLAN

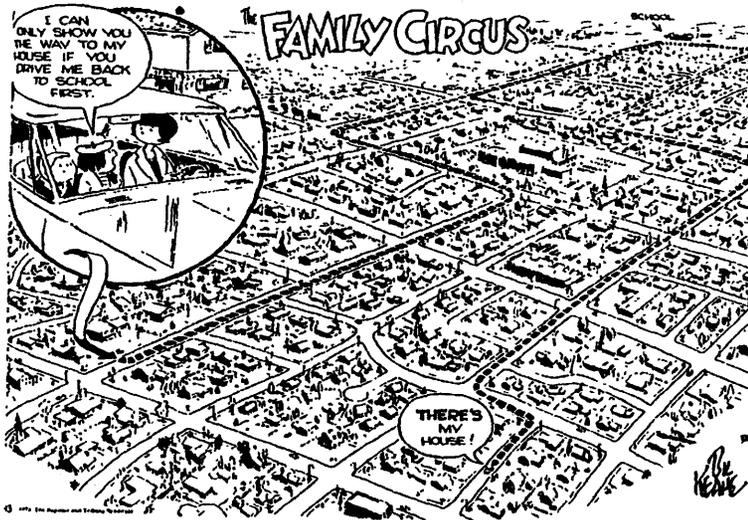
Which of these questions needs to be answered first?

How much more development can the downtown have? What does it imply to practice having a downtown?

Do cities have a responsibility to each other? Does downtown Boston have a responsibility to Cambridge, New York City to its surrounding counties, and Boston to New York?

Can the downtown be owned by a single community? What does it imply to be the owners of a downtown?

If some centrality has to remain, are there more equitable (plural) ways of distributing the revenue from the practice of this centrality to make possible a more plural relationship of interdependence between cities.



Is it real to consider cities by physical boundaries? Boston and Cambridge as separate cities?

How accurately do physical boundaries relate to the spatial practices of the individual lives within these boundaries?

Utilitarian notions of delineating space, such as by differentiating landuse and circulation 'routes', consider descriptions of individual lives to be almost automated and robotic. We need to evolve the intention to deal with spatial structure that takes into consideration, accounts of spatial practices of real people, not 'types' of people.

## SOME SIGN POSTS FOR LOOKING AHEAD

(19)

Donald Schon,

I think there are two basic strategies for thinking about the future. One of them is to pay attention to a great many dimensions, or features, of the thing you are talking about and on the basis of those different features to identify alternative scenarios, as they are now fashionably called, of the way things go. And the doctrine is that if you can entertain alternative scenarios of what the future may be, you can thereby prepare yourself better to confront it. An alternative strategy . . . is to consider only one feature, which you believe to be critically important to the phenomenon that you are considering. That has some substantial risk. The risks are mostly that you may be dead wrong, but the benefit is that it may be possible to lay out a view of the world which would be significant for thinking and perhaps even for action.

There is one major implication that such a mode of approaching the future, "considering one feature" (Schon) or

belief as paramount would have on us as design professionals, and our existing practice of structuring forms. Form would then become internalized, like in some of the 'primitive' societies, but as an outcome of different reasons; i.e. the concentration on structure and order to sustain intention, wherein form would be an outcome of lesser consequence, at least in the context of our present discussion. Our regulations for ordering would not then lie in the forms we create, but in the intentions that create the structure, and in the intentions of use of the order.

As designers we would be professional 'orderers' and arbitrators of 'friction,' generated between intention and practice. A major area of concentration

for planners would be that of "urban spatial frictions." Such a notion of the practice of design does not make necessary the existence of any one scenario that could describe the form of the future any better than another and it therefore would become unnecessary to dwell on the desire to predict form, any more. The direction of inquiry leading from here into the realm of design practices is that of recognizing a common language for design criticism. This in effect was an hidden agenda to the preceding discourse about the need to explicate intent in making design choices. The realization that criticism is a same kind of activity as design may then come as a surprise to some people.

Both essentially involve the process of comparing, contrasting and making selections on the basis of different stories and options that are being evaluated. The two merge into one when viewed as dealing with stories<sup>(12)</sup> about life in the present, that we choose to believe. By this essentially fundamental process of making conscious selections, neither criticism nor design choices can ever be neutral, purely objective or self-referential orders.

The process of design viewed from outside the microcosm of the "habitus" of practice, is less interesting than the question that addresses, "to what purpose or intent is it aimed." If we can drop our skills and preoccupation with creating order out of abstract

arrangements of form, and instead work  
with objective proposition about in-  
tent; we may well be able to project  
our notions of 'better' into the future  
and hope to keep our false utopism on  
track.

"Good design intention recognizes  
the forms and practices of a culture,  
analyses them and takes them up a  
little further contingently" (John  
Whiteman).

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80	Collage City Rowe, C., Koetter, F. pg. 168
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