I N T R O D U C T I O N

I began this degree with the vague idea of merging international diplomacy with landscape. There was a place I knew of high in the Swiss Alps where groups would meet every summer to work out age-old conflicts within and between nations.[1] It was a place of serenity, astounding views and graceful hospitality. It was a retreat from ordinary life. What if retreats could become *part of* the ordinary landscape of life? What if cities torn by internal conflict had public places for respite, reflection and trustworthy company? While officials negotiate the treaty and banks dole out loans, a ritual could begin on the battered terrain while no one is looking, building a culture of peace.

I went to Beirut, Lebanon in the summer of 2002, hoping to observe life in the streets, ten years post civil war, and propose further design ideas for a strengthened peace. The complexity was looming. Two simple points of clarity emerged. First, the sea is a magnet. By far, Beirut's most compelling and diversely-populated public space is the coastal promenade—the *Corniche*. The attraction of the view is combined with Mediterranean breezes, openness, and the length for a vigorous walk. An evening stroll on the *Corniche* is one of the city's strongest cultural traditions, crossing every class, age and ethnicity. It is not a new place, but one that has carried on through everything. It is a daily experience that solidifies Beirutis' sense that they are part of a uniquely cosmopolitan city.

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[1] Caux Mountain House and Moral-Rearmament

Secondly, the arts are a catalyst for change. Samir Khalaf, sociology professor at the American University of Beirut (AUB), has been an inexhaustible and brilliant source on the intersection of urban design and society in the post-war context. At a seminar for design students at AUB, he criticized the recent downtown rebuilding in its facilitation of a culture of passivity—which I witnessed in the nightly appearance of the glitterati on Foch and Allenby Streets—lounging figures, gracing marble floors with long cigarettes and expensive cocktails. In order for society to be revived, he believes, there needs to be a flourishing of creativity, of active minds and productive hands. Art and music, for example, have more power to heal society than politics and economics. He encouraged architects and other designers to create spaces for these types of activities.

In order not to mistake particularities for universals—I then studied a decidedly different place which has become the topic for this thesis. Rijeka, Croatia, was former Yugoslavia's largest port city, and is now recovering from the turmoil of the Balkan Wars. The city lies on the picturesque coast of the northern Adriatic—a crossroads between the Mediterranean and Central and Eastern Europe.

The thesis focuses on the Delta site of Rijeka which as part of a World Bank project, is slated to be cleared of present operations and opened for private development and public access to the sea, becoming "a unique recreation facility for city inhabitants and tourists."[2]

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[2] Rijeka Gateway Project: p. 4.

The approach is landscape architecture in its broadest sense. The research thus seeks to

draw from an inter-disciplinary set of authors whose thinking revolves around space and

society. It may try the reader's patience, but my hope is that it has shaped the topography

for a richer design. In the words of French landscape architect, Georges Descombes,

> The site becomes a kind of 'jardin d'amis', a meeting place for friends from
> many disciplines: not only architects, engineers and artists, but also geographers,
> cartographers, historians, filmmakers, writers, scenographers, botanists and
> musicians…[3]

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[3] Marot. 2003: 58.

PROJECT SITE: The Delta

The Delta is surrounded by water on three sides and by residential areas on the mountains rising inland. To the east, across the river, lie the residential and commercial district of *Sušak* and the container terminal of *Brajdica*. To the west, across the canal, lies the old city center. The land is currently composed of a wastewater treatment plant, port-related storage, a bus terminal, two roadways, parking lot, and plaza (*fig. 1-1 and 1-2*). The Delta was formed through a combination of natural sedimentation and man-induced fill and reclamation (*fig. 1-3 and1-4*). Prior to the great floods of the late 19th century, the canal did not exist and the river bordered the Delta to the west instead. With flood control efforts, the river was then redirected to east and the canal was built in the place of its former path giving the Delta a triangular form. The Delta was never considered a viable site for development until the late 20th century when flood control regulations were even more stable. Until that time it was an open field for shipping containers, lumber and small storage shacks (*fig. 1-5*).

A pedestrian street called the *Korzo* spills onto the Delta across the recently constructed memorial bridge (*fig. 1-6*). The *Korzo* marks the seaward edge of the circumventing medieval wall, destructed for city expansion in 1780 (*fig. 1-7*). At that point the street served as the quayside. Its surface was both an esplanade and a dock. Its edge was the seawall (*fig. 1-8*). As port activity grew, more space was needed, and beginning in the 1840s, land was gradually reclaimed from the sea (*fig. 1-9, 1-10*). The *Korzo* today sets

back from the sea by one to five blocks. Its role as an esplanade, however, has not been replaced. It is by far the dominant public space in the city. It is home to city hall meetings as well as rock concerts. It is a place for drinking cappuccino and for protesting, for buying Max Mara and for skateboarding. It is the place for public contestation. It is home to the marginal and the mainstream (*fig 1-11*).

Of the plethora of links between the Delta and the city center, the *Korzo* constitutes the strongest (*fig. 1-12*). By considering the *Park-na-Moru* as an extension and expansion of the *Korzo,* it is imbued with a strong historical and spatial continuity it would otherwise be lacking.

CONTEXT: The Edge Contested

Rijeka lies in the *Kvarner Gulf* region of the northern Adriatic Sea, where the

Mediterranean reaches assertively into the European mainland (*fig. 13*). The region marks

the boundary between Croatia's *Istrian* peninsula to the west and *Dalmatia* to the south

(*fig. 14*). Five islands lie within the Gulf, the nearest of which is *Krk*. Recently accessible

to Rijeka by a bridge, *Krk* has sustained significant manufacturing and touristic

industries. On the inland side, Rijeka is bounded by the *Učka* and *Velebit* mountains,

home to the forests of *Gorski Kotar* and part of the far-reaching *Dinaric* range (*fig. 15-

17*).[4]

Rijeka's seafront is an edge at both the regional and local scales, a place of reconciliation.

It marks boundaries and distinctiveness, exchange and fluctuation between heterogeneous

entities.

> Historically, geographically and conceptually, the city of Rijeka represents a
> border condition between sea and land, east and west, order and chaos, province
> and centre and the horizontality of its sea and the verticality of its mountains.[5]

SURFACE: solid, fluid and ephemeral

The literal meaning of Rijeka in the Croatian language is 'river', clearly named after that

dominant watery crevice which cuts from the mountainous region, through canyons, hills,

estuary, and out to sea (*fig. 1-18*). The river's name is *Rječina*, a derivative of Rijeka, and

between 1924 and 1948, it served as the boundary between Italy and Yugoslavia (*fig. 1-

19*). The city also retains the historical name of *Fiume* from the influential days of Italian

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[4] The territory of Croatia can be categorized into two general landforms: The Dinaric Range in the west and
the Panonian Basin in the east.
[5] Mimica: 21.

annexation—meaning 'river' in Italian. But the meaning goes deeper than nomenclature. In a recent tourist brochure, the city is described as, "the town of refreshing waters…unconscious energy, amorphous powers, mysterious motivations…dynamic, unpredictable, unavoidable, constant."[6] The water table runs high under the city center. Fountains are highly symbolic, found in every open space, often built by well-known designers and fed by natural springs (*fig. 1-20, 1-21*). Its initial attraction as a point of entry and departure was due largely to its naturally deep waters. Rijeka is known as the 'rainy city'. In 2003, rainfall equaled 67 inches and cloudy days outnumbered clear days 3 to 1 (*fig-1-22*).

In these senses, the edge between land and water is somewhat porous. Whether literally or metaphorically, the water enters the land, the fluid permeates the solid. On the seafront this is felt through occasional flooding, and frequent chaotic or spontaneous behavior. The editors of *Quaderns d'arquitectura i urbanisme* believe this fluctuation is a given part of any city.

> The urban is polysemous. A continuous polysemia. It is an unceasing process of diversification in which the city is constantly turning into another. Rather than being the determination of a stable, saturated, complete form, the urban condition consists of an uninterrupted reworking in time. To define the landscape generated by the urban condition is to interpret its unfinished being and reveal the instruments which make it possible for this urban process to continue. So the urban includes the unforeseen, the non-standardized and the not strictly planned.[7]

Nested in the topography is another form of chaotic fluidity. The harsh winter wind, *Bora*, blows from the northeast highlands and though it's decisively dreaded in its

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[6] Tourist Route Pamphlet.
[7] Quaderns d'arquitectura i urbanisme: 2.

moment of torrent, it is also esteemed for its ability to drive pollutants out to sea, giving the region one of the highest air quality indexes in the world.

What is the evolution of this interaction between fluid and solid surfaces? Local architects write:

> During its metamorphosis from a small town to a thriving city, Rijeka nourished and built its culture by respecting differences and assimilating various cultural influences and ethnic traditions. In this constantly fluctuating cultural context, transition is the basic and key component. It is this transitional aspect which not only made Rijeka truly cosmopolitan but also provides the city with its regional distinctive features.[8]

They point to the morphology of the bay—shaped like a funnel—as a metaphor for the city's practice of receiving the jetsam and flotsam. The seafront then acts like a linear basin for collecting and displaying all that has washed ashore. It is a solid space for the fluidity of society. It is the edge and the center.

THRESHOLD: empires, trade and revolution

A large part of the city's fluctuation has been involuntary. Though Rijeka has long been an international gateway and the seafront its local threshold, lines of power have frequently shifted with various foreign forces taking turns in the urban development. There is a well-known story of a little, old man who has lived in the same house in Rijeka since 1913 and has changed his country of residence five times! These political shiftings have changed the velocity and density of the exchange or have altered the origin or destination of the goods.

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[8] Mimica: 99.

- Early Settlement

The first known settlement, *Tarsata*, was built on the hills by the *Liburni*—prehistoric seamen of the Adriatic. The Romans were the first to build on the current city site. Several remains can be seen from this period, including the foundation for the fortified wall, an archway and thermal baths (*fig. 1-23, 1-24*).

The Croats arrived in the early 13th century from points north. During the Middle Ages, the town developed as a hamlet under the eye of feudal ruling families in the citadel above, Trsat castle. It is recorded around that time that the town was divided into two parts: the upper –called *Flumen Sancti Viti* , with the church of St. Vitus, and the lower-called *Rijeka*, which served as the commercial and trading center. Exports were dominated by timber, leather and wool, and imports of salt, cereals and salted fish.

- Austro-Hungarian Empire

In the mid-15th century, the weakening feudalistic system surrendered power to Emperor Friedrich III of the Austro-Hungarian Habsburgs, which remained more or less the ruling authority until the end of WWI (*fig. 1-25*). The sea-faring Venetians managed to invade and occupy Rijeka several times in the early 16th century, burning and plundering. The Venetian commander, Trevisan wrote in a letter that, "one will not say that Rijeka is here, but only that Rijeka was here."[9]

Jesuits arrived from Italy in the 17th century, contributing significantly to the town's educational and cultural life, but meanwhile repressing the Croatian aspect of the culture.

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[9] Rijeka Tourist Guide, p. 25.

In 1719, the monarchy proclaimed Rijeka as a 'free port' and built new roads connecting the city to its hinterland, greatly accelerated growth. By the end of the 18ᵗʰ century, Rijeka was experiencing a period of unmatched growth, particularly for large trading and manufacturing companies. Around that time Sušak was born on the east riverbank, and grew as a rival town with its own systems of administration, education and industry.

Late nineteenth-century Rijeka was marked by growing industry and technology particularly related to the introduction of gas supply, electricity, railroad and water systems. The maritime industry was at a peak it would not reach again until 1950. Its activity was modernized and re-centered west of the Delta to be linked with the new railway lines. Other industry included a petrol refinery, torpedo, chemical, rice polishing, paper and leather factories. During this time, the seafront was animated with the loading, unloading and transport of goods. Its cafes and taverns were full of seafarers and other transient workers (*fig. 1-26, 1-27*).

The new bourgeoisie were determined to make the city into a 'European metropolis'.[10] An ambitious zoning ordinance, proposed in 1873 by the Hungarian mayor, meant to rid the town of any haphazard construction, to build wide, tree-lined boulevards, public parks and beaches and multiple grand public buildings. Inaccurate surveys halted the plan. Still much construction and renovation proceeded, particularly on the newly reclaimed land and in the old town center. In design, it followed the Austro-Hungarian preference for unyielding Classicism. Works were grandiose and monumental, "a byproduct of [the]

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[10] Magaš: 75.

systematic Magyarization[11] of Rijeka," says architectural historian, Olga Magaš, "without any sensitivity toward the dimensions of the town and the inherited architectural legacy."[12]

Other architects of the period came from Vienna and Graz, Venice and Trieste. They ushered in Secessionism at the turn of the century, which not unlike Art Nouveau, emphasized the use of new technology for ornamentation and structure. Concrete, glass, cast-iron, stucco and ceramic were commonly used. Secessionism disrupted the coherence of the urban fabric, as buildings were viewed as individual entities, new concepts set apart from existing ones. The *Royal Hotel* and *Mattiassi House* are examples of this disruption along the *Korzo*. In 1904, the city published regulations for the appearance of all buildings on the *Korzo*, promoting large, decorative windows, façade ornamentation and geometrical lines (*fig. 1-28*).

- Italian Annexation

With WWI came the eagerly anticipated but tumultuous fall of the Austro-Hungarian Monarchy, and Rijeka became part of the State of Slovenes, Croats and Serbs. The patterns of trade and transport were most profoundly shaken with the events of WWI. The Habsburgs had commenced power in the mid-15th century, ruling over Rijeka for over 450 years. The power vacuum did not go unnoticed by another neighboring country. Thus, amid these volatile and revolutionary days, the city was taken over by the scandalous Italian military hero, Gabriele D'Annunzio, who ruled as a dictator from

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[11] The Magyars were the dominant ethnic group in Hungary.
[12] Magaš: 87.

1919-1920 (*fig. 1-29*). Italy soon wearied of his escapades and attempted to step in, but not before Rijeka managed to proclaim itself independent for 3 years. Italy took the reins in 1924, remaining in control until WWII. During this time the city was divided in two along the river, with *Fiume* to the West, belonging to Italy, and *Sušak* to the East, remaining with the State of Slovenes, Croats and Serbs. The Delta, the *Korzo of the Red Army* (its new name), and the rest of the city center were then part of the Italian territory. According to most literature, urban and economic development took a back seat in Fuime with the emphasis moving to Italian cultural and intellectual activities. With Italy's attempt to proliferate fascism within Fuime, a strong resistance arose, publicly manifested on the *Korzo* around the city hall.

- The New Yugoslavia

When Italy fell in 1943, Fuime was bombed and subjugated by the Germans until the end of the war in 1945. It was united again with Sušak, as Rijeka, and became part of the new Yugoslavia (*fig. 1-30*). Socialist policies were centralized far away in Belgrade and regional but still distant Zagreb, so coastal Rijeka worked quietly to maintain a relative sense of autonomy with the exception of Marshal Tito's conspicuous visits (*fig. 1-31*). It did, however, have an inclination to emphasize the role of the proletariat (*fig. 1-32*). With increasing modernization of the western side of the port, trading activities shifted away from the space lining the old city center. The Riva became a leisurely and processional promenade (*fig. 1-33*). A large part of the Delta became a parking lot.

Rijeka was Yugoslavia's primary port, but as the nation began to falter, Rijeka's competitiveness went with it. Trieste, Italy far surpassed it in the 1980s. Things got worse, however, before they got better.

- Balkan Wars and Croatian Independence

The Balkan wars, lasting from 1990-1995, did not enter Rijeka in a physical way, but in every other way the horror was present. Soldiers were sent from its shores. It served, along with neighboring coastal towns, as a haven for many wartime refugees. Its struggle with inter-ethnic relations was and continues to be significant. Many Serbs left voluntarily during the war years and others were forced out in the night.[13] Rijeka cannot easily escape the post-war Croatian nationalism, which often takes on the form of ethno-nationalism.

Economically, the post-war years have been a time of recovery. Sustaining the upturn is the growth of tourism. Beyond the regular summer influx of visitors, two annual events bring a remarkable swelling. The Carnival marks the beginning of the Christian commemoration of Lent and has been a tradition in Rijeka since the medieval period. It has become one of the largest of its kind in Europe, attracting around fifteen thousand participants and over one-hundred thousand spectators mostly from other parts of Croatia and neighboring regions. Secondly, each June, in correlation with the day of Rijeka's patron saint, the city observes a large and well-known regatta (*fig. 1-34*).

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[13] Before the war, Rijeka had about 11% Serb population. In the 2001 census the number was down to 6%. Some left on their own and others were forced.

Though the importance of tourism is fairly new to Rijeka, it is not for the region. The neighboring '*Opatija Riviera*', 15 km west of Rijeka, served as an attractive seaside destination for inland aristocrats during the Austro-Hungarian Empire. In 1844, the first of Opatija's villas was constructed by railroad baron, Iginio Scarpa, in memory of his deceased wife. Over the next seventy years the town grew in fame as a winter health resort, known for its remarkably fresh air, clean water, winding coastal promenade, exotic gardens, fresh seafood and bathing beaches (*fig. 1-35, 1-36*).

TIME: stone and desire

A city is more than meets the eye. Its aspirations and longings are woven into a fabric that is only partially accessible in the present. Rijeka, as a city in flux, is flooded with extraordinary desire for what could be. She is like a youthful virgin, waiting for her beauty to be recognized, revered, but not wasted. This is not to say that the city has a short history, but that it momentarily has a refreshed and energetic spirit. D'Annunzio called it the 'city of worn-out love'.[14] But times have changed. With the passing of the World Wars, the break-up of Yugoslavia's dictatorship and the end of the Balkan Wars, Croatia, as a whole, is in a state of anticipation and accumulated longing. On the other hand, some impending changes are viewed with resistance, in which case desire is directed onto objects of the past instead of those of the future. Several flows of change are listed below, according to my observation, some desired and others feared:

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[14] Tourist Route Pamphlet: 54.

Economy based on port industry→	Economy based on tourism
Protection of national identity and autonomy→	Openness to globalization and foreign influence
Remnants of socialist system→	Decentralization and de-bureaucratization of decision-making
Development via 'tabula rasa' →	Ecological and historical preservation
Limited consumer options in variety, quality and price→	Increased options
Limited recreation and entertainment venues→	Increased venues
Limited green space in center→	Increased green space
Monopolized corporate sector →	Development of small and medium-sized enterprises
Public projects funded by public sector→	Public projects funded by public/private partnerships
Natural beauty of sea and mountains viewed→	Natural beauty of sea and mountains experienced
Unqualified to join the EU→	Qualified and accepted

An industrial heritage conference took place during my visit to Rijeka, with a focus on the former torpedo factory along the coast. The organizers pushed its publicity, hoping to infuse society with a new appreciation for this particular type of heritage. A sense of future possibility was apparent in every conversation. What could this old place become? How could it change our city? The conference was not just about remembering but about living both the past and the future in the present.

DOCUMENTATION AND ANALYSIS

READING THE SITE

The designer as explorer should act like a walking tree—with trunk surveying the surface, roots uncovering the subterranean and limbs filtering through the atmosphere. With rare exception do these happen simultaneously. They will be broken up here into three stages: (1) walking (2) with your feet on the ground, (3) and with your head in the clouds.

Fieldwork has been disgracefully abbreviated in the architectural professions. Perhaps this is because of the sense that the more you know about reality, the less freedom you have and therefore the less room for innovation. Some voices are convincingly supporting the contrary, however, and it is these that will be heard and synthesized below.

(1) Walking

Raoul Bunschoten, professor at the Berlage Institute, and founding director of CHORA[15], has developed a methodology for site analysis called 'the rhetoric of walking,' defended below.[16]

> Walking is an act of touching upon the intertwining fragments of landscape of
> the city and society… the temporal process of the walk is superimposed onto
> another temporal process of the urban dynamics, often indiscernible because they

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[15] An urban research laboratory in London.
[16] This methodology is also elaborated in Bunschoten's *Urban Flotsam*, 2001, and has been influenced by lectures of John Hejduk at Cooper Union and Daniel Libeskind at the Cranbrook Academy.

are either submerged or too slow to notice change... A walk as a register enables us to appropriate the complexity of the city...Nature, or the nature of the city appears in this process as an experience, not a concept. It 'lets the nature appear as it is in front of one's eye.' A walk thus becomes a tool for the seeing of urban systems.[17]

Through fieldwork in Alexandrov, Russia, Bunschoten illustrates the process and application of the walk. Seven different types of walks are recommended:

1. Walk towards…the horizon, gazing
2. Walk across…hidden boundaries, uncovering
3. Walk along…with someone or something, interacting
4. Walk into…trouble, creating agitation
5. Walk out…of proscribed confines, circumscribing new boundaries
6. Walk through…the system, engaging and connecting segments
7. Walk about…the observed, stirring up the city

What is appealing and appropriate about this way of reading is its combination of intensity and flexibility, a welcome contrast to the more traditional modes, based on quick photographing escapades and the study of two-dimensional materials. Maps and photographs are works of art, but they should not keep us from exploring. They should not be the decisive word on a place, but rather the invitation to embark into greater depths.

But walking is not just a method for seeing and documenting a place, it can also facilitate deeper intellectual churning. Aristotle forged the symbiotic relationship between walking and thinking as he lectured to students while proceeding around the Lyceum's portico. The school was called *Peripatetic*—a term which came from *peripatein* meaning 'to walk

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[17] Bunschoten and Hoshino: 39

about'.[18] Geographer, Paul Adams, confirms that the peripatetic aspect of walking expands the experience of space from merely the visual, where

> …a hill is *felt* by the leg muscles, as resistance (when climbing) or as persistent acceleration (when descending). To climb and descend a hill on foot is therefore to establish a kind of dialogue with the earth…[19]

Georg Simmel (1858-1918), who had a keen interest in the relationship between space and society, saw walking as the best methodology for an observant but detached analysis in which the wanderer, or philosopher "gains objectivity by virtue of being 'within' but not 'part of' the world in which he moves."[20] Perpetually mobile Ian Sinclair writes on the quotidian character of walking the streets of London:

> Walking is the best way to explore and exploit the city; the changes, shifts, breaks in the cloud helmet, movement of light on water. Drifting purposefully is the recommended mode, trampling asphalted earth in alert reverie, allowing the fiction of an underlying patter to reveal itself. To the…materialist this sounds suspiciously like fin-de-siècle decadence, a poetic of entropy—but the born again flâneur is a stubborn creature, less interested in texture and fabric, eavesdropping on philosophical conversation pieces, than in noticing everything…Walking, moving across a retreating townscape, stitches it all together: the illicit cocktail of bodily exhaustion and a raging carbon monoxide high.[21]

(2) With your Feet on the Ground

Sébastien Marot also addresses the process of seeing and reading the ground in his concept of, "sub-urbanism and the art of memory." [22] He defines and promotes 'sub-urbanism' as the subversion of the traditional method of urbanism, where instead of program dictating site, site dictates program–or the program becomes a tool of the site. This inversion is guided by four principles:

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[18] www.bartleby.com
[19] Adams: 188.
[20] Borden, 1997: 313-34.
[21] *Lights out for the Territory: Nine Excursions in the Secret History of London*. London: Granta. 1997, p.4 and quoted in Borden, 2001: 19.
[22] Also the title of his recent book. 2003

1. an active regard for the memory of the site,
2. a vision of site and design as processes rather than products,
3. an in-depth rather than merely planar reading of open spaces, and
4. a conception of site and design as fields of relations rather than as arrangements of objects[23]

Not unlike Bunschoten's methodology, this is an attempt to capture the complexity of time, processes, geological layers, and relationships, and is also dependent on a three-dimensional, active exploration of the site.[24]

Christophe Girot proposes an extremely helpful sequence through the designer can proceed: landing, grounding, finding and founding.[25] The first two take place during this phase of divergence. Landing corresponds to the reading of the site-- as the point at which one begins to move from the unknown to the known, where all is new and full of wonder and preconceived thoughts are compared with reality, "where intuitions and impressions prevail, where one feels before one thinks, where one moves across and stalks around before seeking full disclosure and understanding."[26] Grounding is a process of reading the site over time, through successive visits and the gradual sense of orientation. It includes background research.

(3) And with your Head in the Clouds

In literal terms, this step considers the atmosphere, sound waves, and view corridors. In figurative terms, it gives space for dreaming. Kevin Lynch lists qualities of one's visual scope in the city: transparencies, overlaps, vistas and panoramas, articulating elements,

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[23] Marot. 2003: 5.
[24] The 3-D exploration was a point argued by Marot in a class lecture at Cornell, Spring 2003.
[25] Girot: 59-68.
[26] Ibid: 61.

concavity and clues of the invisible.[27] Simultaneously, one senses the consistency, velocity, aroma, sound and brightness of the air. William Whyte has used successive aerial photographs of New York City to discover the decrease in sunlight available to the pedestrian.[28] But above all, this step involves observing the life of the city at eye level.

Putting the 'reading of the site' into words requires a list of action verbs. It is like an itinerary. Interpretation and analysis are restrained. The following is my reading of Rijeka.

The night had already fallen when I arrived and it was pouring. My luggage was almost unbearable since I drug along books that I falsely assumed would be needed. A young lively woman on her way home from a cleaning job was eager to help me. She lent me her umbrella and a hand, leading me to the *Tisak* booth where I'd buy a ticket to the hotel. I wished often I would meet her again so I could return the favor, but I never did. Several more people had a taste of my luggage before the night was over. The *Hotel Opatija* was a charming relic of bygone days. The room was small but welcoming and the breakfast my survival.

Initially, I was nothing but a pretty good *flâneur*, though I had neither a trench coat nor narcotics. I wandered. I had little cash and little agenda. I entered Rijeka each morning from Opatija on the rickety orange and yellow bus, with standing room only. The route went along the sea, disclosing sporadic views of the approaching city. I disembarked at

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[27] Lynch. 1959: 106.
[28] Whyte.1988: 256.

different points on different days, looking for the flows, sometimes joining in and other times standing out.

I stopped for morning coffee, good coffee, photographed, sketched, and made notes on maps and in my journal. I noticed changes in the crowds and traffic volumes throughout day, and the effect of weather patterns on flows. I located the main approaches to the center, and followed them. Then I looked for paths around, through and out, following many narrow, winding stairways. I found clearings on the edge of sloping terrain with stunning panoramas and found landmarks after being lost. I boarded a ship and left for awhile and on returning, felt like I was coming home. I walked alone and with friends, but mostly alone.

I stopped at art galleries and bookstores and spoke with energetic architects and the one and only courageous landscape architect, Vlasta. I went to the mountains on a cool evening with the mayor's assistant, Natasha. I was served fresh calamari by Mirna and her American husband, Tony, adoring their new baby, Niko. I jogged on the *lungomare* (coastal promenade) in the mornings and had soup for dinner at a place with an extravagant view. I learned some Croatian words, but have since forgotten them.

I noticed drug dealers, prostitutes and beggars. I noticed old and young people, happy, sad, beautiful, worn-out and snobby people.

I visited museums and libraries, collected historical documents and maps, and surveyed all the green spaces in the city. I examined and documented plant species, both natural and exotic, local building materials, soil and construction processes. I admired some graffiti but disliked most of it.

Growing weary of my solitude, I began to make appointments. I interviewed people from around town: the port authority, city hall, planning department, NGOs, university, private sector, as well as people who were just free, creative and entrepreneurial. I talked with students, tourists and bystanders and went to local peoples' homes and to Catholic mass, even though I'm Protestant.

I attended a conference on industrial heritage in the city and took part in a land and sea tour of the most notable historical properties. I participated in meetings with World Bank officials and consultants and drank more good coffee. I paid too much for a new pair of shoes and walked some more.

Written sources have held less value due to the language barrier. I allotted several months of research before and after the trip, but the focus was unfortunately less site-specific than I would have preferred. They did contribute to a slightly better knowledge of the ecological, economic and political history of the site.

WRITING THE SITE

To unfold the story of the site, facts and observations are organized and analyzed qualitatively. Girot's second concept of Grounding continues here, conducting an analysis into what is observed, and Finding follows, as the search for objects, experiences and relationships, "an activity and an insight...[Finding] discloses the evidence to support one's initial intuitions about a place."[29] In other words, it is through the writing phase that the raw materials are processed and refined.

Perceptual and Behavioral

After my initial wandering, I settled down on the immediate vicinity of the project site. The *Korzo* was a fundamental part of this vicinity and its many outdoor cafes served as convenient portals from which to observe a broad cross-section of society. The *Korzo* became my path of study –the center as edge, the edge as center (*fig. 2-1*). It is a longitudinal space that gathers from all directions. It bends and fluctuates in width, denying the control of a fixed linear perspective. It is partially enclosed from the roar and sight of traffic and from the wind of the sea—and yet it is exposed—to the public eye and to the reality of time and orientation. Walkers on the *Korzo* catch glimpses of the horizon, but not long enough to escape. The *Korzo* is a pedestrian promenade. The shops and cafes lining both sides are negligible in their products. The coffee is good, but it is the experience of sitting and watching that generates the business. Rarely does one go only for the purpose of consumption. One goes to walk, to discover a familiar face, to be exposed, to be a part of 'the scene' and to respond to it.

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[29] Ibid: 61-62.

Integral to the enclosed and directional path is the open, contemplative clearing. Spatial clearings along the *Korzo* are mostly in the form of squares or termini and there are four major ones with many minor ones interspersed.

The easternmost terminus is at the former border between Fuime and Sušak along the Rječina River (*fig. 2-2*). *Hotel Kontinental*, an elegant belle-époque structure has a fashionable outdoor café lining the river, shaded with towering chestnut trees and offering decadent confections. The Hotel is a cultural icon with marks from various epochs, both predictable and scandalous. It is one of two noteworthy hotels in the city. When the weather gets cooler, the red umbrellas come down and chairs and tables are stacked up before evening leaving an open paved space interspersed with the great chestnuts. Between the hours of 5 and 7pm, the skaters move in. I wish I knew how long they have been using this space and if they preceded the establishment of the city's hippest internet café right inside the door. A friend remarked that during her youth, in the eighties, the space was the primary meeting spot for kids. It was also a place for informal political forums throughout the Italian annexation.

Jadranski Square is the westernmost terminus of the *Korzo (fig. 2-3)*. Bordered by two monumental buildings, a bank and the major shipping/ferry headquarters, it contains two large fountains with benches embedded in their granite walls. The evening diners are off to the side, daytime business has ended, and again, the skaters move in. They draw a crowd of spectators. The skater's bodily inventiveness disrupts the reliance on merely the visible. He reveals things that are hidden and ignores things that are obvious.

> …unlike the scopic-dependence of the tourist gaze, user and architecture come together to create a new spatial event, an occupied territory. Architecture is at once erased and reborn in the phenomenal act of the skater's move.[30]

This is also a space for gathering, for meeting friends before strolling onto the *Korzo*.

Jelačićev Square is a clearing on the Korzo before it funnels eastward across the canal on the new memorial bridge (*fig. 2-4*). Due to its adjacency to a bus terminal, it is a natural place for sitting, waiting and meeting. The best ice cream happens to be sold there as well, and a large plane tree shades the seated area. It is the most consistently animated and crowded point on the *Korzo*.

A very visible piece of graffiti appeared on one of the square's facades sometime during my visit, saying, "Americans Unwanted." At first I found it humorous, until I realized that I'd only met one other American in the duration. There is safety in numbers and the numbers weren't there. It drew from the anti-war sentiment pervading the globe, holding obvious implications about America's place in Iraq. But did it really mean that we should also stay out of Rijeka too, even when armed with nothing but a camera?

Republike Hrvatske Square has the clearest shot to the sea (*fig. 2-5*). It is halfway along the length of the *Korzo* and connects to the University two blocks in. Both its opening to the sea and ferry terminal as well as its larger size makes it the preferred space for many public, outdoor events. The *Rijeka Summer Evenings* festival takes place there this year, and as I write, a play is being performed called "I'm Well and I'm Fine" written and

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[30] Borden, et al. 2001: 107.

directed by Marjan Bevk. The title is taken from postcards sent home by soldiers before battle. The sentence was meant to hide the fear and offer hope for the loved ones.

> In itself it hid messages that were not revealed and that stirred unwritten stories. The stories of life and death cannot be stopped by censorship. The discourse becomes a monologue, the monologue a dramatic dialogue. Fragments from letters and intimate diaries are woven into the play as complete scenes: reading changes into a mixture of semblance, remembrance and reverie, during which soldiers begin to interact with their dearest ones.[31]

The Delta site is treated as clearing for the largest of events, such as the spring Carnival and the recent visit of the Pope. This has occurred only in recent years, when the northern portion of the site was paved for parking. It is a central place to gather, easier to secure than most.

Geological, Hydrological and Atmospheric

Rijeka's geology is almost consistently composed of permeable carbonate rocks, prototypical of karst formations. Its topography is formed by underlying limestone, sporadically dissolvent, often creating *Karrens*—areas of subterranean depressions and swift drainage. Because of this, Karst aquifers empty out in the dry summer months, even after relatively high rates of precipitation. When the water flows, however, it is extremely high quality. In September, during my visit, a portion of the lower Rječina River was completely dry (*fig. 2-6*). Increasing urban development, including and propelled by the Delta project, pose a threat to water supply and quality. Fortunately, however, Rijeka has a strong tradition in actively protecting both groundwater and surface water resources, which can be utilized and built upon.

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[31] http://www.grad-rijeka.hr/ 23 July 2004.

In 1979 Rijeka established the first zones for protecting karstic springs with potable water. They were rigid, with almost the entire city falling into a full protection zone. In 1994 these measures were revised within a study and proposal by the European Commission.[32] The first phase of the study included the creation of a "General Groundwater Vulnerability Map" (*fig. 2-7*) distinguishing five degrees of concern. By creating a system of priorities, it increased the feasibility and sustainability of the protection plan. Much of the port area, including the Delta fell into a "limited protection" zone as its water quality was deemed less remarkable and less influential on the overall system of karstic springs.

The Delta and lower Rječina have more direct impact on the Rijeka Bay and Adriatic Sea waters. In a recent study on seabed and surface sedimentation in the region, the sediment in the Rijeka Bay was found to be of fine-grained consistency resulting in a surface of mud. Mineral content included, in order of descending quantity, quartz and calcite, feldspars and chlorite, illite, dolomite, high-magnesian calcite, and aragonite. At the mouth of the Rjecina River, quartz made up 75-90% of total sediment. The origin of the quartz is thought to the flysch area of the hinterland (often agricultural land) traveling via the Rjećina.[33] It is estimated that within one year, 10,000 m³ of total sediment are carried by the river, with 1/5 of that settling in the low area adjacent to the city.[34] The river Rječina is approximately 18 km long with a catchment area of 200 km². Its source is at the foothills of the mountain of Obruč, at 325 m (*fig. 2-8*).

[32] Published as: Bakalowicz M, et al. *The characteristics of karst groundwater systems.* European Commission DG XII: Hydrogeological aspects of groundwater protection in karstic areas. COST 65 book, Brussels. 1995: 349-369.
Referenced in Biondić, p. 314.
[33] Jurašić: 134.
[34] Holjević.

As already mentioned, the air quality of the region is enhanced by wind currents. While the sea breeze carries pollutants from coastal industry further inland, the strong mountain winds (bora) recleanse the air, blowing the pollutants far out to sea. Patterns of flow are fragmented due to the complex terrain. With the Delta lying in a plane, wind currents are stronger and more homogenous than usual. Changes in topography and the built fabric will obviously change existing currents.

The development will also interact with the path of the sun and falling of shadows. A chart was created to comprehend the annual cycle of sunrise and sunset over the city (*fig. 2-9*).

Socio-political

According to the 2001 census, Rijeka's total population equaled 144,000. Of that, 80% claimed Croatian ethnicity. The largest ethnic minority group was Serbian, followed by the Italians, Bosnians and Slovenians. By religion, 76% are part of the Catholic Church. The largest minority groups are Orthodox, agnostic, and Muslim. Recent inter-ethnic and inter-religious relations have been stable, though not necessarily cordial. Compared to standards across the country, these relations rank very strong, however. In December 2003, the Croatian Parliament was won by the nationalist party, the Croatian Democratic Union (HDZ), which had been in power during the tumultuous nineties and carries a reputation for ethnic discrimination. The main socialist group, the Social Democratic

Party (SDP), had been in power from 2000-2003, but lost for its failure to meet economic ambitions.

Rijeka's municipal government is led by the SDP. Its structure includes a mayor, an executive body and a representative body. The government has been unbelievably active in just the past several years in economic advancement and the development of culture and civil society. It has cooperated with a U.S.-based think tank and development agency[35] to analyze the citizens' level of public participation. A list of strengths, weaknesses, opportunities and threats was drawn up, contributing to the development of a comprehensive plan for public participation in the city. The four main goals of the plan include the following:

1. Citizens better informed and more frequently communicating back to the city
2. A higher level of citizens participating in the budget preparation process
3. Increased role and activity of neighborhood councils
4. Increased quantity of civil initiatives solving problems and needs of community[36]

Several initiatives addressing these goals have been explicitly related to land planning and design. A model citizens' meeting was held at the bankrupt paper mill facility at which the area's neighborhood council led a day of discussion and workshops for design and programmatic ideas for the site. In a separate event, a drawing contest was held among the children entitled *My Vision of Rijeka (fig. 2-10)*. Thirdly, a design contest was held among the youth for small parks around the city, with the winning entry being implemented presently. And fourthly, a

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[35] The Urban Institute, Washington D.C., with funding from the U.S. Agency for International Development
[36] The Urban Institute, 2002.

survey was conducted for the redesign of Kazališni Park, with the results directing

decisions made by the authorities.

METHODOLOGY

NORMATIVE POSITIONS

Three common qualities of normative positions include: (1) identification of a problem, (2) identification of underutilized potential, and (3) a counterproposal.[37] Le Corbusier's *Five Points towards a New Architecture* followed this pattern in the 1930s, dramatically transforming the course of the profession. In a similar vein is the approach by Christian Norberg-Schultz. With *Intentions in Architecture,* Norberg-Schultz treated the 'proper' role of architecture by defining three categories making up the "architectural system." It is a more abstract, objective approach compared with Le Corbusier's, "ostensibly analytical and concerned with the definition of appropriate categories and their relations."[38]

The normative positions I take here draw from both variations above, based on the assertion that landscape architecture is not only about the relation between humans and the environment, but also about the relation from one human to the other and the relation between humans and God.

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[37] Rowe,1995: 116.
[38] Ibid: 120-21.

PROCEDURAL HEURISTICS

The only simplicity to be trusted is that which lies on the far end of complexity. [39]

When I first became a student of design, my approach was anything but systematic. By impulse, I sided with the theory that good design is based more strongly on intuition than on a rigid methodology. Any approach overly planned and deterministic seemed to ruin the spontaneous path of creativity. The result for me was an endless sequence of trial and error, and a solution that was difficult to explain, regardless of its effectiveness. I took joy in the freedom, but not in the feedback! It is time to acquiesce to the systematic. In doing so, I hope to find out how the process can be both guided and inventive, both rooted and free, both replicable and unique, both concrete and abstract.

Heuristic reasoning could serve as a logic for this process that guides but doesn't dictate. It is based on the selection of certain organizing principles and practices which create a framework, thereby reducing possible solutions. Five classes of heuristics frequently used in the design process include:[40]

(1) <u>Anthropometric analogies</u>: are based on the human body and its physical habitation and movement in and through a space.

(2) <u>Literal analogies</u>: build on known forms, creating correspondence that is either canonic or iconic, the former utilizing "ideal proportional systems," such as the

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[39] This is a paraphrase from philosopher, Alfred North Whitehead. It continues by saying, "the only love to be trusted is that which lies on the far end of a broken heart, and the only life to be trusted is that which lies on the far end of death."

[40] Rowe. 1995: 42

golden mean rectangle, for space composition, and the latter using symbolic forms from the natural or built world, such as the sailing vessel for the Sydney Opera House.

(3) <u>Environmental relations:</u> is an empirically-based framework for locating the optimal relationships between man, the natural environment and the built environment.

(4) <u>Typologies:</u> employ knowledge from relevant historical solutions to present problems, whether through building, element or organization types.

(5) <u>Formal languages</u>: give the semantic structure to general categories of thought, such as the "classical language."

J. Christopher Jones, in his classic book, *Design Methods: Seeds of Human Futures*, deduces the process into three sequential approaches which give procedural structure to the heuristic devices above. The first approach is *divergence*, which steps back from presuppositions, stretching the boundary for the maximum amount of promising territory to work with. Judgment is deferred. The territory is tested by asking what is valuable, feasible, destructive, what are the relationships between parts, what are the consequences? This initial step aims for richness and complexity.

Transformation is the second and most rigorous stage, "when objectives, brief, and problem boundaries are fixed, when critical variables are identified, when constraints are recognized, when opportunities are taken and when judgments are made"—In other words, where organizing principles are instituted and applied. It aims for simplicity and clarity of parts.

Convergence pulls the parts together, synthesizing until only one strong alternative is left. In this final stage, "Persistence and rigidity of mind are virtues: flexibility and vagueness are to be shunned."

For this project, I will use an exercise in *divergence* using my own heuristic devices—perceptual experience, cultural metaphor and ecological flows, plus two normative bases mentioned above—ethical relations and political relations. This stage will make up the bulk of the inquiry and be expressed in writing. Secondly, I will merge the exercise of *transformation* with *convergence,* in the formation of a conceptual master plan. This will happen less through writing and more through models and drawings.

THEORY AND CASE STUDIES

Theory has its limitations. It is best when it creates space on which to build the design, when it serves as the supportive infrastructure. What follows is unapologetically long. It represents the process of theoretical inquiry, not only the product. In the end it will in fact ground this particular design proposal, though its applications are not confined to that.

The theory will be viewed from four main angles: the perceptual, the socio-political, the cultural, and the ecological—with the dominant characteristic of each being, the individual experience, the collective experience, the man-made environment and the natural environment, respectively. The task will be to give life to each of these categories in a way that optimizes a healthy interaction among them. Landscape elements arising from this will then be given form and placement through design.

PERCEPTUAL EXPERIENCE

    Phenomenology

Fyodor Dostoyevsky in *Crime and Punishment* chronicles the gravitation to crime by those city-dwellers who simply long to make a mark but are consistently disallowed by the establishment. The modern condition intensified the retreat to the private realm like none other.

> There have always been groups of men who were unaware of the basic facts of
> their socio-political lives and, thus, acted in opposition to their basic interests and

private selves. It is the *scope* and *depth* of such false awareness and commitment that seem to be new.[41]

If architectural theorist Iain Borden is correct that we can treat landscape and architecture "not as a thing, but as a production of space, time and social being,"[42] then we, as designers, have a tool for addressing the withdrawal from socio-political life by giving society a sense of agency in the creation, use and evolution of public space. Borden's thinking has close ties to Henri Lefebvre's philosophy in which it is the human body that produces space and is in turn produced by space.[43]

Lefebvre perceived a disconnect, wrought by modernism, between the city dweller and the processes of change. The hygienic forces of efficiency and specialization attempted to contain the complexity of the city, diminishing it from public consciousness. He turns to the early modern period discovering the code of classical perspective and Euclidean space— "a code which allowed space not only to be 'read' but also to be constructed" by commoners, artists and authorities alike.[44]

Borden sees this enacted through skateboarding—that "continual search for the unknown" [45]—particularly in the early 1980s when the skater began to perceive a unity in body, board and terrain.

> In this spatial production, space is produced first from within the body (the coordinates of left-right, front-back, up-down, spinal rotation, etc), then centrifugally outward as the body undertakes the dynamics of the move ('your

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[41] Etzioni: 617
[42] Borden. 2001.
[43] Lefebvre. 1991: 170.
[44] Ibid:. 7, 17.
[45] Borden. 2001: 179.

body gets weightless'), then centripetally pulled back in ('pulling back in, the coping looks mean').[46]

The skater denies the prescriptions of the homogenized modern city by living aggressively with the space. He is not interested in protection, conformity or anonymity, but believes in his capacity to deny the laws (gravity, private property, etiquette) and still live. Though the physical marks he leaves on a space may be most obvious, the conceptual redefinition of a space is much more powerful and political. He shakes the norms.

Though the body's moves are usually practiced, not thought, there is the possibility for gestural space to proceed symbiotically with mental space, where the gestural space in fact helps to ground the mental space.[47] In skateboarding the intensity of bodily and mental operations causes the two to operate simultaneously, to support one another.

> …a sport that requires whole body commitment; in other words, the body must work as a single unit to achieve the maximum potential available…put your mind and your body in tune.[48]

Skateboarding is just an intense example of more common forms of movement in the city. William Whyte has extensively documented the behavior of the skilled pedestrian in his renowned *Street Life Project*.

> He is self-contained, self-propelled, and moves forward with a field of vision about 100 degrees wide, further widening this with back-and-forth scanning movement to almost 180 degrees. He monitors a host of equations: two crossing patterns at left front…three on the right…a pair abreast dead ahead, a traffic light starting to flash… In fractions of a second he responds with course shifts, accelerations, and retards, and he signals to others that he is doing so.[49]

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[46] Borden. 2001: 96.
[47] Lefebvre. 1991: 203.
[48] Borden. 2001: 106-7 quoting Hesselgrave, 'Dynamics' p. 12.
[49] Whyte. 1988: 56.

The relationship between space and society is two-way. Man acts on space; space acts on man. For this it is helpful to turn to the writings of Christian Norberg-Schultz. With a broad survey of contexts, he found that a place is endowed with meaning for its inhabitants when it provides (1) a sense of orientation in the place, and (2) a sense of identification with the place. These two elements, based on the three-dimensional quality and the character of space, respectively, form the *genius loci*, or "spirit of place."[50] Though the character of a place includes the abstract and concrete, Norberg-Schultz notes that science, in its attempt to find the objective, has tilted the scale in favor of abstraction. Concrete particulars threaten science as they seem to call for subjective judgment with no universal principle.[51] He proposes a phenomenology for architecture as a return to concrete phenomena of the everyday world. The phenomenological task for the architect or landscape architect becomes three-fold: to *visualize*, to *complement* and to *symbolize*.[52]

Visualization entails the concretization of that which is experienced as the *genius loci*. The architect builds what already exists intangibly. Complementation understands the existing and adds what is missing. Symbolization adds another layer to the man-made form which gives meaning beyond the immediate object or context. Norberg-Schultz goes on to give four general categories of meaning intrinsic to the act of dwelling: *thing, order, character and light* (in correlation to earth, sky, man and spirit). The *thing* is used

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[50] Norberg-Schultz: 5.
[51] Although we will see later, with Kant, that the possibility exists for subjective judgment to be universal, which would reignite the interest of science in matters of taste.
[52] Norberg-Schultz: 17.

by the designer to gather and reveal *order, character* and *light*. [53] In accomplishing these tasks, the designer sets a society free to dwell in a place, to belong to a place, to find meaning in a place. Louis Kahn exemplified this approach in his practice of asking, "What does the building want to be?"—believing that the answer would unite the built object with both place and society. [54]

Another approach to relating society with place is through community-based design. For a high school campus master plan, *Lee and Associates*, Washington, DC, led 60 students, 15 landscape architects and 20 community members in a collaborative design charrette. A smaller team was then formed to draw from the initial ten teams, synthesizing ideas and preparing plans for implementation. Charrette participants were also involved in the installation. Community members donated materials and funding. "Besides providing the community with a vision based on the participants' input, many of those involved got their first exposure to landscape architecture." [55] The Cooper-Hewitt National Design Museum, Smithsonian, in New York City holds a free program for local high school students to explore design. In 2000 one of the workshops brought students together with architects and planners to work on a project in Harlem. Collaboratively, they created a large map of existing conditions and another one of future conditions, giving concrete form to the dreams of the youth. [56]

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[53] Ibid: 170
[54] Ibid: 197

[55] www. leeandassociatesinc.com

[56] Knack: 4-9.

Community-based design may also have a global audience. A recent traveling exhibition displayed photographs on specially designed bus shelters which were taken by disenfranchised children in Budapest, Cairo, Jakarta, Nairobi, New Delhi, New York City, Johannesburg, Moscow, Paramaribo, Paris and Rotterdam. The children were invited to workshops where they were given a crash course on photography and asked to document their lives and home cities. One hundred, twenty-one kids produced 15K images.

> The children loved it. Neither they nor their parents have achieved a lot in their lives. Most of the things they initiate fail for some reason or another… Here they did their thing, and a year later there is a big exhibition and all the newspapers write about it."[57]

Spatial Typology

To further the translation of the above into concrete spatial form, I will conduct a brief study on two particular forms of public space. They are selected on the basis of anthropometrics, or the inhabitation and movement of the human body in and through the space. This movement can proceed along a linear form—The Path—or go in, around, and through a polygonal or circular form—The Clearing. Kevin Lynch describes the former as the predominant facet in most peoples' perception of the city[58]. We think of streets and transit lines, alleys and stairwells. The path is a channel, strongly directional, like a riverbed or a line for the transmission of electromagnetic signals. But equally compelling are the points at which the maze is interrupted. Lynch calls them nodes—where the paths converge, the places of opening and gathering, of capturing a view. There may still be movement here, but it is not directional. The Clearing gains its meaning by its

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[57] Frank Bierens, one of the organizers. Qtd in Brake: 60.
[58] Lynch. 1959: 47.

relationship to The Path. "There, light and clarity complement the darkness and complexity of the forest. The great depth of the forest is visible between the tree trunks, of which the clearing is a constituent component."[59] Bernard Tshumi's architectural concept of the vertex and the envelope is parallel. The vertex controls movement and the envelope encircles and encloses, capturing light and creating boundary.[60]

The Path (Promenade)

In the 1950s, J.B. Jackson contrasted two types of main streets, the difference being "between those communities which with the best of intentions have allowed their streets to be used and planned almost exclusively for heavy and rapid through traffic, and a community where the streets are still common property, still part of the living space of every citizen."[61] The latter is the fundamental quality of the promenade. The following attempts to capture its vast distinctions.

- As ceremonial parade

The ritual of the promenade, like so many things, can be traced back to ancient Rome. On days of ceremony and spectacle, people paraded in the streets in order to pay homage, to see and be seen and to have a bit of leisure from their work.[62] There was an order and formality. For the procession following a victorious battle the order was in general as follows: the Senate and magistrates followed by trumpeters, carts of the spoils, flute-players, animals for sacrifice, animals from the conquered, weapons from the conquered,

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[59] Aben and de Wit: 25.
[60] Tshumi. 2003.
[61] Zube: 111
[62] Smets, Marcel: 8.

the captives, the victorious soldiers with laurel wreaths with the highest one riding in a

chariot.[63] The *Via Sacra* is thought to have been the earliest site for such events,

expanding from the Capitoline Hill to the Forum (*fig. 3-1*).

In the medieval period, processions continued to be performed, often utilized by guilds

and clans to publicly differentiate themselves by way of signs, flags, chants and garb. It

was a collective ritual, always following the same route. In the 16th century, Pope Sixtus

V redesigned the streets of Rome partly as a display of authority and partly to

accommodate the religious procession of pilgrims from all points externally, inward

towards the Basilica.[64]

- As leisurely procession

An 18th century French architect spoke poetically to his collaborative garden designers:

> Let us turn your eyes to our Theatres where the simple imitation of nature
> determines our affections. Here is the enchanted Palace of Armida; all is
> magnificent and voluptuous; one believes that love built it. The scene changes; it
> is the dwelling of Pluto that brings terror to our souls. Do we see the Temple of
> the Sun? It produces admiration. The sight of a prison causes sadness.
> Apartments arranged for a festival, surrounded by gardens with fountains and
> flowers, make us happy and prepare us for pleasure.[65]

It is with such uninhibited superficiality that King Louis XIV (1638-1715) and his garden

designer, André Le Nôtre, planned the Versailles palace and gardens, forming a perfect

stage for the Sun King and his bedecked entourage—a daily drama of absolute power.

Through leisurely promenades, ceremonial processions, musical concerts and theatrical

performances, the King, along with his esteemed court and the highest of nobility

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[63] Pennell.
[64] Smets, Marcel: 9.
[65] Le Camus de Meziéres 1780. Quoted in: Adams, Willliam: 71.

experienced the ordered and extravagant landscape in a way that brought a contrived sense of terror to their souls and a frivolous gaiety to their hearts.

In his historic analysis of the promenade, Marcel Smets credits Le Nôtre for first utilizing the components of the ceremonial parade within a more leisurely, everyday context, defining what we today most often refer to as the promenade. Those components include: symmetry, perspective, focal points and central axis. In addition, Le Nôtre added topographical changes, variation in the axis width, and contrast in garden elements, forming "a continually shifting landscape as one walks."[66] In the mid 17th century he began his first major public works. The *Champs Elysées* in Paris served as a prolongation of the *Jardin Tuileries* which then thrust its axis along the River Seine to the *Cours de la Reine* (conceived by Marie de Médicis), a circular promenade for carriages (*fig. 3-2*).

The leisurely promenade was meant to provide a view into the broader landscape. The landscape would serve as a theatrical backdrop, opening and closing views, emphasizing panoramas, providing a place to stop and rest. It is not contemplative, however, as the enclosed garden. It is always a consciously public experience.

Though public and leisurely, the promenade maintained a relative elitist sway. It was often fenced off, open only to aristocrats in fine attire, protected from animals, manure, push-carts and undesirables. Such was the case in 18th century Naples when Spanish Bourbon King Ferdinand IV set up five parallel paths, of which Alexandre Dumas later

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[66] Smets, Marcel: 10.

called, "Certainly the most beautiful and above all the most aristocratic walk in the world."[67]

- As public forum

Historian, Carl Friedrich Schröer, notes that the public promenade hosted a breakthrough in public opinion for pre-revolutionary Paris. Lemonade and newspapers were sold at the gates of the *Cours-la Reine*, the *Tuileries* and the *Palais Royal*, usually read aloud along the path (*fig. 3-3*). Travelers called the promenades 'green living rooms', as they

> …enabled encounter between people of differing rank and station, a free exchange of opinion on all conceivable topics, and conversations with strangers and newcomers beyond the reach of the supervisors of conduct and morals.[68]

The *Hofgarten* in Düsseldorf, Germany was the first site outside of France in which a promenade was built deliberately for public expression and social engagement (1769). It was formed by an alleé of trees and included a coffeehouse and 'Green Cabinet' specifically intended for public dialogue. In Munich, in the year of the French Revolution, the *Englischer Garten* promenade was built to uphold "trusting and convivial dealings and rapprochement between the classes…in the lap of beautiful nature."[69]

Coffeehouses often sprung up along urban promenades (*fig. 3-4*). With semi-privacy, they served as training ground for public dissent leading up the French Revolution. The golden

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[67] Schäfer, Robert: 4.
[68] Schröer: 64.
[69] Ibid: 69 quoting elector Carl Theodor.

age of the British coffeehouse and literary salon took place from 1680 to 1730, correlating with significant cultural flourishing.[70]

- As form of exposure

Eventually the promenade became more democratic—opened to people of all levels of society. Frivolous activity of any sort came to life along its course—dancing, concert halls, brothels, cafes, gardens.[71] As the downtown street regained higher standards of sanitation, it too became a place for strolling. Italy's *passegiatta* is a ritual which transforms the bustling daytime street into a relaxed evening promenade, taking place in the hour before dinner. It is not just a way to unwind and prevent atrophy—like the after-work jog on Manhattan's Hudson River Parkway. The *passegiatta* is consciously and purposefully conducted in the midst of company, strangers and friends alike. It is a place to see and be seen.

> The ordinary citizen is making a *figura*, an impression, in a manner analogous to that once undertaken by the circulation of the well-born and nobility in the grand salons of patrician palaces…an expression of the interaction between personal aspiration and assessment by others.[72]

The conscientious exposure of the promenader causes the space to serve as fashion runway for some. Foch and Allenby Streets in Beirut, Lebanon are the notorious evening home to the glitterati. Street wear tells a story on social behavior, as Coco Chanel once captured so poetically,

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[70] Habermas:173.
[71] Ibid.
[72] Pitkin: 97.

> Fashion should be butterfly and caterpillar at the same time. During the day, nothing is more practical than the outfit of a caterpillar, while by night nothing suits love better than a butterfly. And that is why there have to be clothes that creep and crawl and those that are able to fly, because the butterfly doesn't go to the market while the caterpillar doesn't attend a ball.[73]

But street wear can also intend to make a statement about the times, solidifying the past or testing the future. This was illustrated several years ago in an exhibit at the Victoria and Albert Museum, London[74] on 'streetstyle' where the streets were shown as stages for rebellion against the status quo. A magazine based in Salzburg, Austria called, *Street Fashion,* was started in mid 1990s with a mission that embodies both the desire to expose and to be responded to:

> Street Fashion stands for an entirely new concept in publishing. We work with photographers world-wide, who capture the dynamic development of fashion and lifestyle where it takes place: on the street. You will find stylish prêt-a-porter from Paris side by side with punks from Mexico City, gangstaz from L.A. and urban creatives from Amsterdam…In our print magazine authentic people and styles are shown without comment…Streetfashion.org is our community tool: Send an e-mail to the models if you are interested in outfits, hairstyles, locations or just the people. [75]

- As gallery

Pedestrians on the promenade are in most cases attracted by both the people around them and adjacent or distant views. In the case of the gallery, the views of landscape are subsumed by views of objects for sale. In Milan's *Galleria Vittorio Emanuele*, built in the late 19th century by architect, Mengoni Guiseppe, two intersecting streets form a cruciform and are covered by a 96-foot high glass ceiling (*fig. 3-6)*. Though retail commerce sustains the crowds, it was not the founding impetus for the design. The gallery was built soon after Italy's nationalist revolution brought fusion between church

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[73] Köhler: 51
[74] Exhibit by Ted Polhemus
[75] www.streetfashion.org

and state. Its north-south axis symbolized this unity by joining the secular Piazza della Scala with the spiritual Piazza della Duomo.[76] Similarly, the many Parisian galleries served as important circulatory connectors, but lacking a landscape, adorned themselves with alternative views—through the glass window and into the fantastical world of consumption.

- As equalizer

The linear form of the promenade holds the prospect for cutting through diverse territories, and as a river, collecting and blending artifacts along the way. Environmentally, erosion and sedimentation are harmful occurrences only because the objects being carried are incapable of returning from whence they came. But with human objects, the consequences can be highly desirable. In Rio de Janeiro, the "Favela-Bairro Project" has built a network of pedestrian pathways linking the scores of favelas (shantytowns) with one another and with the rest of the city. Communities which previously felt isolated or even in conflict with neighboring settlements now have a shared territory which not only integrates them, but propels them forward, provides a means for circulation. The pathways also consist of improved hydrologic and sanitation services, equalizing access to a higher standard of living.[77]

> Until recently the favelas have been Rio's invisible city—uncharted, literally off the map…The aim of the Favela-Bairro Project is to make these formerly alienated areas an integral part of the city.[78]

[76] Frampton: 26.
[77] By Jáuregui Architects, Rio de Janeiro. See Gastil and Ryan: 44.
[78] Quoted by Elizabeth Mossop, Associate Professor, Harvard Design School. Ibid: 45.

In Bogotá, under the leadership of former mayor, Enrique Peñalosa Londoño, an effort was made to improve bicycle and pedestrian routes throughout the city. One of the resulting works was the *Alameda el Porvenir*, an 11-mile promenade "carved through" the southwest part of the city.[79] It is divided into three paths for bicycle, vegetation and pedestrian, interspersed with openings for gathering and events. In a city torn by high rates of violence and crime, this space meets a critical need for safe and habitual social integration.

> High quality public spaces bring people out. Safety increases; people enjoy their city and acquire a sense of belonging. More than sidewalks or bicycle paths, we built symbols of equality and respect for human dignity.[80]

- As ecological greenway

Abandoned transportation corridors serve as a valuable new space for promenades. They use existing infrastructure, existing patterns of movement, while increasing accessibility both for humans and other forms of life. Landscape architect, Diana Balmori, views the greenway as one of the most promising models for the future of parks.[81] Her own work has included such inventive proposals as a greenway traversing rooftops in Long Island City, providing panoramic views while greatly diminishing runoff and the 'urban heat island effect.'[82]

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[79] Designed by MGP Arquitectura y Urbanismo, Bogotá, Gastil and Ryan: 48.
[80] Quoted by former mayor, Enrique Peñalosa Londoño. Ibid: 49.
[81] Balmori: 5
[82] http://www.balmori.com/greenroof.htm

West Manhattan's abandoned Highline—a 1.5-mile-long elevated railway—will be adapted as an accessible urban greenway after proceeding through a lengthy but rich design process.[83] One of the winning entries proposed an 'urban preserve,'

> …the fact that the highline has been slightly removed from the city has allowed the natural, ecological forces to begin to take over the urban and constructed. We now have an opportunity to assist and promote the natural processes of this preserve while also educating the city…[84]

Verging on the didactic, it represents a goal seen in many of the entries, which brings its users to an awareness of the relationship between humanity and nature—with recognition of past mistakes and future hopes.

The Clearing (Square)

- As courtyard

In Renaissance Italy, the piazza was a space hinged on the role of one or more monumental buildings on its premises. The Florentine *Piazza della Signoria*, for example, provided space for formal activities connected to the *Palazzo Vecchio*, the seat of the government, and later for the *Palazzo Ufifizi*. *Piazza del Campo*, in Siena, did likewise for *Palazzo Pubblico*, the city hall—and the *Piazza San Marco* for the *Basilica* and the *Palazzo Ducale* (*fig. 3-7*). The square and the monument(s) were parts of a whole. The "iconic radiance of the monument was dependent on the piazza as spatiovisual frame."[85]

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[83] Including an international competition garnering 720 entries and a lively public debate. http://www.thehighline.org
[84] By Matthew Greer, New York, NY, http://www.thehighline.org/competition/entry.php?entnum=406#
[85] Trachtenberg: 19

Herman Melville had a house in the country but longed for the urban piazza. He dreamt

of it as a place to sit where one felt both in-doors and out-doors at the same time. He built

one as a terrace to his house using it to draw in the landscape to himself.

> In summer, too, Canute-like, sitting here, one is often reminded of the sea. For
> not only do long ground-swells roll the slanting grain, and little wavelets of the
> grass ripple over upon the low piazza, as their beach, and the blown down of
> dandelions is wafted like the spray, and the purple of the mountains is just the
> purple of the billows, and a still August noon broods upon the deep meadows, as
> a calm upon the Line; but the vastness and the lonesomeness are so oceanic, and
> the silence and the sameness, too…[86]

Federation Square in Melbourne serves as a modern example of the square as courtyard.

On site are two the monumental structures, the *Australian Center for the Moving Image*,

and the *National Gallery of Victoria.* It includes an amphitheater used for large

programmed gatherings, such as a viewing of the World Cup, anti-war demonstrations

and video art projections.[87]

- As intersection

With the Renaissance interest in architectural perspective, the piazza was used to

facilitate optimal perspectival views, an 'ordered scenography', utilizing the connected

streets.[88] *Piazza della Signoria* is surrounded by eight incoming streets, all of which are

intricately connected to the open space through constructed, climactic views. The views

and light give the space magnetic force for those in the streets. Alberti, in one of the early

architectural treatises, emphasized the entrance to the square.

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[86] Melville: 3-4.
[87] Gastil and Ryan: 30. Site designed by: Lab Architecture Studio, London and Bates Smart, Melbourne.
[88] Ibid: 20.

> Very important ornaments for forums and triviums are the arches set at the entrances of the streets. An arch is, in fact, like a door permanently open…The right place to build an arch is where a street flows into a square or a forum;[89]

The Italian piazza functioned as both marketplace and theater—as the center for lively public exchange, debate and spontaneous encounter as well as a platform and setting for formal, disciplined gatherings. For *Piazza del Campo*, the role of social nucleus ran deep. During the Roman era, it was the site of the Forum. With the fall of Rome, the few who remained in Siena ran to the hills, breaking up into three fortified settlements which grew more alienated over time. The space was then a field—or *campo,* lying at the convergence of the three settlements' roads. It became a meeting place for communication, commerce and the working out of differences, around which the city was then revived.[90]

- As lungs

Cities affected by the onslaught of late 19th century industrialism experienced a dramatic geographical shift. People became isolated in the new divisions of labor and choked by the new layers of grime. They threw greater energies into the private sphere of the home, longing for a place of tranquility and authority. The illusion of distant arcadia began to overtake the otherwise disengaged mind, resulting in the golden age of large public parks and green urban squares.

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[89] Alberti.
[90] Webb: 33-34.

Frederick Law Olmsted's letters on the planning of New York's Central Park reveal his belief in the park's capacity to facilitate health and refreshment of body as well as of society.

> The primary purpose of the Park is to provide the best practicable means of healthful recreation for the inhabitants of the city, of all classes. It should present an aspect of spaciousness and tranquility with variety and intricacy of arrangement, thereby affording the most agreeable contrast to the confinement, bustle and monotonous street-division of the city.
>
> No kind of sport can be permitted which would be inconsistent with the general method of amusement, and no species of exercise which must be enjoyed only by a single class in the community to the diminution of the enjoyment of others…The Park is intended to furnish healthful recreation for the poor and the rich, the young and the old, the vicious and the virtuous, so far as each can partake therein without infringing upon the rights of others, and no further.[91]

The *Bibliothèque de France,* designed by Dominique Perrault as part of Mitterand's 'Grand Projects' of the late 20th century, also uses the green square as a set of lungs, but in an opposing manner to Olmsted. It is a green square with no entrance. It can only be looked at through the glass wall of the library or from the terrace above. Its misty grove of tropical pines is merely meant for personal refreshment to the body and mind, to spur clarity and contemplation (*fig. 3-8*).

- As void

The Royal Victoria Square was recently built in the London Docklands on a former 'finger dock', which had permitted barges to pull up directly to the warehouses. Flanked by a historic warehouse to the north and waterway to the south, the space was otherwise free from containment when handed to the designers.[92] They knew it would not remain that way, however, and were challenged to imagine the form and impact of future

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[91] McLaughlin: 59-68 quoting Olmsted's "Motive of the Plan."
[92] EDAW, San Francisco, CA

development. Perhaps it will work in the future as a void within the density, a moment of simplicity within the excesses. But even now, without the power of that contrast, it generates a remarkable sense of purpose. Its enclosure, clear horizontal and vertical lines, smooth, clean surfaces, axial organization, abstraction, and minimalist treatment of color, texture and form, create a welcome break from the fluctuating, indecisive surroundings, open as they are. The square is indeed "a 'stabilizer' in a landscape subject to change."[93] It is grounded and defined as it simultaneously enables the wild roaming of imagination.

> "…what really strikes you is the impact of the sky-scape, the broad horizons and often penetrating wind and the constant distraction and animation of low-flying aircraft…"[94]

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[93] Aben and de Wit: 12.
[94] Allen: 43.

SOCIO-POLITICAL PHILOSOPHY

Shalom

The relation between place and society is part of an inseparable triad. It also includes the relation between individuals within society and the relation between individuals and the Divine; man to environment, man to man, man to God. The Hebrew language uses one word, *shalom*, to encompass the state of well-being in all of these relationships. It is not an abstract vision of utopia, but a concrete way of life. It is at times a gift and at times a task.

In the following Biblical passage, God makes a covenant of *shalom* with the ancient tribes of Israel.

> Then I will give you your rains in their season, and the land shall yield its increase, and the trees of the field shall yield their fruit. And your threshing shall last to the time of vintage, and the vintage shall last to the time for sowing; and you shall eat your bread to the full, and dwell in your land securely. And I will give peace in the land, and you shall lie down, and none shall make you afraid; and I will remove evil beasts from the land, and the sword shall not go through your land.[95]

In another passage, God calls the people of Israel to the task of *shalom* while they are captives in the city of Babylon.

> Also, seek the peace and prosperity of the city to which I have carried you into exile. Pray to the Lord for it, because if it prospers, you too will prosper.[96]

Shalom between individuals may fall into the realm of ethics, which Isaiah Berlin describes as "the systematic examination of the relations of human beings to each

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[95] Leviticus 26:4-6 *Revised Standard Version.*
[96] Jeremiah 29:7 *New International Version.*

other."[97] With a context in the public life of the city—ethical thought becomes intertwined with economic and socio-political relations.

I listened as a young woman staffing a gallery in Zagreb was approached by an older couple from Israel. They were tourists, back in Croatia after fifteen years, noticing what had changed and what hadn't. They inquired of the woman, a professional art historian, for a first-hand account. She sighed and her intelligent eyes looked mournful. The war has ended, but life is still a battle, she said. Even with a good education it's hard to make ends meet. The best and the brightest are leaving—many to the U.S. or London or Paris. It's sad. We hear talk of change but do not see it happening. The government remains corrupt. The older guys—in positions of management and decision-making—do not easily shed their habitual ways (developed under socialism). They spend all day chatting, drinking one coffee after another, producing nothing. They should retire and make room for the younger ones with vision and energy. The woman wondered if she and her husband (an archaeologist) would be able to support their six year old daughter. They didn't want to leave for the sake of extended family, but perhaps it would be the smart thing to do.

Eight years following the Dayton Peace Agreement, Croatia remains at a political and economic crossroads. The government hopes to strengthen international partnerships and to join the EU but without compromising the national identity and long-awaited autonomy. They need foreign capital, but do not want to be controlled by it.

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[97] Berlin: 1.

These are legitimate concerns and do not need to be contradictory. With increasing progress towards making this new democratic system its own, the nation will have a better chance at being both open to globalism and grounded in local tradition. Building a strong civic life is the current preoccupation, and, according to some studies, the prerequisite for economic growth and prosperity.

In his study of Italy's complex north-south dichotomy, sociologist, Robert Putnam, traced and compared the historical development of each region's political philosophy. He found the pivotal factor to be the state of civic life. Cities and towns with the strongest traditions of civic life emerged as the most politically operative, socially cohesive and economically prosperous. [98]

At the end of the 12th century, Sicily was in fact the most culturally advanced and wealthiest state, not only in Italy, but in all of Europe. Its rule was autocratic in contrast to the northern region which had transitioned from feudalism to a communal, or city-state system. The main communes at that time were in Venice, Bologna, Genoa and Milan, formed from voluntary associations of neighbors who committed to organic arrangements of mutual assistance and cooperation. Members elected executive leaders and kept their power in check. Though not all were permitted to be members, those who were took on a high level of voluntary, public responsibility. Occupational guilds were formed for training, support, entertainment and political discourse, eventually dispersing power from the elite membership to the working class as well.

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[98] Putnam.1993: 35-42.

The northern communes grew and became exceptionally prosperous on these social and economic networks while the southern region sowed its downfall by remaining a feudal monarchy. To this day, the regions with the weakest tradition of civic life have the highest degree of mafia activity, political corruption and class discrimination, the lowest degree of economic advancement and overall personal contentment. Social bonds are vertical, hierarchical, and exploitive. Citizens are faced with a general mood of powerlessness and cynicism.

Putnam's study is revealing. Though the practice of civic life is still challenged in some parts by autocratic systems, it also has a new, more subtle opponent: the state of modern liberalism. With its emphasis on individual rights, liberalism defines civil society as "a sphere of contractual arrangements among autonomous individuals seeking their own ends."[99] It avoids the collective aspect of citizenship. Perhaps it mistakenly correlates collectivity with a compromise of the individual. On the contrary, the civic life rooted in community actually refines personal distinction. It is less comfortable and secure, but more authentic and responsible. It is less about freedom from than freedom for. It is open, inquisitive and prone to debate. It therefore prevents the harboring of private prejudice which liberalism encourages by its positioning of a diffident tolerance on every façade.

The settings and processes for civic life are both formal and informal. The formal is a planned occasion with structure and deliberativeness. The informal is spontaneous, subtle

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[99] Sullivan: 236.

and habitual.[100] Urban design deals with both. How can the decisions for a project be representative of the local population? How can citizens' active and voluntary participation be accommodated? How will individuals relate with one another in the space and what can arise from those relationships? What could be the impact of these civic bonds on the economic capacity of the city? On the environmental consciousness, ethnic relations, international relations?

Peter Rowe, in *Civic Realism*, recognizes that the "current perceived crisis in public space making is less a matter of inadequate design technique as it is a muddled uncertainty about appropriate relationships between the state and civil society."[101]

The primary benefit of rubbing shoulders in the public square is in the realization of one's place among a collective of others. According to Richard Sennett, professor of Sociology at the London School of Economics, "the more social isolation, the more possible are violent conflicts or sheer indifference to the fate of others" and the less likely it is for democracy to survive at all.[102] Tocqueville noticed the propensity for such sheltering in 19th century American life.

> Each person, withdrawn into himself, behaves as though he is a stranger to the destiny of all the others. His children and his good friends constitute for him the whole of the human species. As for his transactions with his fellow citizens, he may mix among them, but he sees them not; he touches them, but does not feel them; he exists only in himself and for himself alone. And if on these terms there remains in his mind a sense of family, there no longer remains a sense of society.

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[100] Jürgen Habermas spoke of the formal setting for civic life in *The Structural Transformation of the Public Sphere*, looking at the rise and fall of public discourse in democratic societies from the 18th to 20th centuries. Also see later references to the Greek polis, with the *agora* representing the informal and the *pynx*, the formal.
[101] Rowe. 1997: 35.
[102] Sennett.1998: 43 and Camp.

Law professor, Cass Sunstein, makes a case in his recent book, *Republic.com*, that the cyber world has dangerously created a culture of 'individualized filtering' –where we can design our daily exposure to the point where the avoidance of anything undesirable threatens to become the norm. General interest newspapers and magazines will die along with television channels. Our sources of news and culture will be completely planned and manipulated, not by Time Warner, but by our own biased selves—"liberals watching and reading mostly or only liberals; moderates, moderates; conservatives, conservatives; neo-Nazis, neo-Nazis. People in different states, and in different countries, making predictably different choices."[103] It's another form of the utopian project, says Sunstein, who like Sennett and Tocqueville, believes that a democracy without extremism and fragmentation calls for unplanned encounters with people and ideas far adrift from the comfortable and desirable.

A strong civic community goes beyond rubbing shoulders, reading essays and passing glances, however. It entails a joint undertaking or experience, a conscious interaction. Thomas Bender, of *The Project on Cities and Urban Knowledge*, of New York University, says we too often rest on "edifying images of ourselves as cosmopolitan." [104] A public should be public not just because it looks colorful. Otherwise we end up with a theme park.

> …more for tourists than a civic center where values and experiences are shared. Does our future lie in a gritty, organic center for culture and urbanity, or in a crabgrass utopia? **[105]**

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[103] Sunstein: 4
[104] Bender: 12
[105] Bender. 1996.

Or in Michael Sorkin's terms:

> The theme park presents its happy regulated vision of pleasure – all those artfully hoodwinking forms – as a substitute for the democratic public realm, and it does so appealingly by stripping troubled urbanity of its sting, of the presence of the poor, of crime, of dirt, of work. In the "public" spaces of the theme park or the shopping mall, speech itself is restricted: there are no demonstrations in Disneyland. The effort to reclaim the city is the struggle of democracy itself. [106]

Kant and Arendt on Aesthetics and Public Life

It is to this possibility that I now turn, complementing the phenomenological with the development of a political philosophy. The former deals with the immediate perceptual experience of the individual and the collective. The latter, based primarily on Immanuel Kant's third critique, *The Critique of Judgment,* and Hannah Arendt's political writings, deals with the creation of intangible, anachronous space for the individual and the collective. The design project will then aim to bring these two forms of space together.

- Introductory Terms

Kant's *Critique of Judgment* is about aesthetics—or "the science of the sensible." It is not limited to the realm of art or design. To understand why it has political implications, one must first look to Kant's premise on the three forms of pleasure in the human experience, distinguished in their relation to the *agreeable*, the *good*, and the *beautiful.* In combinations provocative to the post-modern mind, the first is claimed to be both bound and relative, the second bound and universal, and the third, free and universal.

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[106] Sorkin: xv.

To like something because it is *agreeable*, Kant explains, is to be gratified by it. This pleasure produces an interest in, an inclination towards the object that is sensed. The pleasure coincides with the act of sensing and meets a desire in the person. I find the smell of dairy farms to be agreeable, for example, as it momentarily cures my homesickness. I am inclined towards this pleasure because of my childhood. I in no way expect others to share it, but acknowledge merely that it is agreeable to me and perhaps a few others who have had similar experiences. When we make an aesthetic judgment in this manner it is not pure, but bound by charm, emotion or cognition. It is bounded in its subjectivity, and usually does not claim to be anything more.

To like something because it is *good* is to reason that it has use or intrinsic value in connection to moral law. This pleasure also produces an interest in the object, not based on gratification but on respect or esteem. I consider something good because it matches a previously determined concept of what it ought to be, for example virtuous or benevolent. The pleasure of the good may at times be in opposition to the pleasure of the agreeable. We acknowledge, for example, that it is good to deprive ourselves of income for a time in order to commit to education, even though it often provides no simultaneously financial gratification. Since the pleasure of the good is based on reason we expect it to hold universally. It is therefore bounded by its objectivity.

To like something because it is *beautiful* is to favor it. To Kant, this is the only pure aesthetic judgment, untouched by the partiality of emotion or the determination of the moral. It occurs not through direct sensation but through reflection or contemplation of

the sensation, carrying no interest in the object's existence. If we see the object as having a purpose or meeting a desire, we have an interest in it and are incapable of judging it beautiful (or not beautiful). The act of reflecting on an object's beauty does not seek to understand it or cognize it, but only to judge it as favorable or unfavorable, likable or unlikable. If a housing development were to be placed on my family's land, it would be impossible for me to contemplate its beauty or lack thereof, as I would not be indifferent to its existence. That the judgment of beauty is neither partial to the subject's prejudices nor determined by reason or morality, it is free—and yet it must be called subjective since it arises out of the subject's contemplation. It is finally transformed into the realm of the political with the conclusion that it must be universal.

> …since a judgment of taste involves the consciousness that all interest is kept out of it, it must also involve a claim to being valid for everyone, but without having a universality based on concepts. In other words, a judgment of taste must involve a claim to subjective universality.[107]

> The very concept of the universal communicability of a pleasure carries with it [the requirement] that this pleasure must be a pleasure of reflection rather than one of enjoyment arising from mere sensation.[108]

- On Hope: Precarious Equilibrium and Invisible Cities

The setting was the Lauriol Plaza Restaurant, northwest Washington, DC on a rainy Friday night. It had to be the most happening place in town. We were sitting on the roof under a plastic tarp, trying to ignore the increasing number of drips by drinking in scents of fresh cilantro, garlic and lime along with the sounds of energetic traffic relieved at the birth of another weekend. We were just glad to have a seat. Fine fabrics draped slender shoulders. Pressed collars framed stalwart necks. The lonely silence or empty chatter had

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[107] Kant. 1790: 54.
[108] Ibid: 173.

far surpassed its quota for the week. Animation now filled the weary skins. Smooth wines

slowed the ticking of the rational mind and candlelight gave sparkle to tired eyes,

enabling the subtle signs of passion. Like Italo Calvino's 'Despina', in *Invisible Cities*,

this city "receives its form from the desert it opposes."[109] Open, energetic, resplendent,

and romantic. Symbols of a deeper longing. *A city of desire.*

The Lauriol Plaza city longs for the latter of Calvino's two options in his concluding

paragraph:

> There are two ways to escape suffering [the inferno of living]. The first is easy
> for many: accept the inferno and become such a part of it that you can no longer
> see it. The second is risky and demands constant vigilance and apprehension:
> seek and learn to recognize who and what, in the midst of the inferno, are not
> inferno, then make them endure, give them space.[110]

In this latter option, Calvino provides hope with a similar basis as that proposed by Isaiah

Berlin in his essay, *The Pursuit of the Ideal*.[111] Berlin argues for the maintenance of a

"precarious equilibrium," involving constant grappling, turning, pushing, tugging in

society—a free and critical exchange of ideas seeking to find the ideal, or what in the

midst of the inferno is not inferno. Calvino suggests that those who are vigilant in the

pursuit will spend time looking, learning to recognize the ideal and will then enable it to

be seen by others, will carve its path in the world. They will reflect, turn outward, and

serve.

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[109] Calvino: 18
[110] Ibid: 165.
[111] Berlin.

- On Freedom: 'Selbstdenken' and the Enclosed Garden

Kant saw a similar mutuality between individual reflection and common understanding. He found the freedom in reflective judgment, as in judgment of beauty, to be a critical part of the enlightenment, which he defined as, "man's emergence from his self-incurred immaturity," with immaturity defined as "the inability to use one's own understanding without guidance from another."[112] An enlightened one would have cultivated the art of *Selbstdenken*—to think for oneself, along with *sensus communis*—to think from the possible place of others. He would know four aspects of freedom, which in practice are most likely overlapping and without static sequence: freedom from the need for guidance, freedom for subjective contemplation, freedom from subjective partiality, freedom for engagement in public discourse. The exercise of such freedoms would create *a broadened way of thinking*[113] or in Arendt's words, an *enlarged mentality*.[114]

Arendt, thinking of Kant in the 1960s, emphasized that *sensus communis* cannot be separated from *Selbstdenken* lest it becomes empathy. With hindsight we can see that this is often the case in mass demonstrations or revolutions when affect and spirit override contemplation.

> To accept what goes on in the minds of those whose "standpoint"…is not my own would mean no more than passively to accept their thought, that is, to exchange their prejudices for the prejudices proper to my own station.[115]

On the other hand, if thinking for oneself is elevated above the shared sense, freedom is degraded into a protection of individual rights, which in John Stuart Mill's terms would

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[112] Kant. 1991: 54.
[113] Kant. 1790: 161
[114] Arendt. 1982: 43.
[115] Ibid.

happily spare society from the disdain of 'collective mediocrity.'[116] This has been the stance of modern liberalism to the degree that *sensus communis* is barely alive today.

James Stephen contradicts Mill in his book, *Liberty, Equality and Fraternity*, with historical evidence that strong individualism grows just as often within severely disciplined and cohesive communities as in societies which emphasize individual rights.[117] This leads to thoughts of the enclosed garden—the place so frequently used by disciplined communities in which to escape the inferno of the world, to be within community while thinking for oneself. In fact the genre of the enclosed garden (*hortus conclusus*), which flourished in the Middle Ages, can be classified into three formal typologies which illustrate variations on freedom while corresponding strikingly to Kant's three types of pleasure (*fig. 3-9*).[118]

The *hortus ludi* is the 'garden as spectacle', intended to be the site for play and all forms of gratifying pleasure. It was the place for courtly love, music, drama and sport, often furnished with fountains, turf seats, rose bushes, exotic fruit trees, flowery mead, gates and arbor ways. Discretely walled, connected with a private residence and disconnected from the chaos of the surrounding landscape, it accommodated an escape into subjective indulgence and deliberate illusion. Its layout did not follow geometrical rules to allow for a free accommodation to its users' whims. The *hortus ludi* corresponds to the pleasure of the agreeable.

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[116] Mill: 226.

[117] Stephen.

[118] The names and descriptions of these typologies come from Aben and de Wit: 38-59.

The second typology, *hortus catalogi*, represents the 'ordering of the plane'. It was built for monasteries or for public use in town as a place for not only growing herbs and vegetables but also enumerating them. It was the place for distinguishing among the species, for classifying, measuring and drawing, the laboratory for the first writers of horticultural treatises. The layout was strictly proportional and geometrical with designated plots for each species and the wall served to protect and unify the collection. Such a configuration was universal, meant to be applied to any place, any site. It was a tool for divine understanding through deduction of creation's magnificence into smaller, comprehensible and scientific parts. The *hortus catalogi* corresponds to the pleasure of the good.

Thirdly is the *hortus contemplationis* as 'the abstraction of space'. It was always located within a monastery with the descriptive feature of a strong central point at the intersection of two axes. This point, often marked with a fountain, well or tree, served not only to mark the confluence of finite lines (the horizontal) but also to join the finite with the infinite (vertical) and the man with the divine in the meeting of land and sky. The garden had the appearance of a courtyard, serving as an intermediary between inside and the outside. Its walls are the walls of the buildings. It is like a clearing in relationship to the path. In the Benedictine monastery in St. Gall, Switzerland, the garden is an open space serving as the nucleus for the arrangement of the entire complex—experienced as a state of enlightenment for the body, mind and soul.

> The mood conjured up outside the building is one of expectation; inside it everything is shown in veiled form, and finally in the garden all is unveiled and explained.[119]

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[119] Aben and de Wit: 50.

The monastic liturgy strove to form a convergence of all aspects of life—containing and presenting for communal experience the temporal rhythms of the day and seasons. In the same way, the garden in its unity and clarity sought to capture the whole of life in a place where one could contemplate its meaning. Though the garden is in a communal setting, it most likely did not promote a contemplation that led to what we would call political engagement with the others in community, though it certainly would have influenced the acts of teaching and communal worship. The *hortus contemplationis* corresponds to the pleasure of beauty (though not quite reaching the fullness of *sensus communis*).

If the *hortus contemplationis* provides an example of a place for reflective judgment, woven into the history of culture long before Kant wrote his third critique, it is all the more convincing that his claims are timeless. But how does Kant expand reflective judgment beyond the space for contemplation, beyond the *Selbstdenken*? Though the judgments which are made in the garden or in the subjective are *believed* to be universal and communicable, they are not actually so until they enter and engage in the public realm.

- On Society: 'Sensus Communis' and the Public Square

You must be alone in order to think. You need company to enjoy a meal.[120]

For a judgment to be a kind of *sensus communis*, in other words, it cannot be passive or solitary; it must be mediated in one form or another within society. Thus, the authority

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[120] Arendt. 1982: 67.

"which deprives man of the freedom to communicate his thoughts *publicly* also takes away his freedom to *think*...."[121] On one hand the reflective judgment in its universality seems to be perfect and determined, and yet Kant is clear that it is not, that it needs to be tested and modified through its publicity. He remarks of his own practice of receiving objections from the public, which brings us around to the previously mentioned *enlarged mentality* or *broadened way of thinking*:

> ...that in thinking them over I always weave them into my judgments, and afford them the opportunity of overturning all my most cherished beliefs. I entertain the hope that by thus viewing my judgments impartially from the standpoint of others some third view that will improve upon my previous insight may be obtainable.[122]

Founded in April of this year, Italy's newest political party provides an interesting study in the state of the *sensus communis*. The slogan of the *Partito della Bellezza*—the Party of Beauty, is "*Aesthetics first, Ethics second,*" given further explanation by party founder and parliament member, Vittorio Sgarbi:

> The moment has come to take note of the importance of every precious survival from the past and to provide for its protection, since every time we have fancied that we were improving or modernising, we have lost the flavour of places, their purity, their individuality...The Political Party for Beauty... asks citizens to take back responsibility for their cities from the unscrupulous bureaucrats who randomly and without any qualms of aesthetic conscience decide to inflict irreparable horrors on them.[123]

Though certain of dissention, he nevertheless adheres to the national application of his party's statement. The skeptics are simply lacking in information, or lacking in judgment. He is more concerned with educating citizens than with winning their votes, and through

[121] "Was heisst: Sich im Denken orientieren?" in *Gesammelte Schriften*, Prussian Academy (ed.), 1786, 8:131-147 IN Arendt. 1982: 40-41.
[122] "Letter to Marcus Herz, June 7, 1771," Kant, *Selected Pre-Critical Writings*, trans. G. B. Kerferd and D. E. Wolford, New York: Barnes and Noble, 1968, p. 108 IN Arendt. 1982: 42.
[123] Cocks and Sgarbi.

this process to facilitate the transfer of power into the hands of those with an "aesthetic conscience"—a conscience which values the local over the global, the old over the new. A recent campaign poster pictures suave Sgarbi with the phrase: "We don't need a face lift" (*fig. 3-10*).[124]

It is a brave move in an age of indifference. Italy's abusive patterns in the aestheticization of politics are well known, but the Party of Beauty is in contrast speaking of a ground-up politicization of the aesthetic, a collective sense of beauty, by and for the citizens. If Sgarbi has the corrigibility Kant requires, receiving objections and allowing them to modify his judgments, he could successfully renew a national discourse on taste. Contrarily, if he uses the publicity only for the means of power, he will remain as narrow-minded as he is now and will fail to think with an enlarged mentality. Still the Party of Beauty signals a striking departure from the aesthetic indifference or relativity of post-modern society. Kant says that the beautiful does interest us empirically, but only when we are in society.[125] If Arendt is correct in her interpretation that, "In Taste Egoism is overcome,"[126] then perhaps Sgarbi stands a chance.

Noticing such indifference, sociologist, Richard Sennett, has looked to historic urban models as possible facilitators for the recovery of public life.[127] Not surprisingly, he is drawn to the Greeks. In the *polis*, public life (*bios politikos)* was paramount for each

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[124] http://www.theartnewspaper.com/news/article.asp?idart=11660. The phrase pejoratively references Berlusconi's literal face lift of recent months.
[125] Kant. 1790: 163.
[126] Arendt. 1982: 67.
[127] Sennett. 1998.

citizen, serving as the primary means by which one would distinguish himself on a daily basis. It formally occurred in two different spaces: the *agora* (marketplace/ town square) and the *pynx* (theater) (*fig. 3-11)*.

The *agora* was a large open area in the center of the city with a major road running through it. Over the years (600 to 350 B.C.), it was increasingly surrounded by public buildings and colonnaded *stoas* where one could be engaged but less exposed. The *agora* was the center of intellectual and political discourse, ceremony and commercial activities—full of movement, fragmentary, at times overwhelming. It was strictly separated from the home (*oikos)*. The *agora* was the place for democratic speech and action while the home was the place for labor, necessity and hierarchy. Public life for the male citizen existed only inasmuch as the women, children and slaves kept the home fires burning. The *agora* facilitated the interaction of differences—not just in relation to identity, but also to thought, conviction, action, and manner. It did so in the following two ways:

(1) <u>few visual obstructions</u> stood between events occurring simultaneously resulting in a lack of physical compartmentalization and an openness to spontaneity. One may have planned to come just to speak with a friend, but also get pulled into a lively debate, and

(2) <u>an intermediary zone</u> was available on the edge of the open space in the form of the *stoa*—allowing one to step back from the engagement momentarily, to catch a view, to have shelter from the sun, to engage with a slight bit of confidentiality, to move between the public and private.[128]

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[128] Ibid: 15, 18-20.

The design and function of the *pynx* facilitated a completely different type of public engagement—one that was more orderly and programmed. The audience sat encircling a space which included a platform for the speaker—where he could be seen and heard by all, and where the sun shone on his face from morning till late afternoon. Discussion had already taken place in the *agora,* and now it was time for decision-making. When the speaker began, the audience listened intently and afterwards responded with orderly comments and questions before taking a vote. Discipline and structure in public space were created by two qualities:

(1) <u>exposure</u> between the speaker and the audience and between members of the audience, and

(2) <u>fixity of place</u>[129]

The *agora* and the *pynx* complement the *hortus conclusus* to reach a more worthy plane for reflective judgment and for the pleasure of beauty. We think with an enlarged mentality, however, not only in the act of listening, reading and looking for the standpoint of others, but also in *imagining* the possible standpoint of others. This is incredibly significant when dealing with the relationship of reflective judgment with the design of cities, for if communication were dependent on the immediate acts of listening, reading and looking alone, the assembly of people in public space would be its only lifeline.

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[129] Ibid: 17-18.

- On Imagination: Film and the Memory of War

Kant's view of imagination, paraphrased by Arendt, is "the faculty of making present what is absent."[130] In accomplishing this it expands the time and space in which we can think from the standpoint of others. Though the city still shares a significant role, it is not overburdened. If the 'absent' refers to the object, the 'present' refers to the intuition or the perception. Instead of being sensed directly, the intuition and perception are re-presented to us through imagination. We are then the spectators rather than the artists. This is the means by which reflective judgment is impartial and disinterested, since the image of the object is detached from the emotion and charm of the immediately sensed object.

The mental "free play" possible through imagination, has, according to Kant, the ability to entertain us in our contemplation, therefore prolonging our attention; when free play is lacking we become bored and passive. The prolongation of free play is furthermore sustained through variation and contrast.[131]

Imagination is not confined to a temporal lineage of past, present and future. Henri Bergson distinguishes two forms of memory. The first is the memory which imagines.

> To call up the past in the form of an image, we must be able to withdraw ourselves from the action of the moment, we must have the power to value the useless, we must have the will to dream.[132]

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[130] Arendt. 1982: 79.
[131] Kant. 1790: 93-94, referencing example of William Marsden's travels in Sumatra.
[132] Bergson: 82-83.

The *memory-image* is a constructed assembly of fragments, sections cut out of the course of time and represented as in a still-life or a photograph. It finds the universal within the particular. In cinema these fragmented images are spliced together to form an illusion of sequence. Does this illusion become an intrusive façade separating and protecting us from life's responsibility? In other words, does imagination make a society of dreamers void of doers? Or does it work to make the space of which Calvino speaks, ("…seek and learn to recognize who and what, in the midst of the inferno, are not inferno, then make them endure, give them space."[133])?

Arendt lauds the politics which finds the universal within the particular, as in finding the law within personal stories or isolated events, rather than subsuming the stories under the predetermined law. The particulars, synonymous to the fragments of imagination, would then work against passivity even though they are in some ways dreamlike.[134] The Surrealist flaneur in the streets of Paris, in his best intentions, would aim to live a dreamlike state not for a private nihilism but conversely for a collective revolution. Walter Benjamin saw the political power of imagination through the medium of film. The cinema's space of collective spectatorship, of montage and shock effects, could function like the Parisian arcade's space of condensed advertising and consumerism. But Benjamin also recognized the power of film to overcome the spectators, ultimately enslaving them. This would occur when the audience allows itself to fall in the shadow

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[133] Ibid: 165.
[134] That is, they are detached from the here and now.

of the movie star's radiance, or the shadow of technology's seeming omnipotence—when

active imagination of the masses is frozen into a passive state of distraction.[135]

War-torn societies, as in Croatia, often witness a flourishing of film and other forms of

creativity. This is more than a sign of idle hands or a longing for expression. It is also

active imagination as a means for collective political space. It is an attempt to undermine

the passive state of distraction wrought by the threat of a dictator or militia, or the

amnesia born of enduring tragedy. Lena Merhej, a young filmmaker from Beirut,

Lebanon states,

> Most Lebanese avoid the past, the war. For a long time, I did the same. Oblivion,
> for most, is a sheltering method. When mentioning the war, many Lebanese refer
> to it as *al ahdeth* (the events). The usage of the word 'war' has been reduced in
> our language. The theme of it has been subdivided and ridiculed. Its experience
> has been normalized, and the war, for some, has ceased to exist. Being in a
> different social and cultural context in New York allowed me to reflect and to
> become critical about my own position towards the 'issue'.[136]

Merhej has made her experience part of the *sensus communis* through her

animated film *Drawing the War*, believing that by distancing the spectator from

time and place he is given room for reflective judgment (*fig. 3-12*).

> Drawing animation is a potential to diverge, and expand, morph, bend, and twist
> images like the memories that we recall. Also like the process of remembering,
> animation appears, transforms and moulds….There is no specific temporal or
> geographical reference in *Drawing the War*; rather it is the story of looking at
> war from the conditions imposed on its civilians. It is our story, as Lebanese, of
> walking on the residue of things past.[137]

Another young Lebanese filmmaker, Danielle Arbid, produced *In the Fields of Battle*

(*Maarek Hob*) awarded at this year's Cannes festival. It is praised in the Lebanese press

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[135] "The Work of Art in the Age of Technological Reproducibility" in Benjamin 2001.
[136] Merhej: 70.
[137] Ibid.

since "though war is everywhere, we never see it; we just feel the pressure it exerts on the characters."[138] This summer an international film festival is being held for the first time in Ramallah. Director, Adam Zuabi says that it is a way to celebrate the stories of the Palestinian people, among others, and a way to imagine dreams coming true, "to make the impossible possible." [139] The famed Sarajevo Film Festival also started in the midst of violence as a source for freedom, resistance and imagination.[140] Rijeka does have a small film festival but other nearby cities have more established ones.

- On the Post-War City: Beirut

The venue for film is the cinema, but it is now time to turn back to the venue for everyday life, remaining within the context of the society familiar with war. The physical scars on a post-war city are on one hand revolting barriers—marks revealing no-man's land, the lines of deeply-rooted divisions or arbitrary acts of destruction. On the other hand, however, they serve as monuments inviting a nation to recall its mistakes and thus avoid repetition.

In Beirut, the almost complete obliteration of the city center left a field of scars most of which have been elaborately bandaged. It has also revealed a new public impulse to debate the relationship of social relations and urban space. Journalist, Thomas Friedman, accounted the way things were.

> In Beirut, the embodiment of the Levantine idea was the city center. The Levantine spirit of coexistence was both produced in, and reproduced by, the covered markets and stone-arched alleyways, the red-roofed houses and

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[138] Short
[139] Jaafar.
[140] www.sff.ba

craft workshops, the arabesque Ottoman fountains and bookstalls of old downtown Beirut, woven around Riyad el-Solh Square. In Beirut's city center 7000 shops once stood shoulder to shoulder, with the Maronite cobbler next to the Druze butcher and the Greek Orthodox money changer next to the Sunni coffee seller and the Shiite grocer next to the Armenian jeweler. Beirut's city center was like a huge urban Mixmaster that took the various Lebanese communities from their mountains and villages and attempted to homogenize them into one cosmopolitan nation.[141]

The cosmopolitan nation was shattered—strewing its pieces into the temporal security of homogenous enclaves or far beyond the country's porous border. For the past 12 years the city has undergone massive reconstruction.[142] A key figure within *Solidere*, the private company in charge of the project, states,

> For the postwar society to negotiate its differences and explore the physical and spatial context that will best accommodate and dilute these differences, the neutral grounds of the city center provide the best opportunity…the right infrastructure for the emergence of a pluralist society in Beirut.[143]

This new center is so intricately planned, so well defined, that it seems more like a very large monument than a city. Like film, monuments are fragments of the temporal continuum. But do they work to stretch the imagination? Do they give everyday space for the dual process of reflective judgment? Does a colorful masterplan remake a cosmopolitan city (*fig. 3-13*)?

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[141] Friedman.

[142] Angus Gavin, Master Planner for *Solidere, The Lebanese Company for the Development and Reconstruction of Beirut Central District,* says of the plan: "The pattern of development that it engenders must inform the future and cherish the past. In the renewal of the great city squares and the making of new public spaces, it must provide a social arena and a means to reconnect a once-divided city. In the quality and example that it sets, and in the value placed on the city's heritage and its archaeological treasures, it must also instill a renewed sense of national pride and identity. Finally, under the pressure of private sector reconstruction of the city center, the plan must be sufficiently all-embracing to protect the public interest." Gavin and Maluf, p.13.

[143] Kabbani: 259.

The post-war city understandably longs for order in contrast to times of unbearable chaos. What would happen, however, if after a relative order was achieved, the city would be given room to breathe? What would happen if instead of purchasing a designer's monumental masterplan, each citizen were asked to think for himself and to think from the standpoint of the other? People betrayed by their neighbors are afraid to speak up, afraid to enter into public discussion. But it is this very silence that leads to totalitarianism. Arendt is appalled not so much by the audacity of the State in abusing its power, but in the passivity of the people in allowing it. The crisis for the post-war society is in how to overcome that fear, to create or recreate a collective political sphere which is held together by its ability to make judgments, not just by remembering common events.[144] The judgments regarding urban space could join other realms of civil contestation for a city that is cosmopolitan in process, not only in appearance—a city which rebuilds trust on a foundation that is fluid and free.

- On space for Contemplation and Civic Life in the city of Rijeka

An architectural firm in Rijeka, *Randić-Turato* has initiated an unprecedented discourse in the city on the relationship between urban space and society. They perceive the architect's role as one of 'urban guerilla', or 'agent provocateur'. Provocation in the form of architecture and development is a worthy approach to combat the complacency wrought by years of dictatorship. By welcoming citizens to participate in the contestation of physical space, these agents are also facilitating a collective politic.

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[144] Taken from Ronald Beiner's (ed.) interpretive essay in Arendt, 1982: 99 referring to Arendt's essay, "Understanding and Politics" *Partisan Review 20*, 1953, p. 384.

Can the urban landscape created through such a process be called beautiful, in terms of Kant's definition? The landscape as a phenomenological experience falls under the pleasure of the agreeable and as a cognitive experience, under the pleasure of the good. The landscape of beauty requires disinterestedness, imagination and communicability. The question for the landscape architect or urban designer becomes not about making objects of beauty but about making space in which the process of beauty can take place—space for both contemplation and communication—*Selbstdenken* and *sensus communis*.

With my task to create a design for the new public space by the sea in an emerging democratic city which is still relatively silent and distracted, I will have the disadvantage of assuming the role of the actor, the artist. I will always have an interest in the work, but can hope that the spectator will be able to experience the work without interest. The landscape architect is uniquely suited, however, to accept the flexibility and fluidity of the work. Her work has no pretense of being closed or finished.

CULTURAL METAPHOR

The Sea and the Port

The port is an intermediary between land and sea, between departure and arrival, between

past and future, between grit and glamour (*fig. 3-14*). It is a means to make a living. It is a

machine. It transforms the objects that traverse its churning. It is the center of a planar

shift—the mountainous air blowing seaward and the tides flowing landward. This shift is

a source of energy, and according to artists throughout time, a source of inspiration (*fig.*

3-15). Poet Charles Baudelaire writes:

> The port is the charming haven for a soul who is weary of the battle of life. The
> expanse of the firmament, the mobile architecture of the clouds, the alternating
> colors of the sea, and the gleam of the lighthouses form a prism exceptionally
> suited to diverting the eye while never causing fatigue…it is above all a
> mysterious and aristocratic kind of pleasure to observe all this activity—the
> movements of those arriving and departing, of those still possessing the strength
> to desire, to long for travel or for the chance to improve themselves.[145]

In comparison to the soft edge of the beach, the port is an edge animated by contrast—by

the liquid confronting the steel, by the horizontal confronting the vertical. The towering

cranes seem to pull in the horizontal plane of the sea, harboring its vessels, collecting its

debris (*fig. 3-16*). The currents of the Adriatic come from the south in the Ionian Sea,

running north along the Croatian coast, then west and south along the Italian coast. Rijeka

is sheltered from the force of the current with its position on the Kvarner Bay.

The port as intermediary entails storage and transport. Containers and sheds hold

commodities, hotels and taverns hold travelers. The railroad and highway swing by,

obtaining a load for landward dispersion. Sea vessels dock, load and unload. The history

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[145] Meyer: 32.

of the sailing vessel in Rijeka was documented in a recent exhibit at the city's *Maritime and History Museum of the Croatian Littoral.*[146] Eight types of vessels are described from particular periods in the Northern Adriatic, ranging from the 10th to 20th centuries (*fig. 3-17*).

The architecture of the sailing vessel is analogous to the culture of Rijeka—as in many port cities. In both, movement and stability are born out of tension and balance. The principle of flotation, discovered by Archimedes around 250 B.C., arose from his recognition that bodies placed in water seem to lose an amount of weight equal to the weight of the water that is displaced.[147] The water that is displaced creates a force against the object called upthrust. The greater the upthrust, the greater carrying capacity of the vessel. Floating also depends on density (weight divided by volume). An object will float if its density is less than that of water. For this reason, a solid steel nail will sink and a hollow steel boat will not.

The Rijeka port is distinctive not only for trade and ship-building, but perhaps most famously, for the manufacturing of the naval torpedo. In the mid- 19th century, Captain Giovanni Biagio Luppis, returned to Rijeka, his home town, to retire after a successful career with the Austrian military. He had an idea for a new form of military technology which he called the *salvacosta*—the coast savior. He collaborated with Robert Whitehead, an innovative English engineer managing a foundry in Rijeka, to produce what became known as the *Luppis-Whitehead Torpedo (fig. 3-18).* They were self-

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[146] Compiled in a book by Mendeš. 2000.
[147] World Book Encyclopedia, under "gravity (specific)"

propelled through the force of compressed air and were constantly being tested and refined along the factory on the Rijeka Bay.[148] The factory continued producing torpedoes into the 1960s, adjusting to more modern technology.

The torpedo is endowed with movement through launching and compression. This operation could be analogous to other forms which do not carry explosives, but rather something uplifting. In the evening, after an industrial heritage conference, the whole city was invited to a concert. [149] The dark, empty space of one of the abandoned buildings was transformed into a concert hall, as the local philharmonic performed Beethovan's *Eroica* and the lights danced on the grimy steel and the glamorous crowd. The mayor's welcoming remarks included the statement, "What was once used for the manufacture of lethal weapons, can now be used for something artistic and life-giving."[150]

Case Study: Genoa, Italy

After departing from Croatia, I made a stopover in Venice in order to visit the *International Centre Citta' d'Acqua* (International Centre for Cities on Water). The Director, Rinio Bruttomesso, along with his staff, research and publish widely on the topic and have created a lively network of waterfront cities, to which Rijeka has recently been added. I spent a day browsing their extensive files on over eighty cities worldwide, paying particular attention to those cities which met the following criteria.

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[148] *1ˢᵗ International Conference on the occasion of the150th anniversary of torpedo factory in Rijeka and preservation of industrial heritage.*
[149] Ibid.
[150] Translation by Maja, September 12, 2003.

1. Located in the Mediterranean region
2. Undergoing recent port redevelopment
3. Maintaining active port industry
4. Addressing environmental concerns
5. Undergoing recent political/economic change

One case was selected to include here as it meets almost all of the criteria. Others that have influenced this proposal, though not included in the text, are: Buenos Aires, Argentina, Gdansk, Poland, Cape Town, South Africa, Seville, Barcelona and Bilbao, Spain, Marseilles, France, Malmö, Sweden and Lisbon, Portugal (*fig. 3-19*).

Rijeka and Genoa have recently created a civil partnership based on their similar economic and geographical positions as well as their visions for the future. This relationship is built on years of cooperation in the realm of information technology. It is all the more fitting, therefore, for Rijeka to benefit from Genoa as a predecessor in port redevelopment, just as Genoa has benefited from others. Even after the completion of both cities' projects, the partnership will allow for a continual comparison of the ports' management, use and evolution.

Genoa's etymology refers to a gateway between the mountains and the sea (*Janua*), a passageway admitting and dispelling of the most diverse and colorful (*fig. 3-20*). This multiplicity of influences has filtered into its urban planning approach. Editors of a new book on Genoa's redevelopment describe the planning as "stereometric"—multi-dimensional in every way.[151] It began in the early 1990s with the 500 year commemoration of Christopher Columbus' legendary embarkation. Renzo Piano was hired at that time to create a master plan for the port area which included the introduction

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[151] Carnevali: 87.

of the Convention Centre and Aquarium. At this early stage, the Port Authority realized

its shifting role and engaged in a stronger partnership with the city—the Commune of

Genoa. Since then, these two bodies have been "experimenting" with new, innovative

forms of cooperation.[152] One product of the partnership was the "Structure Plan of the

Port of Genoa." It has given existential and functional grounding to the port-city

relationship and established the link between planning and economic conditions.[153] It has

helped the development of the port proceed much more smoothly, sparing time and

energy from the black hole of bureaucratic squabbling.

In addition, the University of Genoa joined in on the collaboration, with faculty, students

and researchers forming the "Port Authority Planning Agency"—the group that later

began consultation with architects, Rem Koolhaas, Marcel Smets and Manuel de Solà-

Morales.[154] The work of this group is viewed with hindsight as being profoundly

beneficial (*fig. 3-21*).[155] Before the competitive stage, the designers and local scholars

were able to generate concepts and studies which intelligently guided and framed the

subsequent phases. They had to imagine the totality and complexity of possible designs in

their constructed forms and the extent of their impact. Bernardo Secchi, Professor of

Urbanism in Venice, writes more specifically of their task:

> …to construct, although perhaps in ways that are too impenetrable, a new and
> different rapport between the sea and the city, an interaction in which the sea is
> neither panorama nor passive scenery, offered for our enjoyment from a terrace,
> from a promenade, from a square that faces onto it, but becomes an active
> participant in new and in some ways surprising relationships with the city.[156]

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[152] Gallanti: 27.
[153] Ibid.
[154] Marshall. 2003: 99.
[155] Ibid.
[156] Secchi: 79.

A single, but significant part of the framework was the site of the *Ponte Parodi* piers, becoming the subject of an international competition in 2000-01. The request for proposals stipulated the creation of "an international cultural and recreational centre," establishing a close relationship with the city, the university and the ferry terminal.[157] The duration of the competition was exactly one year. In the second phase, four finalists were selected, out of which the UN Studio (The Netherlands) emerged as the winner.

Their design, entitled *piazza sul mediterraneo,* is intended as the 'lynchpin' to the entire waterfront project. The design thus includes an enormous amount of program, including an outlet factory center, an auditorium, media studios, cinemas, discos, restaurants, offices, and areas for sports and exhibitions.[158] In the midst of their to and fro, the users will have the piazza pleasures of "morning coffee in the sun, midday shopping in the shade, and evening socializing with a view of the sunset."[159] It takes careful measure of the users' character and schedule, of views, of temporal environmental conditions. It aims to create a synergistic link with the city in terms of space, history and function (*fig. 3-22*).

How does the *Ponte Parodi* project rise above the globalized, prefabricated model, as seen in places like Baltimore Inner Harbor? How exactly will it preserve local culture while introducing an entirely new program, a leisure destination in fact? Richard Marshall, an expert on urban waterfronts, believes it will do so by means of (1) the centrality of design and (2) rigorous place-making. In other words, it has *not* been an organic process—"evolving through a long period of time and being the result of a series

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[157] Carnevali: 165.
[158] Gastil and Ryan: 34. Site designed by: UN Studio, Amsterdam.
[159] Ibid.

of disparate actions." The process has been rich and creative, but unashamedly systematic and directed. The place-making has been successful by alternating between a wide angle view and a close-up view. The *Ponte Parodi* is one of the close-ups which gives depth and particularity to the larger vision.[160]

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[160] Marshall. 2003: 103.

LANDSCAPE FLOWS

The landscape is not just about views or paths. It cannot be contained in a frame. It is part

of the constant flow of time. It transcends human control. The best designers of landscape

have grasped the flows of a place—visible and invisible—and based the design on them,

content that the result is far from determined. Kristina Hill qualifies this approach as *site-*

scale design,

> …like urban sandbars—constantly shaped and re-shaped, influencing the flows
> around them but ultimately surviving or disappearing based on the larger flows
> that form their dynamic context.[161]

Anne Winston Spirn refers to a similar approach called, *deep structure.*

> Climatic, geomorphic, biotic processes in a particular place…a response not only
> to physical structure of landform, plants…but also the temporal structure, the
> rhythmic daily and seasonal changes of light, temperature, water, evolution of the
> landscape, its past, present and future.[162]

Kathryn Gustafson's 'Garden of Forgiveness' under construction in Beirut's central

district will try precisely to overlay past, present and future, with small and large-scale

references (*fig. 3-23*). The land represents an ancient crossroads. It can be used today as a

shared public space, giving hope for the future of a reunited society. It also draws in the

larger landscape systems of Lebanon, respecting Beirut as the nucleus of these systems.

Gustafson and her team spent time traveling throughout the country researching plant and

architectural materials, building techniques and other landscape elements.[163]

Natural flows, like urban flows, are particularly complex in places of transition. The edge

between forest and meadow, land and sea, between city and suburb, between nations—is

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[161] Hill: 4.
[162] Ibid: 32.
[163] Porter: 57-64.

rich in both diversity and flux. It may make us uncomfortable, prone to build walls for protection and order. If left open, it may entail the blending of parts. More provocative is when the heterogeneous entities do not blend, but remain in a healthy tension with one another. The Rijeka seafront combines the dynamics of both the natural and urban flows. Historical urban design in the city has severed the flows. The *Park-na-Moru* presents an opportunity to change the course by building within the existing systems.

C H A P T E R   I V

CONCEPTUAL MASTER PLAN: *Park-na-Moru*

For Rijeka's new public space, I propose a series of gardens and a central square within a park (*fig. 4-1 to 4-8*). As the *horti contemplationis*, the gardens will exist in contrast to the surrounding space, dominated by swift movement and exchange. The square will function as a gathering area, a place where the city can publicly come to terms with its diversity, with its fluid boundaries and terrain.

The stepped contours of the park's terrain will illuminate traces of time, marking the secessional growth of the Delta. Small elevation changes at the northernmost end show mostly natural[164] deposition. Contours at the southern end show major port expansion projects from the late 19th to mid 20th century. More generally, the sculpted form of the park's terrain will be fitting for a landscape and a society that have been highly fluid and transitional.

One garden will lie on the coastline, allowing the intersection of the finite lines of the city with the infinite lines of sea and sky. It will provoke one to think for oneself, to make aesthetic judgments not on the garden itself, but on other particularities of life that rest in the imagination. It will also be the site for occasional formal gatherings, as in the Greek theater, with disciplined and decisive public engagement. The garden will be open to the elements: the waves, the wind, the sun and the rain, and to the sounds of arrivals and

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[164] Though also man-induced fill.

departures. This will be a place of urban wild, where civilization and nature live in company with one another.

The terrain will slope upwards to the east, creating a partial boundary between the public space and the water treatment plant. To the west, the seaside promenade will carry one to the breakwater along the marina and the new ferry terminal.

A north-south axis will be carved from the garden on the sea, varying in width and topography but always preserving a sense of continuity. It will be partially constructed with local limestone and partially as a wooden deck in reference to the lumberyard. The decking will also accommodate the likelihood of high waters during heavy rainfall.

As the curved axis proceeds north, it will open up for enclosed gardens on the ground and roofs among the mixed-use development on the lower portion of the Delta. These gardens will be interwoven with interior spaces and will likewise be threaded into the routine of residents and workers. They can work to blur the edge between inside and outside, an appropriate phenomenon for a site which lies at the interface of land and sea. The tide erodes the rock and the river carries soil into the sea. In the same way, the garden erodes the building walls and creates a transaction between the inner and outer worlds.

After exiting the built section, the axis will cross over the new D-404 highway via a pedestrian bridge. The bridge will merge into the green space of the upper Delta, helping to create continuity between the upper and lower parts.

The axis will continue to the central square, intersecting with the east-west axis of the Korzo. The square will be sunken, with clear views and access to the mountains, the sea, the city center and Sušak. It will mark the former international boundary and the former sea edge, and be a point of confluence for all parts of the city. It will facilitate a daily *sensus communis*. Like the Greek marketplace, the square will give space for an 'enlarged mentality'. Its program will be flexible, encouraging the users to adapt its space for a variety of purposes: having coffee on the ledge, playing soccer on the horizontal plane. The major entrance to the park will follow the Korzo, across the Memorial Bridge and into the square.

The last garden will lie at the northernmost end of the Delta, containing the existing monument to the workers and connecting with existing bridges. This will serve as a minor entrance to the park, connecting particularly with the riverwalk. Elevated terrain will closely encircle the Communist monument, placing it several feet below ground level, though not burying the carved figures on its base. This will symbolize a refusal to destroy the memory of questionable epochs, along with the audacity to move on. The monument will remain, but will be a little bit less monumental.

Park-na-Moru will blend with the city, its paths merely a greener extension of existing streets, helping to strengthen Rijeka as a pedestrian-oriented city. Existing paths surrounding the Delta to be extended into the new public space include the following:

1. River

Olga Magaš, local architectural historian, has already put together an attractive proposal to create a walk along the river in conjunction with the redevelopment of two bankrupt and abandoned factories—one a historic paper mill and the other, a complex on Vodovodna Street. I take up her concept here, adding it to the overall network of paths. The program proscribed is based on recreation and industrial heritage, with the former including land and water sports. The industrial sites are designated for mixed use—with apartments, offices and artist studios. I would add to the Magaš plan by extending the riverwalk onto the Delta site along both sides of the river, terminating at the final bridge, as the river meets the sea (*fig. 4-9*).

Currently, it is hard to gain a visual sense of the river's continuity except for the view from above. On the ground, its shores are divided and inaccessible to the public. The new path would enable a continuous journey from the mountains to the sea, via the Delta. It would send the users on the same route as the debris and sediment that helped to form the Delta. With its proximity to the river, it would give the users a clearer sense of the water's daily and seasonal fluctuations.

Culturally, the riverbed and factory sites represent some of the most significant memories of the city's early development. Even before the growth of the port, they were the primary economic engines, holding various types of mills. The trail would preserve a sense of cultural and economic chronology rarely experienced in the city.

Politically, the path could act as a meeting ground for various heterogeneous groups. It would join residents on the east and the west sides of the river—Sušak and Rijeka. As it brings the industrial heritage into the present, it would also unite those with a knowledge and care for the city's past to those who are corrigible newcomers. Programmatically, it would offer both mild and vigorous forms of recreation, giving shared space to all ages.

2. Center

When the Memorial Bridge was constructed across the Mrtvi Canal only four years ago, it pronounced a physical extension of the Korzo across the Delta, to the eastern part of the city—Sušak. This new path will be a channel for pedestrians to make their east to west/west to east procession. It will cut through the section of the Delta designated as unbuilt, green space and will be delineated by the surface on its ground plane and by the vegetation surrounding it on the vertical plane. The path will intersect with the riverwalk and other paths leading north to south. As today, it will continue to move pedestrians between two major transport hubs—a bus terminal and a public parking facility.

Perceptually, the path will create a sense of continuity with the Korzo—as a broad pedestrian promenade. It will contrast by its lush vegetation and varied topography. After crossing the Memorial Bridge, it will gradually broaden, crossing the river on the former vehicular bridge and continuing into Sušak. Though other east-west paths will be created, this one will be the most deeply engraved and one of the most highly utilized (*fig. 4-10*).

3. Kozala

From the neighborhood of Kozala, including the large cemetery/park, an existing pedestrian path leads downhill, meeting *Žrtava Fašisma* Street just above the Church of St. Vitus. From there one can proceed straight, through the clock tower arch, onto the Korzo and east towards the Memorial Bridge and the Delta. One could also turn west on *Žrtava Fašisma,* arriving on the northernmost part of the Delta. This path also connects with two parks along the way: *Vladimira Nazora* and *Nikole Hosta* (*fig. 4-11*).

4. Verdijeva/Market

The market is open every morning. Currently, its stalls overflow to the point of major congestion in surrounding streets. There is an effort to divert or curtail this overflow, but the main, historic market structures will remain—three buildings running perpendicular to *Verdijeva* Street. The *Verdijeva* corridor will connect pedestrians from the seafront, through the market and across the canal to the Delta. It will also run adjacent to the National Theater and *Kazališni Park*—soon to be reconstructed. A new canal bridge would be constructed at this point, directing pedestrian traffic to the southern portion of the Delta (*fig. 4-12*).

5. Riva

Those walking from the Riva to the northern side of the Delta will be given a new path across *Ivana Zajca* bridge following the former highway across the Delta. Vehicles will still utilize the route to enter and exit the underground parking facility. Vehicular and

pedestrian traffic will be separated by a row of plane trees (*fig. 4-13*). (The new highway, D-404, will cross the bridge and follow the former railway.)

6. Ferry Terminal/Marina

As part of the World Bank project, a new ferry terminal and marina will be constructed on the breakwater and the Port of Baroš. This will greatly increase pedestrian traffic of both locals and tourists. This path may lead onto Verdijeva, or alternatively, along the seafront of Baroš and across the rehabilitated bridge (*fig. 4-14*).

7. Trsat

The 561 stairs leading down from the Trsat pilgrimage site are utilized for religious occasions, touristic routes as well as for the daily commute—as the vicinity of Trsat includes a growing residential neighborhood. Built in the mid-16th century, the stairs contain significant cultural meaning even for those who do not brave their ascent. The lower entrance lies just north of the Delta and should provide better visual and bodily access to the site (*fig. 4-15*).

8. Sušak

Stronger nationalist sentiments remain in the neighborhood of Sušak, leftover from the interwar period when Rijeka was occupied by Italy. During that time, Sušak was home to the 'true' Yugoslavians. It developed its own political administration as well as cultural institutions and practices, while Rijeka was being 'diverted.' Clearer perceptual connections and an improved fluidity between the two areas will help to hold them

together, while not erasing their distinctiveness. The Delta is clearly a potential meeting ground for the east and the west. It is neutral ground, geographically and culturally.

An existing path cuts through the heart of Sušak, from *Strossmayerova* Street, past the technical institute and elementary school. This could continue across the river onto the Delta, requiring the addition of another bridge. Alternatively, it could continue on *Strossmayerova* to the crossing at Hotel Kontinental (*fig. 4-16*).

9. Pečine

East of Sušak lies the middle/upper-class suburb of Pečine, soon to be home to a new trade center for offices, shopping, recreation, a hotel and parking. Its main street is interrupted from the Delta by the Brajdiea shipping yard and could be connected with a new pedestrian bridge (*fig. 4-17 to 4-18*).

Concept towards form

Historical traces include plant and building materials (*fig. 4-19*). The lumber yard will relocate, but leave its planks for benches and decking. Granite boulders that have been stored on the lower Delta will be cut into paving cobbles and curbs. Tree-lined river promenades will be retained and extended—encircling the entire Delta. Grasses and other water-tolerant plants will reference the former marsh conditions of this area.

Though a large public parking facility will be eliminated on the site, elevated terrain will allow for new underground parking lots located within the mixed-use development areas.

These lots will be accessible from the D-404 highway near the river crossing. The planned marine aquarium and maritime museum will give the site explicit roots to its cultural history. These programs will form the impetus for various related activities, such as underwater expeditions, biodiversity conservation, sailing races, boat-building workshops and seafood fare. Bridges crossing the canal south of the D-404 highway will be made retractable, reviving the use of the canal for sailing vessels in addition to the small fishing boats currently docking there.[165]

Water systems, impervious materials and topography will emphasize appropriate drainage and water retention, reducing harmful runoff and the risk of flood. Edges will be stabilized to reduce erosion and sedimentation while respecting bird and fish habitat and existing lines of chestnuts will be extended onto the Delta for continuous bird habitat. Vegetation will also function in the process of phyto-remediation in the riverside industrial areas containing contaminated soil. Natural light will be used as fully as possible and artificial lighting will be partially powered by renewable energy sources.[166]

Use of *Park-na-Moru* will bring the local population into contact with the touristic population. Within the local population, it will mix age, ethnic and socio-economic groups. Though the open space will be carefully designed, it will not be highly programmed, encouraging greater creativity and diversity of use. The community could also be involved in further designing of the park, adding plants or sculpture, creating

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[165] The canal will also need to be dredged during the building process. The dredge can conveniently be used as part of the fill for the site.
[166] Including wind and solar power installed at higher altitudes outside the city.

temporary installations. In this way they will be more prone to maintain it as a safe and clean place.

The park will not try to be too clean, however. It will not separate leisure from industry. The promise of tourism should confront the promise of the port, and visa versa. The two should carry on a healthy tension, bending and flexing for mutual growth. This would be a unique situation for a waterfront town. Leisure would build on the lure of the port, as a machine that is not only productive, but also beautiful. As the city becomes a more visible and promising touristic destination, businesses will be more attracted to the use of its port. The port would then build on the marketing allure of tourism.

The *Park-na-Moru* will acknowledge the historic fluidity of the Delta's terrain. But it will also seek to intervene and to stabilize. For it is only with intervention that human habitation is ever possible on this earth. The park will meet the wildness of the natural with the civility of the urban. Its terrain will gently undulate, sweeping towards the sea, but steel will be enmeshed in its billows, and concrete will dictate its edges. It will clear out a spot from which to gaze on the wildness of the natural. It will restrain some forces of nature so that others may live.

On the other hand, the Park will meet the wildness of the urban with the civility of the natural. Like a *hortus catalogi*, it will display the ordered side of nature in contrast to the chaotic side of the city. Marine life will be assembled in the aquarium. Plant species will

reveal the annual climatic cycle. Stone and wood will reveal predictable weathering. The tide will tell the time and season.

The Park's simple and ordered forms will call forth the creativity of the citizens. They will create sculptures, choose plants for the gardens, make art installations, paint graffiti and constantly rearrange the furniture. They will choose the best place to watch the regatta or to listen for the incoming barge. They will choose where to stage a concert and where to skateboard. The designer's intervention will free the user's spontaneity. And the users will act creatively together. They will form a *sensus communis,* a revived public life. They will have retreats within the daily routine. They will be freer and more at peace in the city where they live.

R E F L E C T I O N S &
C O N C L U S I O N

Many critiques arise at this point, which can help guide future work. By choosing a site that required relatively remote fieldwork, my level of communication with the thesis committee was curtailed. This was advantageous in that it drove me to think independently, but on the other hand, it diminished my confidence along the way, that what I was doing was valid not only in my eyes, but also in the eyes of my advisors. At times the work drifted off course because it lacked a solid outside perspective.

The methodological terms were selected because they seemed to support a framework I had already been eclectically formulating. In the end however, I allowed the ease and clarity of the second-hand terms to subsume the more original ideas.

By broadening the range of input across various disciplines, the theory component became bulky and lacking in the depth it could have had if it were narrower. The historical analysis of the promenade and the square seems particularly incomplete. It provides a sampling of cases, but without a clear explanation of why it chose some and not others.

By stopping with a conceptual master plan, the detailed response is left open. This seems problematic in that it leaves specific questions unresolved. On the other hand, however, it is freeing. It gives a suggested framework which can potentially generate a wealth of ideas for the next stages of design development. At one point, I had attempted to propose

detailed design solutions, thinking this was the necessary culmination of the preceding

research—the conceptual made concrete. It accomplished the contrary, however—the

conceptual deduced to such fine particulates that meaning dissolved. I have realized that

if I want to be in the business of generating ideas and public participation, then the

conceptual design bears the weight rather than the detailed design.

How can trust and security be re-established in places familiar with war? How can we

build cities that resist homogenized enclaves, islands of prosperity and ghettoes of

dearth? How can the processes of nature regain a presence in places cleared for industry?

How can cities thrive on the integration of environmental health with economic

advancement? This project forms one small response to such inquiries. It does not

presume the possibility of an ideal state, but of a regenerative state. It looks for life on the

far side of death.

> Like Augustine we live and think in the shadow of great catastrophe, and
> therefore, like him, we must attend to man's capacity for beginning; for man is
> the being whose essence is beginning.[167]

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[167] Arendt. 1982: 96.