

WESTERN CITY PLANNING & URBAN DESIGN HISTORY IN ONE SLIDE!

THE FORM GUYS

*ART HISTORIANS*

Rudolph Wittkower

Luis Mumford

Spiro Kostas

*PRACTITIONERS*

Alberti, Palladio

Indust. Rev.-Sanitation / Engineering

Camillo Sitte, Visual / Artistic School

City Beautiful - Hegelman & Peets

Transportation & Suburbanization

THE USE GUYS

*HUMAN PERCEPTION*

Kevin Lynch

Gordon Cullen, Serial Vision

*HUMAN BEHAVIOR*

William "Holly" Whyte

Paco Underhill (retail)

Jan Gehl

*SOCIAL USAGE*

Jane Jacobs

Christopher Alexander

*PLACE MAKING*

Rowe & Koetter, Collage City - Duany et al, New Urbanism

Fred Kent, Project for Public Spaces

## *Attempts to itemize good urban design*

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Camillo Sitte

*City Planning According to Artistic Principles, 1889*

### **Five Principles for Planning City Squares**

- Enclosure
- Access Points and Views
- Integrated Sculptural Mass of buildings
- Shape and Proportion of open space
- Siting of Monuments

Kevin Lynch

*A Theory of Good City Form, 1981*

### **Five Performance Dimensions of Urban Design**

- Vitality
- Sense
- Fit
- Access
- Control

Kevin Lynch

*The Image of the City, 1960*

### **Five Aspects of Imageability**

- Paths
- Edges
- Districts
- Nodes
- Landmarks

English Planning Guidance, DETR & CABE

*By Design: Towards Better Practice, 2000*

### **Seven Objectives of Urban Design**

- Character
- Continuity and Enclosure
- Quality of the public realm
- Ease of Movement
- Legibility
- Adaptability
- Diversity, variety and choice
- visual delight in the built environment

## *Attempts to itemize good urban design*

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Francis Tibbalds  
Royal Town Planning Institute, 1988  
**Ten Principles of Urban Design**

- Consider places before buildings
- Have the humility to learn from the past and respect your context
- Encourage the mixing of uses
- Design on a human scale
- Encourage the freedom to walk about
- Cater to all sections of the community and consult with them
- Build legible environments
- Build to last and adapt
- Avoid change on too great a scale at the same time
- Promote intricacy, joy and visual delight in the built environment

## So, Why focus on piazzas?

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A city is made by the social congregation of people, for business and pleasure and ceremony, different from shop or office or private affairs at home. A person is a citizen in the street. A city is not, as Le Corbusier thinks, a machine for traffic to pass through but a square for people to remain within. Without such squares – markets, cathedral places, political forums – planned more or less as enclosures, there is no city. This is what Sitte is saying. The city esthetic is the beauty proper to being or entering into such a square; it consists in the right choice and disposition of structures in and around the square, and in the relation of the squares to one another. This was the Greek, medieval, or Renaissance fact of city life . . . It is possible that this urban beauty is a thing of the past. If this is so, our city crowds are doomed to be lonely crowds, bored crowds, humanly uncultured crowds.

- Percival and Paul Goodman, *Communitas, Means of Livelihood and Ways of Life*, 1947

“In the entire history of human settlement, streets and squares have been the basic elements around which cities were organized. History has proved the virtue of these elements to such a degree that, for most people, streets and squares constitute the very essence of the phenomenon “city.”

- Jan Gehl, *Life Between Buildings*, 1971