

purpose. The intention is to create a grand appearance, but not at the expense of being supportive and helpful to those who use and experience the building.

Modernism

Similar comments could apply to the two buildings in photos 9 & 10, both located in the core of Toronto: The one in photo 10 is a bank building designed by the famous German-American architect Mies van der Rohe in 1965. The one in photo 9 was designed eighty years earlier by Toronto architects Frank Darling and S.G. Curry.

Mies van der Rohe's building is a good example of the Modern Movement. There are many buildings of this period that fascinate by virtue of their subtlety and sophistication and the skilful ways in which they are executed. Nevertheless, there are all too many that are preoccupied with style alone; they fail to invite the participation of their users and ignore the normal and eccentric habits of people. It is an architecture that starts with a clean slate and executes a single-minded idea devoid of joy.

Public Works

I am now going to change the scale—but not the nature—of this discussion.

The mid-nineteenth century saw the beginning of great public works in cities. The importance of better sanitary conditions was linked to the creation of major sewers and water supply systems and the resulting Health and Land Expropriation Acts were the forerunners of modern city planning legislation. In France, Paris had seen revolutions in July 1830 and June 1848 and the memory of the great Revolution was still vivid. Paris, shown in photo 11 was a medieval city, ideally suited for uprisings by the masses. The narrow streets made the construction of barricades easy and the passage of cavalry and cannon difficult. Napoleon III saw the opportunity to make a more sanitary, as well as a more defensible, city. He employed the services of Baron Haussmann to implement his grand plan, some of which can be seen in photo 12. Much of the rambling medieval city was razed; clear lines of fire were established and broad streets which permitted the efficient deployment of cavalry were built. The single-mindedness that favoured the new to the old—which insisted on order rather than apparent chaos and sought clarity instead of idiosyncrasy—was to have a profound effect on city building (and architecture) for the next hundred years.

The Garden City

At the end of the nineteenth century Ebenezer Howard, the English inventor (as he liked to be called) reacted to the industrial city as follows: "As I passed through the narrow dark streets, I saw the wretched dwellings in which the majority of the population lived, I observed on every hand the self seeking order of society.

The sunlight is being more and more shut out, while the air is so vitiated that the fine public buildings, like the sparrows, rapidly become covered with soot, and the very statues are in despair." Photo 13

Howard did not like the industrial city of his time (for good reason) and he invented an alternative that he described in his book *Garden Cities of Tomorrow*, published in 1898. As Lewis Mumford acknowledged, it did more than any other single book to guide the modern town planning movement and to alter its objectives. The Garden City consisted of a central core of 1,000 acres incorporating grand avenues, cultural facilities and a central park surrounded by 5,000 acres of agricultural land, as illustrated in photo 14. Howard had declared that "town and country must be married and out of this joyous union will spring a new hope, a new life, a new civilization." What did spring out of it was a system of land use planning that favoured sub-urban life to that of cities.

Broadacre City

The brilliant American architect Frank Lloyd Wright who designed such wonderful buildings as Falling Water and The Headquarters for the Johnson Wax Company, also had ideas about cities. Like Howard, he didn't have much good to say about them: "Tier upon tier, the soulless shelf, the interminable empty crevice along the winding ways of the windy unhealthy canyon. The heartless grip of selfish, grasping universal stricture. Black shadows below with artificial lights burning all day long in little caverns and squared cells."



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