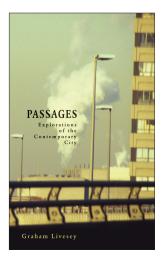


University of Calgary Press

www.uofcpress.com



PASSAGES: EXPLORATIONS OF THE CONTEMPORARY CITY

by Graham Livesey ISBN 978-1-55238-675-0

THIS BOOK IS AN OPEN ACCESS E-BOOK. It is an electronic version of a book that can be purchased in physical form through any bookseller or on-line retailer, or from our distributors. Please support this open access publication by requesting that your university purchase a print copy of this book, or by purchasing a copy yourself. If you have any questions, please contact us at ucpress@ucalgary.ca

Cover Art: The artwork on the cover of this book is not open access and falls under traditional copyright provisions; it cannot be reproduced in any way without written permission of the artists and their agents. The cover can be displayed as a complete cover image for the purposes of publicizing this work, but the artwork cannot be extracted from the context of the cover of this specific work without breaching the artist's copyright.

COPYRIGHT NOTICE: This open-access work is published under a Creative Commons licence. This means that you are free to copy, distribute, display or perform the work as long as you clearly attribute the work to its authors and publisher, that you do not use this work for any commercial gain in any form, and that you in no way alter, transform, or build on the work outside of its use in normal academic scholarship without our express permission. If you want to reuse or distribute the work, you must inform its new audience of the licence terms of this work. For more information, see details of the Creative Commons licence at: http://creativecommons.org/licenses/by-nc-nd/3.0/

UNDER THE CREATIVE COMMONS LICENCE YOU MAY:

- read and store this document free of charge;
- distribute it for personal use free of charge;
- print sections of the work for personal use;
- read or perform parts of the work in a context where no financial transactions take place.

UNDER THE CREATIVE COMMONS LICENCE YOU MAY NOT:

- gain financially from the work in any way;
- sell the work or seek monies in relation to the distribution of the work;
- use the work in any commercial activity of any kind;
- profit a third party indirectly via use or distribution of the work;
- distribute in or through a commercial body (with the exception of academic usage within educational institutions such as schools and universities);
- reproduce, distribute, or store the cover image outside of its function as a cover of this work:
- alter or build on the work outside of normal academic scholarship.



Acknowledgement: We acknowledge the wording around open access used by Australian publisher, re.press, and thank them for giving us permission to adapt their wording to our policy http://www.re-press.org/content/view/17/33/

PASSAGES Explorations of the Contemporary City (telifice to (intinta Graham Livesey

PASSAGES

EXPLORATIONS
OF THE
CONTEMPORARY
CITY



PASSAGES

EXPLORATIONS
OF THE
CONTEMPORARY
CITY

© 2004 Graham Livesey Published by the University of Calgary Press 2500 University Drive NW, Calgary, Alberta, Canada T2N 1N4 www.uofcpress.com

Library and Archives Canada Cataloguing in Publication

Livesey, Graham, 1960-Passages: explorations of the contemporary city / Graham Livesey.

Includes bibliographical references. ISBN 1-55238-141-2 Also issued in electronic formats: ISBN 978-1-55238-675-0, ISBN 978-1-55238-425-1 1. City planning--Philosophy. I. Title.

NA9095.L58 2004 711'.4 C2004-905289-6

No part of this publication may be reproduced, stored in a retrieval system or transmitted, in any form or by any means, without the prior written consent of the publisher or a licence from The Canadian Copyright Licensing Agency (Access Copyright). For an Access Copyright licence, visit www.accesscopyright.ca or call toll free to 1-800-893-5777. We acknowledge the financial support of the Government of Canada through the Book Publishing Industry Development Program (BPIDP), the Alberta Foundation for the Arts and the Alberta Lottery Fund-Community Initiatives Program for our publishing activities.

> Printed and bound in Canada by AGMV Marquis This book is printed on acid-free paper Cover design, page design and typesetting by Mieka West this page: Montreal, 1985, Graham Livesey





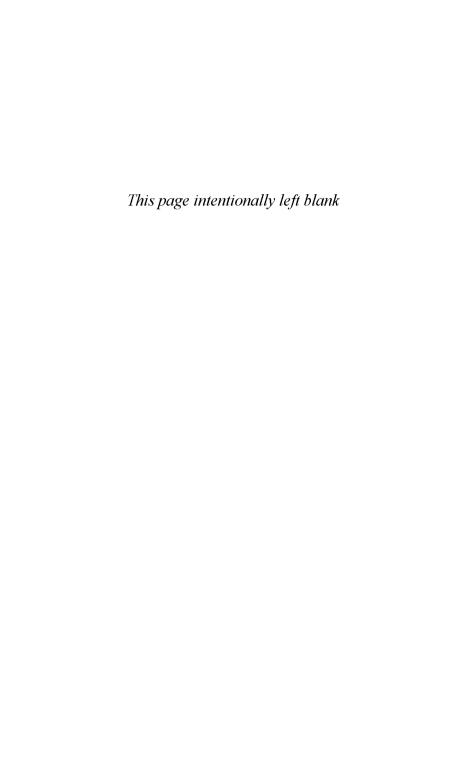
CONTENTS

ACKNOWLEDGMENTS	vii
INTRODUCTION ix	

- SPACE: THE HETEROTOPIC DIMENSION 1
- BUILDINGS: THE ANOMALOUS CONDITION 17
- NARRATIVE: THE HEURISTIC JOURNEY 33
- 4 METAPHOR: THE NEED FOR INNOVATION 49
- 5 GESTURE: THE PUBLIC LANGUAGE OF THE BODY 69
- 6 POINTS: THE PROLIFERATION OF INTERSECTIONS 87
- 7 LINES: THE CARTOGRAPHIC IDEAL 103
- 8 SURFACES: THE ROLE OF MEMORY 117

SELECT BIBLIOGRAPHY 133

NOTES 135



ACKNOWLEDGMENTS

I would like to thank the following for their support and input during the development of these essays: Dr. Alberto Pérez-Gómez (McGill University), Dr. Mark Dorrian (University of Edinburgh), Dr. Morny Joy (University of Calgary), Dr. Iain Boyd Whyte (University of Edinburgh), Dr. Harry Vandervlist (University of Calgary), David A. Down (Calgary), Gregory Elgstrand (Calgary), Avenue Magazine (Calgary), In Situ Architecture Journal (University of Calgary), Andrew King (Calgary), the organizers of various ACSA Conferences, the staff of the University of Calgary Press, Lois Livesey (Victoria), Catherine Hamel and Aidan Hamel Livesey.

Financial support was generously provided by the Faculty of Environmental Design (University of Calgary) and by an anonymous gift to the University of Calgary Press.

- Essay 1: An earlier version of this essay was presented at the ACSA SE Region Conference, UNC Charlotte, College of Architecture, Charlotte, North Carolina, October 26–29, 2000.
- Essay 3: An earlier version of this essay was published in Morny Joy, ed., *Paul Ricoeur and Narrative:*Context and Contestation (Calgary: University of Calgary Press, 1997).

- Essay 5: An earlier version of this essay was presented at the ACSA West Region Conference, Los Angeles, January 24–26, 1997.
- Essay 6: An earlier version of this essay was presented at the ACSA International Conference,
 Copenhagen, Denmark, May 25–29, 1996.
- Essay 8: An earlier version of this essay was presented at the ACSA West Central Region Conference Washington University, St. Louis, Missouri, October 2–4, 1998.

INTRODUCTION

The city as we imagine it, the soft city of illusion, myth, aspiration, nightmare, is as real, maybe more real, than the hard city one can locate on maps, in statistics, in monographs on urban sociology and demography and architecture.¹

An examination of the various meanings attached to the word "passage," found in the Oxford English Dictionary, reveals a set of interrelated definitions that have direct relevance to an exploration of contemporary urban structures. According to the dictionary a passage is that "by which a person or thing passes or may pass; a way, road, path, route, channel; a mountain pass; an entrance or exit." This noun definition is admirably complemented by the verb form of the word, which states that passage is the "action of passing; going or moving onward, across or past; movement from one place or point to another, or over or through a space or medium; transition, transit." Therefore, the word "passage" unites both an action of movement with the constructed entity; it is the defined linear space through which people, products, and

information may pass. Appropriately, the word also refers to a portion of a text or speech.

The following comprises eight interrelated essays that explore a series of topics as they relate to the contemporary city. They examine the global urban landscapes that have emerged since the Second World War. Sprawling cities, such as San José (California) or Calgary (Alberta), are defined by unbounded low-density development that is traversed by freeways, flight paths, and communications networks connecting elsewhere; traditional urban structures are virtually absent. The dominance of modernist space has radically challenged the role of architecture in the global city. The first two essays examine these fundamental topics. The next group of three studies linguistic structures (narrative, metaphor, and gesture) that define and express the contemporary city and which are necessary for recording, describing, and communicating. The final group of writings looks at formal structures (points, lines, and surfaces) that comprise a city and contain an enormous amount of knowledge and potential. Each essay presents background material on the topic and moves toward one or a number of pertinent ideas about the topic and its relationship to the city. A montage of ideas are presented that attempt to describe aspects of the operation of contemporary cities; in no way is this intended to be an exhaustive or detailed study.

The essays are largely theoretical, and in most cases do not provide extensive historic examples or background. The outlook of these writings has evolved from the pessimistic to the cautiously optimistic, from rejecting the landscapes of the contemporary city to examining them on their own terms. The intent of these writings is to strive for a greater understanding of the environments we build and inhabit. The essays are informed by the work of a number of key writers. In the first case are those who have addressed the contemporary city specifically, including Kevin Lynch, Robert Venturi, Richard Sennett, and Albert Pope. In the second case are a number of thinkers, primarily philosophers, who explore material that has been important to specific topics. These include Michel Butor, Paul Ricoeur, Henri Lefebyre, and Michel de Certeau. While there has been something of a shifting evolution in the essays, there has also been a concerted effort to seek linkages between the topics. Finally, I employ the historic periods of the premodern, modern, and postmodern throughout the text. Each of these periods has its own operational logic,4 and each is present to one degree or another in contemporary cities.

Contemporary cities cannot be taken for granted; they are complex and rapidly evolving entities. Our understanding of urban environments must continually be challenged as part of an ongoing process of interpretation.





Chicago, 1981, Graham Livesey

