Studying History to Achieve Knowledge Enlightenment in the Field of Urban Design Interdisciplinary

Abstract

This article searches for the ideas that contributed to solving issues in the past and explores new ideas and solutions for the present and future. This article presents what happened before and after the introduction of the term "urban design" in the middle of the twentieth century, specifically, before and after 1954. It will shows how powerful paradigms can affect intellectual illiteracy by looking at changing paradigms in the history of four fields of architecture: urban planning, housing, landscape architecture, and urban design. The methodology used to look the transformation and paradigm shifts depends on the content analysis method. This work will be emphasis on the intellectual history and the normative, descriptive and integrative urban design theories.

Keywords—Theory, Paradigms, Studying history, Urban Design.

Introduction

Studying the historical precedents for each theoretical paradigm and exploring the underlying theories will helps in synthesizing intellectual skills. This work starting from the implications of history in Literature Review by using Michel Foucault quoted "History had to be understood according to the episteme and discourses of the past" (Leach A. , 2006, p. 329). He "was concerned with examining the past as a means of diagnosing the present" (Leach N. , 1997, p. 329). Notably, in the field of city planning, Camillo Sitte (1889) suggested studying history and search for solutions as Sigfried Giedion said "Sitte suggested that the remedy could be found in a return to methods of the medieval town a way humanizing the contemporary city." As Le Corbusier (1929) said "Past history provides us with innumerable and forceful examples. Foresight and control are essential" (LeCorbusier, 1929, p. 264). Thomas Kuhn (1962) says studying history and philosophy aims at identify three purposes, patterns and meanings, theories and principles, as well as lessons of outcomes (Kuhn, 1970, pp. 1-9) (Rönn, 20-24 April 2011, pp. 242-243). Vittorio Gregotti (1966) said "history presents a curious instrument: its knowledge seems indispensable, yet once attained, it is not directly usable; it is a sort of corridor the full length of which one must traverse in order to get out, but which teaches us nothing about the art of walking" (Gregotti, 1966, p. 87). Also, Alexander Cuthbert (2011) noted; "history becomes the subject of epistemology rather than an enduring chronological sequence, and if we examine much recent material on historical research, the idea of theory does not appear to preoccupy most scholars" (Cuthbert, Urban Design and Spatial Political Economy, 2011, p. 31). Caves (2005) noted that "Hugo defined the city as a 'book of stone,' and compared the urban architecture project with the drafting of a novel, the concept of the city as a literary text and the novel as a source of information has been widely accepted." Arguably, no matter the circumstances, the conscious interpretation of historical events enables researchers to detect what happened in the past, to understand the present, and to prepare for the future. Researchers such as Aldo Rossi (1966) and Manfredo Tafuri (1969) deals the importance of studying history, through an open-minded thought. Tafuri is "an extraordinary source of metahistorical reflection on the

problems and possibility of historicizing modernism" (Miller, 2014, p. 87). As Andrew Leach, quoted Tafuri that "identifies architecture artistic emancipation in the Renaissance with a capacity to intellectual and rationalize history as a representation hinting directions for the future." (Leach A. , 2006, p. 15)

They interpreted the history as an indicators of the past. Aldo Rossi (1966), in his book The *Architecture of the City*, based on an analysis of the historical European city identify the urban form. He considered that 'urban history' is the most useful way to study the urban structure, for more typical historical methods isolate the past from the present. He sees the value of history seen as 'collective memory' of people of the city (Rossi, The Architecture of the City, 1966, p. 7). Where, Rossi said "the concept of locus, permanence, and history together help us to understand the complexity of urban artifacts," "the city itself is the collective memory of its people," "the city is the locus of the collective memory," as well as "the soul of the city becomes the city's history, the sign on the wall of the municipium, the city distinctive and definitive character, its memory" (Rossi, Architettura Della Città, 1982, p. 130). As well as, he used the theory of the city that deals the city as a giant man-made object produced in the process of time. While, Tafuri noted "making history itself into an instrument of theoretical reasoning elevated to a planning guide" (Tafuri, 1980, p. 149). However, both Rossi and Tafuri believes that history is making up for separate subjects, independent and convergent. For Rossi, Architectures history lies in its material, and it is this material that becomes the object of analysis the city (Rossi, The Architecture of the City, 1966, p. 5). For Tafuri "History is autonomous discourse and object of study, but opened to the contribution of other discourses; specific in working on its materials, it opens to a constant redefinitions of its methods, in order to disentangle the complexity of the historical knots it addresses" (Stoppani, 2012, p. 37). Also, he sees that the analyzing objectively for these objects and materials considering the history as it is, and through an objective criticism can read the past and identify it. Where, he indicate in his book theories and history of architecture to "operative criticism" (Stoppani, 2012, p. 37). As Teresa Stoppani (2012) describes Tafuri's thinking that "the historian that must kill the 'instrumentality' of history," "there is no such things as criticism, there is only history," and "history can only be critical, and criticism must operate within history as a diagnostic and 'destructive' tool" (Stoppani, 2012, pp. 37-38). In spite of what Fredric Jameson, an American literary and cultural theorist, and one of the key theorists of postmodernism said "postmodernism ironic recall of history is neither nostalgia nor aesthetic 'cannibalization'" (Jameson, 1984, p. 67) In fact, the desires of Jameson is "genuine historicity." this work Insists on the importance of reviewing history to provide knowledge.

The next two chapters discuss what happened before and after the introduction of the term "urban design" in the middle of the twentieth century, specifically, before and after 1954. This article shows how powerful paradigms can affect intellectual illiteracy by looking at changing paradigms in the history of four fields of architecture: urban planning, housing, landscape architecture, and urban design. The methodology used to look the transformation, and paradigm shifts depend on the content analysis method.

1. The art of city before Josep Sert

Before the emergence of the term "urban design," the art of city was considered a well-defined paradigm shift. Presumably, it was found from the early beginnings of the art and science of city building. Before the end of sixties, it could be said that there were several distinct paradigms shifts in the art of city that could be classified within the fields of civic design and city planning. Before and after Josep Sert, urban design passed through several paradigm shifts to reach its current image. In European thought, urban design paradigms that are considered biaxial are neo-nationalism and neo-classicism while, in the Anglo-American axis, urban design deals with several movements and theories. These are the art of city, civic design, city design, townscape, and contextualism. Notably, there is a significant difference between those four terms, and this chapter will review these differences in several shifts.

Between the 1910s and the 1920s, the British townscape and American urban design grew out of the tradition of civic design, but both have elements that are likely attributable to the civic art movement as well. Also, both "grew out of similar reconstruction and modernization needs of postwar cities" (Erten, John Pendlebury and Erdem, 2014, pp. 223-224). In 1909, according to the concept of civic arts, civic design came to Liverpool University in London, UK. To constitute the beginning of urban design as an academic discipline, but in the civic design department, it gave an urban planning diploma certificate, not a city design one. At this time, the university was concerned with teaching architecture and landscape architecture. In 1909, urban planning started as an independent discipline in the landscape architecture department. In 1923, it became a postgraduate program granting a master's degree. Meanwhile, civic design was still taught but still followed urban planning for an extended time. Thus, civic design is considered the stimulus for all other programs in the UK. By 1970, the concept had become outdated. Alexander Cuthbert noted that "there are three related phrases that have had varying levels of use in signifying the design of cities, namely Civic Design, Urban Design and City Design" (Cuthbert, Urban design: Requiem for an Era – Review and Critique of the Last 50 Years, 2007, p. 180). Instead of uses the term of urban design to describe the process of the designing of the city "Lynch preferred to use the term city design" (Cuthbert, Urban Design and Spatial Political Economy, 2011, p. 181). Furthermore, Lynch "remained true to this basic ideology throughout his entire life." (Cuthbert, Urban Design and Spatial Political Economy, 2011, p. 181)

In 1880, is the first use of the word 'townscape,' and 1889 for its specific use in the current sense" (Hissey, 1889, p. 263). It established according to the 'artistic Principles', which known by Camillo Sitte (the legitimate father of city planning) 1889-1903. Sitte (1899) used "a morphological understanding of the urban fabric to formulate principles for urban design, or 'city planning according to artistic principles'" (Olgu Caliskan and Stephen Marshall, 2011, p. 381). It followed by the designing of city with Architecture' by Otto Wagner and American city beautiful movement among (1901-1903), was developed "as part of the progressive social reform movement in North America", and also "attempted through the monumental and classical forms of the European to revitalize the city center and increase property value." The city beautiful projects included usually monumental buildings, boulevards, parks, beautiful vistas, wide streets and large civic centers, all based on axial and cross-axial geometric patterns (Caves, 2005, pp. 103-104).

Townscape known as a visual movement, philosophy and theory from the mid-thirties to the mid-seventies. In 1948, Thomas Sharp shows synonymous term 'Townscape' to improve the cities. While, De Wolfe (1949) was presented 'townscape' as a British movement. (Wolfe, December 1949)

In 1953, Gordon Cullen defined 'Townscape' by stating that "one building is architecture but two buildings is townscape" (Cullen, 1961, p. 133). He said 'Townscape' "could legitimately be called a new art in the sense that it has never been practiced before on a nation-wide scale" (Cullen, 1961, p. 164). As well as, He "developed the argument that the relevant environment should be dealt within the practice of town planning." (Cullen, 1961, p. 199)

Moreover, the idea of townscape developed by Cullen into a theory explores the urban design for understanding the role of public spaces in the designing of the cities. 'Townscape' is a British movement, while 'urban design' is an American academic field.

Based on Stephen Pepper's philosophical worldviews (1942) Eric J. Fox presents a detailed analysis of 'Contextualism'. It is "a worldview based on philosophical pragmatism," "analyze all phenomena as acts in context," and "the world view of behavior analysis." In pragmatism and contextualism, the truth and the meaning of words lies in its functions and benefits, not in how well they to mirror reality. Contextualistic theories can be divided into two general categories are descriptive contextualists that seeks to understand the complexity and richness of a whole event through a personal and aesthetic appreciation of its participants and features. Functional contextualists, on the other hand, seek to predict and influence events using empirically based concepts and rules. The distinction between descriptive and functional 'Contextualism' is analogous to the distinction between natural history and natural science (Fox, 2008, pp. 58-60). Contextualism was used for the first time in the urban design field by Stuart Cohen, a student of Colleen Rowe. Cohen defines contextualism as an alternative to protect certain places in the traditional city centers. Tom Schumacher, "another student of Rowe," explains contextualism as a theory to adapt between modern urbanism and the traditional old cities. And as an alternative aims at stopping the destruction of particular areas in city centers. He describes contextualism as something that came to modify what happens between modernism cases on one hand and the old or traditional cities on the other. It is similar to what happens when an architect starts his work at a new site without any determination while the others work in a project with existing context (Ellin, 1999, pp. 78-79) (Schumacher, 1996, p. 297). Since the beginning of the 1950s, some experts suggested contextualism to be a design method. Between the 1950s and the 1980s, contextualism developed as a theory, an approach, and a design method. In 1950, Robert Venturi "made use of the principles of Gestalt psychology in order to provide a formal association between the building and its urban context" (Robert Cavallo, Susanne Komossa, Nicola Marzot, M. Berghauser Pont, Jordan Kuijper, 2014, p. 363). During 1949-1952, Alison Smithson and her husband, Peter, presented the idea of contextualism synchronized with Josep Sert's and Siegfried Giedion's arguments, which were presented at the beginning of 1954. Jacobs contributed with her famous written work entitled What City Pattern? That was published in 1956, which seems like a criticism that is meant to spread the idea of urban design as a new cognitive discipline.

At the beginning of 1950, in the housing field, the humanist experts suggested a new reform. During 1949-1952, Alison and Peter Smithson indicate the social dimensions in the building of the cities. In this period, the recognizable symbols of identity, place, and activity emerged. In addition to several ideas such as identity, place, cluster, open street deck, open urban places, and street culture, in sync, specifically in 1950, the British architectural movement emerged; it was called the "New Brutalism" to represent its extreme case of functionality. Examples include, the Golden Lane Housing Project (1956), Coventry Center, Britain, by Alison and Peter Smithson (pioneers of 'Brutalism'), and Park Hill Project (1961) by Jack Lynn and Ivor Smith, in Sheffield, UK. (Larson, 1993, p. 50)

Pre-sixties, the role of the urban context and contextualism was activated with regard to the architectural design of cities. Also, criticism became more severe, and contextual understanding meant 'continuity and regeneration' as opposed to 'fitting in.' In addition, 'formal association' instead of 'formal analogy' and 'historical continuum' rather than 'historical revivalism' was promoted (Robert J Marzano, Ronald S. Brandt, Carolyn Sue Hughes, Beau Fly Jones, Barbara Z. Presseisen, Stuart C. Rankin, and Charles Suhor, 1988, p. 363). In 1960, in Cornell University, Alvin Boyarsky and George Collins paid attention towards the concept of contextualism. It depends on how the several parts of a city are put together in a particular context, taking into account that the human consciousness is the primary catalyst for creating the new urban composition of the city. Descriptive contextualism focuses on that and helps to explain and understand the complexity and richness of these places by passing through the recognition of the people's identity, and through respecting the physical urban characteristics for these places. It is a theory, an empirical approach, and design method. In sixties and seventies of the previous eras, another way of thinking focused on the importance of the urban morphology, where the importance of urban context factors has grown. Colin Rowe becomes "the prime mover in Contextualist thought in the United States after his arrival at Cornell University in1962." (Ellin, 1999, p. 77)

2. American Urban Design Paradigm: The Era of Josep Sert and Sigfrid Giedion

The early beginnings critiqued the environment left by modernist architects. Before this time, urban design concerned the aspects of city planning that dealt with a city′s physical form. In the post-war period, urban design came to be considered an architectural theory and a field of professional practice. The initial stage of American urban design occurred between 1950 and 1980 and focused on rehabilitating city centers. In 1945, urban design emerged as an American academic field. Urban design was presented for the first time in a discussion between Josep Sert and Siegfried Giedion at Harvard University to become a term concerning the construction of urban cities. Urban design was not recognized as an academic science within the field of architecture before this date.

Since the mid-twentieth century urban design emerged as a self-standing discipline (Alex Krieger and William S. Saunders, 2009, pp. 113-130). The phrase urban design was introduced to Harvard and the general public by Josep Sert and Sigfried Giedion in the early 1950s (Marshall, 2012, p. 110). It also appears that Sert is the first to use this phrase publicly in a lecture had delivered at 1953 entitled 'Urban Design', shortly after he was appointed dean at Harvard (Alex Krieger and William S. Saunders, 2009, p. 17). The first Urban Design Conference was held at the HGSD

(Harvard Graduate School of Design) on April 9 and 10 in 1956 to define the essence of urban design. This conference discusses the participation of architect, planner in urban design or physical planning, as well as a series of other professionals. (Marshall, 2012, pp. 110-111)

In the post-war transformation periods, modernist and postmodern pragmatism prospered. Arguably, modernism and the theory of contemporary architecture lasted until the 1960s. These movements emerged as a result of the societal movement where the visual culture was dominated. In this era, urban design theories were founded based on the reaction of the failure of modern urbanism movements to produce a livable environment. The Sixties, is the beginning of the utilization of visual development and the dimensions of human perception by the most respected pioneers such as Kevin Lynch (1960), Gordon Colon (1961), and Colin Rowe (1962).

Lynch is "one of the most applauded theorists in urban design" (Cuthbert, Urban Design and Spatial Political Economy, 2011, p. 181). He "was the first author who focused his work on visual elements and cognitive concepts of the urban environment" (Šiđanin, 2007, p. 61), and he was "introduced the theory of urban form" (Šiđanin, 2007, p. 62), in his *book the image of the city* (1960). Theory of 'the image of the city' for Lynch was the crossings of social meaning. The city will be gaining its image depending on the changes of human perception. Whereas, that the influences on image ability were "such as social meaning of an area, its function, its history or even its name" (Lynch, The Image of the City, 1960, p. 46). As well as, he tested this new planning paradigm of the physical landscape alterations of the built environment are paths, edges, districts, nodes, and landmarks (Lynch, The Image of the City, 1960, pp. 46-82). The elements of the visual quality of the built environment such as; legibility, building the image, structure and identity, and Image ability (Lynch, The Image of the City, 1960, pp. 1-15). Lynch was interesting revolve around "How people perceive the urban environment through their sense of sight." In his book *The Image of The City* in 1961 is the starting point that urban design interest at the beginning of the emergence of 'legibility' and 'urban esthetics'. 'Legibility' essentially, where it eases the way that people can understand the layout of the place. It turns to the human perception; appropriateness. He was coined the words 'image-ability', 'way-finding' and le (Lynch, The Image of the City, 1960, pp. 1-15). Lynch, see the city within three normative models; the term of 'the city of faith' during the pre-industrial, 'the city as a machine' within the boom of industry, ignoring the new emerging economic and socio-cultural forces, and 'the postindustrial the city as an organism'.

Arguably, 'townscape' as an American philosophy of urban design "had become a kind of lite-historicism before Gordon Cullen's book *Concise Townscape* in 1961" (Macarthur, 21-24 September 2007, p. 2) (William M Whistler & David Reed, 1977). Gordon Cullen was studying the art of the built environment and its relationship with the population of the cities (Cullen, 1961, pp. 13-16). Cullen through his experimental approach presents three elements to analyze townscape. These are optics as a 'serial vision' at 'uniform speed', an 'existing view', and 'emerging views'. Place is "concerned with our reactions to the position of our body in its environment." Content as an aesthetics through "color, texture, scale, style, character, personality and uniqueness" (Cullen, 1961, pp. 9-11). Gordon Cullen aims to get better understanding of the urban form by using the potentialities of non-traditional resources such as architectural detail,

natural features, enclosures, relationships, and scale. He suggests a process of plan-making that will be sensitive to the residents' desires as well as respecting the character of the urban spaces (Cullen, 1961, pp. 57-86). Cullen's contribution leads to the built environment based on human cognition. His research is about configuring the spatial consciousness through the understanding of the urban context. Furthermore, he is concerned with the behavioral settings to understand the relationship between man and the urban context. He takes into account the urban context as a place that contains different life activities (Cullen, 1961). In his publications, with respect to the townscape movement and the concepts of public space and urban design, Cullen was noted for these two terminologies: 'the art of relationship' and 'serial vision.' (Cullen, 1961, p. 199)

For Aldo Russi, the universalism, and the anti-historicism of the modern movement emerged to describe the city as a place of 'collective memory.' In 1966, Russi proposed the term of 'the art city' by Italian language 'L' Architectura de la Cita'. Russi is one of the most influential theorists in the face of modernity movement. He sees the city as a man-made object—as a total architecture— (Rossi, The Architecture of the City, 1966, p. 63). Also, he is a key advocate of neo-rationalism, takes approvingly a late medieval character in American towns like Boston and Nantucket (wayne Atto and Donn Logan, 1989, p. 36). Based on the philosophy of analogical architecture, from the past, Rossi was inspired to build the present architecture. Since sixties, the modernist architects "sought to merge aesthetic innovation with economic rationality" (Larson, 1993, p. 50). Also, their modernism focuses on science to create form as Collins (1965) said "architectural forms not only required rational justification, but could only be so justified if they derived their laws from science" (Collins, 1998, p. 198). In the same period, in the late modernism movements in the field of housing, another paradigm shift was emerged according to the technical approach. It called the architecture of science fictions that create Mega structure cities, for example, Archigram group, walking city (1964) by Ron Herron, and housing project (1967) in Montreal Canada by Michael Safdie. In 1969, Ian McHarg's book, *Design with Nature*, helped to design cities in tune with the natural environment. Almost, after forty years from the neighborhood of Clarence Perry came the other theories to presents several plans like Radburn for Henry Wright and Clarence stain, Maryland (1975) for Houghton- Evans, and Greenbelt (1981) for Kevin Lynch.

Urban design concerns revolve around the understandable linkage between separate parts (Maki, 2008, p. 59), while urban morphology is a systematic science to study the physical change of the shape of cities in terms of form, formation, and the process of growth in an era of history that has distinctive features. These changes can be identified by revealing what lies beneath cortex surface, the historical events, and what lies behind the plurality of surface phenomena in any community, in the framework of reviewing cultural and socio-political ideas. 'Urban Form Theory' and 'Typo-Morphological Approach' emerged as generator tools. The primary concern is the urban form as an approach to urban design. It takes into account the need to respond with sensitivity to urban morphologies. The Krier Brothers have been at the vanguard of this movement that responds to urban history and urban fabric in a more positive and less destructive way than what was propounded by international modernism in the Athens Charter and CIAM. (Curl, 1999, pp. 692- 693)

3. Urban Design in Post-Modernism; in the Seventeen and the Eighteen Era

In the seventies, there was include numerous paradigm shifts includes several social movements and theories such as townscape, contextualism and the historic preservation. Also, it is the starting point to build for people to be sensitive toward the urban context. Roger Trancik (1966), Thomas L. Schumacher (1971), and Colin Rowe (1975) respects the components of the city, especially the typo-morphological relationships. Team X's understanding of context can be defined as not 'fitting in' but as 'continuity and regeneration'. It is an approach elaborated by Peter Smithson in a lecture at Cornell University in 1972 (Robert Cavallo, Susanne Komossa, Nicola Marzot, M. Berghauser Pont, Jordan Kuijper, 2014, p. 363). David G. Shane (1976) and the Krier brothers (1979) deals the buildings formations and formulation within the respect of the theory of urban space. In the same period, there are another several paradigm shifts emerged new movements takes into account the human behavior and its interaction with shaping the urban form. Christopher Alexander in his most famous works *Pattern language* (1977) and *The Phenomenon of Life (The Nature of Order)* (2002-2005) speaks of 'wholeness' of the city as a central concept for his theories. He explain the meaning of environmental wholeness. (Christopher W. Alexander, Murray Silverstein, Sara Ishikawa, Shlomo Angel, Ingrid Fiksdahl-King, Max Jacobson, 1977) (Alexander, 2002-2005)

In 1972, Kevin Lynch in his book *What Time is This Place?* Expanded his earlier theory of image ability to include the phenomenon of time. He said "the heart of our sense of time is the sense of now" (Lynch, What Time is this Place?, 1972, p. 65). Lynch argued that "a desirable image is one that celebrates and enlarges the present while making connections with past and future" (Lynch, What Time is this Place?, 1972, p. 1). For Lynch, time acts as a scaffold to which residential memories are attached; this framework in turn constructs the perceived image of the city.

At the era of post-modernism, in the period of the post-functionalist, Semiotics and Architectural linguistics starts with Robert Venturi (1972) in his book *Learning from Las Vegas,* towards a theory of the production of knowledge in architecture. He was presented the 'Ontology of the city' and the 'third typology'. 'Neorealism" is the work of Robert Venturi "unity rather than simplification" (Venturi, 1977, p. 80), and that represented by Aldo Rossi, Peter Eisenman, and John Hejduk. Also, neo rationalism that identified modernism functionalism becomes concerned of the problem of meaning. Nevertheless, in this period, there is still a strong involvement of the artistic principles as a form-oriented for achieving a good urban form by Edmund Bacon (1974), Cullen Rowe (1975) and Fred Koetter (1978).

In 1978, in the field of urban design, the concept of 'collage city' was developed by Rowe & Koetter (Colin Rowe and Fred Koetter, 1983). They are "use such terms as 'set-pieces', 'bricolage', 'collage', 'Collision City', and 'the crisis of the object', juxtaposing the models of acropolis and agora. Yet, it is not collision but amelioration that concerns them" (Dodds, 2001, p. 128). Nan Ellin (1999) noted "Rowe emphasized that 'city design' is more like collage than like drawing." (Ellin, 1999, p. 78)

In 1979, Christian Norberg-Schulz, the Norwegian architect and phenomenologist, presented the magnificent topic about 'genius loci', or 'spirit of place.' Asserting that the traditional morphologies might be interpreted in novel ways on condition that they do not harm the integrity of the place. Lawrence Durrell (1969) said; "the important determinant

of any culture is, after all, the spirit of place" (Durrell, 1969, p. 156). In the eighteens, the Latin term genius loci were translated by Arabic to the genius of a place. Today, this term uses to describe the atmosphere of a certain place and to determine the quality of its environments. In addition, it uses to describe the character of the place, mostly "it involves the deliberate searching out of place experience" (Jakle, 1987, p. 8). Norberg-Schulz (1980), attributed the genius Loci to the natural features, distinguishing three basic landscape characters: romantic, cosmic and classic (Norberg-Schulz, 1980, p. 48). Also, "Norberg-Schulz's analyses range from visual impressions to the lived or experienced realm. His four methodological stages—'image', 'space', 'character' and 'genius loci'—illustrate people's experience of the physical environment" (Gunila Jive´ N & Peter J. Larkham , 2003, p. 71). In the late the 1970's and the 1980's, as a response to modernism Leon Krier was presented the neighborhood scale philosophy (1980) focused neo-traditional urban design, back to classical philosophies to redefine community and urban life by focusing on human scale districts. He looked particularly to neighborhood quartiers in European cities that had been defined by artisan industries and pedestrian-oriented transport infrastructure. (Carlton, Fall 2007, p. 9) (Ivonne Audirac and Anne H. Shermyen, 1994.)

Postmodernism urbanism is another paradigm shift, where the beginning of the social critique that links architecture and the social city that leads to the theorization of postmodernism. In the Postmodern period, in the 1970s and the 1980s, arguably, 'Postmodern Urbanism is another paradigm shift. For Nan Ellin, 'Postmodern Urbanism' are I. a return to historicism and a renewed search for urbanity; II. A new emphasis on Contextualism, regionalism, site/place, pluralism, and the search for character and populism; III. The renewed use of decoration, ornamentation, symbolism, humor, collage, and human scale; and IX. A humble and anti-utopian polytheism that no longer seeks ideal solutions on a large scale– with associated characteristics of small-scale, legible, neo-traditional projects that cater to consumer tastes and involve citizen participation. Postmodern Urbanism illustrates four different critical stances: 'Form Follows Fiction'; 'Form Follows Fear'; 'Form Follows Finesse'; and 'Form Follows Finance' (Ellin, 1999, p. 333). Nan Ellin said (1999), "A Principle features of postmodern urbanism is Contextualism (historical, physical, social, and mass cultural)" (Ellin, 1999, p. 336). As Shane said; it "must fit with, respond to, and mediate its surroundings, perhaps completing a pattern implicit in the street layout or introducing a new one. Crucial to this appreciation of urban patterns is the gestalt double-image of the figure ground" (Shane, 2005, p. 676). For Ellin, due to the triumph of individualism in Western society and emergence the concept of 'Form Following Fear' the decline of the public realm, increasing prevalence of physical controls, surveillance and policing, and the growing privatization of public spaces (Ellin, 1999, p. 333). A principal feature of postmodern urbanism is 'Contextualism' as a movement, theory and approach.

Roger Trancik (1986) noted that urban design concerns of making the connections between people and places. It comprises various theories such as: I. The theory of perceptual organization, the formal dialectical relationship between the elements of the city; II. Figure- ground theory, based on the school of Gestalt sees as a theory, an approach to manipulate of the geometric shapes, and an effective method to identify a good relationship between the existing and new proposed structure in two-dimensional frameworks (Trancik, 1986, pp. 97- 98); III. The linkage theory

adopts the urban spaces organizing as lines linking parts of the city, "understanding how events in a city are combined to make a living sequence" (Maki, 2008, p. 62), in addition, the issue of 'character of the city' could be completed through an understanding of their parts; IV. The place theory, adopts the societal historical transformations.

In the 1980s', contextualism disregarded as a design approach in contemporary architectural. The statement for Rem Koolhaas; 'fuck context' became a motto. In addition, Mark Wigley and Phillip Johnson (1988) state that: "contextualism has been used as an excuse for mediocrity, for a dumb servility to the familiar" (Mark Wigley and Philip Johnson, 1988, p. 17). In 2007, in Olympic Sculpture Park for the Seattle Art Museum was designed by Weiss/Manfredi, The aim is not to provide a formal analogy but a formal association, this is not achieved through Gestalt principles and figure-ground analysis but through association with the topography of the site. (Robert Cavallo, Susanne Komossa, Nicola Marzot, M. Berghauser Pont, Jordan Kuijper, 2014, pp. 263-364)

Between the 1980's and the 1990's, the new paradigm emerged deals with suburban design concept. (Burayid, 2001, p. 123), it called 'new urbanism', or 'neo-traditional planning.' It was emerged as a movement for discussing the alternatives that conventional suburban development. Also, it was considered as a normative theory aimed at providing a vision of what cities should be in the future, it introduces low-density an alternatives patterns of development and auto dependent land development. In addition, this normative theory focuses on 'good city form' (Balula, 2010, p. 3) (Moudon, 2000, p. 38). It "was conceived as a reform movement emphasizing physical design as a tool to improve the quality of life for urban and suburban areas" (Garde, 2006, p. 33). This movement starting with Peter Calthorpe as one of the most respected pioneers in this field. He is a neo-traditional guide to sustainable community design. New urbanism was a "more ideology than theory" (Fainstein, 2000, p. 461), it is "tend to manipulate the public" (Gunder, 2011, p. 189). New urbanism implies recapturing quality, beauty, pleasure, and civilized living in cities (Curl, 1999, pp. 692- 693 and 616). It is relative to the garden city movement, and it advocated the revival of pre-Modernist models of city making (Balula, 2010, p. 3). It is "neo-traditional town planning and design, is the most influential postmodern design paradigm for American suburbs. Developed by architects and urban designers since the early 1980s, in attempts to address the illness that associated with urban sprawl and post-Second World War suburban development" (Caves, 2005, p. 491). In the late 1980's codified the concepts of 'Transit-Oriented Developments' (TOD) as "a mixed-use community" (Calthorpe, 1993, p. 56), it is to address the ecology of communities. There are various terms for TOD such as; 'transit villages,' 'transit-supportive development', and 'transit-friendly design.' It has been defined as "a mixed-use community that encourages people to live near transit services and to decrease their dependence on driving" (Still, 2002). It "have the potential to provide residents with improved quality of life and reduced household transportation expense while providing the region with stable mixed-income neighborhoods that reduce environmental impacts and provide real alternatives to traffic congestion" (Carlton, Fall 2007, p. 1). Displaying the concept of 'Pedestrian Pocket', the model of 'Traditional Neighborhood Development'/'Traditional Neighborhood Design' (TND) that advanced by architects Andrés Duany and Elizabeth Plater-Zyberk (1990) (Carlton, Fall 2007) (Balula, 2010). In 1993, the concept of TOD and the sector for Peter Calthorpe was emerged to help "redefine the American

Dream" (Calthorpe, 1993, p. 16). For example Potsdamer Platz by Hilmer and Sattler, Architectural Design in 1993. In 2000, based on The Congress of the New Urbanism (CNU) in Alexandria, Virginia was founded this movement – like the garden city movement –advocating the tenets of new urbanism that formulated in *the Charter of the New Urbanism* in 2000 (Michael Leccese and Kathleen Mccormick, 1996-1996, p. 1). In 2004, Margret Crawford presented the trend of Everyday Urbanism, and in 2009, Rem Koolhaas presented Post Urbanism or as called the Generic city.

In the new era, sustainable urban design SUD emerged, it focuses on the philosophy of environmental compatibility, environmental and the environmental impact assessment, the climatic change, air quality, independence; renewable energy, fuel uses and transportation, water resources: water sanitation and management, takes advantage of the passive solar energy. Its call for livable cities as a target of new urbanism and post- urbanism. Urban design enables a groups of people and companies to participate in urban life in a way that uses resources efficiently. In these places all members of society used, responsive to their natural environment, prosperous economy with adapt to changing needs, easy to understand and get around, have a mix of activities and densities, combine traffic with pedestrians, as well as are accessible and well connected to the surrounding areas. Olgu Caliskan and Stephen Marshall (2011) noted that "neo-traditional urbanists propose contemporary designs based on an appreciation of traditional urban fabrics (for example, Katz, 1994; Krier, 2006)." (Olgu Caliskan and Stephen Marshall, 2011, p. 381)

4. The Need for the study of the history of Interdisciplinary Urban Design

Urban design paradigms have been developed on the basis of postmodern architectural theories and specific themes in urban theory such as modernism, urbanism, new urbanism and post urbanism. The majority of writings on urban design are the product of postmodern thinking. A postmodernist idea of the city emerged as reaction against modernism, and as a result to the change of economic system and cultural codes. It experienced the rise of historical eclecticism, multiculturalism, and a theater scene, and commercialization of built environment. The article identifies the typology of architectural paradigms and theories starting from the middle of the eighteenth century, when the emerging dominant paradigm pursued the picturesque. Urban design should become an interdisciplinary field of practice, entitled in the name of the art of the city. Also, it should spread to become a scientific art of city architecture. Today, in the concept of architecture, the single block is not the only interest, but its interest will also be oriented toward all that will be built in the natural and built environment on the earth. These environments need to collaborate between different architectural disciplines, where it should cover all the levels and scales either inside or outside the single blocks. It should also provide a good arrangement of these blocks in each site, regardless if its scale is small, medium, or large. It should be interesting enough to satisfy people's requirements related to natural, human, and man-made features. It should take into account the socio-cultural, economic, and political characteristics, as well as all geographical and environmental effects. The need for an interdisciplinary field will remain a priority, such as the architectural profession, where teaching and learning process practices are taken into account while preparing

programs and teaching plans, either in curricula or syllabi. Disconnection between disciplines will be a methodological

educational issue. From this point of view should be studying history to achieve enlightenment.

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