Università
Ca'Foscari
Venezia

Corso di Laurea Magistrale
in Economia e Gestione delle Arti e delle Attività Culturali

Tesi di Laurea

Ca' Foscari
Dorsoduro 3246
30123 Venezia

THE THEATRICALITY OF PUBLIC SPACE
&
THE ECONOMIC IMPACT OF URBAN PLANNING

Relatore
Prof. Fabrizio Panozzo

Co-relatori
Prof. Michele Tamma
Prof. Roberta Dreon

Laureando
Christina Ioli Ioannou
Matricola 981241

Anno Accademico
2012 / 2013

To my beloved parents,
who always support me.

CONTENTS

INTRODUCTION 5

Foreword, or Setting the Scene. 6

PART ONE
THE THEATRICALITY OF EVERYDAY LIFE. THE THEORIES 12

Κοσμοθέατρο= Cosmotheatre= *Weltanschauung* of Our Life. 14

From Classic Theatre towards the *Metatheatre*. 17

The Criteria of Differentiation Between the Two World Stages. 21

Tripartite Debate Between Wilshire-Goffman-Schechner. 35

PART TWO
THE THEATRICALITY OF EVERYDAY LIFE. THE CASE OF JAN GEHL'S PROJECTS 41

The Theatricality of Public Space. 43

The Human Scale. How do we measure what really counts? 47

"We shape cities, and they shape us." 51

The Evolution of Public Space: *Agora*, *Forum* and *Piazza*. 54

The Foucaultian *Heterotopias*. 56

PART THREE
URBAN PLANNING, AS A MOTOR OF ECONOMIC GROWTH 60

The Radical Triangle of Action and Actors in Urban Planning. 63

Melbourne, Australia/ 1994 & 2004. 67

The Background. 68

Key Recommendations 1994/ Key Findings 2004. 69

Brighton New Road, England, UK/ 2007. 77

Copenhagen, Denmark/ 2008. 80

Mexico City, Mexico/ 2009. 85

New York City, USA/ 2007 – 2009. 88
Chongqing, China/ 2010. 95

PART FOUR
THE CONTEMPORARY CITY: THEATRE OR MACHINE? 100

Futurism and Fordism. 101
Fordism, Post-Fordism and the Enlightened Urban Planning Models. 105
How smart are actually the *Smart cities*? 108
The Human Factor: the most crucial of all. 112

CONCLUSION

Afterword, or Some Insight into the Urban Planning. 115

ENDNOTES 120

APPENDICES 122

BIBLIOGRAPHY & WEBSITE REFERENCES 124

INDEX 130

ACKNOWLEDGEMENTS 136

INTRODUCTION

FOREWORD, OR SETTING THE SCENE.

In 2012, I worked for the Louisiana c/o Venice exhibition *Life Between Buildings*, organized by the Museum of Modern Art, located in Humlebæk, Denmark, and in collaboration with Gehl Architects. During that working experience, I had the opportunity to get familiar with the projects realized by Jan Gehl and his collaborators in cities around the world. I had also the chance to meet Jan Gehl and his partners in person, and that made my interest and curiosity grow, regarding the urban planning projects that they design. Additionally, I was present during the press conferences, which were more than enlightening and provided me with new knowledge, fact that broadened my horizons and the way of seeing, thinking and observing the urban public spaces.

Having concluded my undergraduate degree in Theatre Studies, I have always been charmed by the fact that our life could be compared to a theatre performance, which takes place in a city identified as a theatre stage, with a temporary setting and props, and where all of us play one or even more roles during our lifetime.

As it is often written in theories, it is evident the presence of an 'invisible hand' which conducts our lives, and which, from my point of view, could be detected in the projects done by Gehl Architects and especially as the 'hand' of Jan Gehl, who is acting as a *metteur en scène*, setting his scenography in public spaces, creating a

people-friendly environment, where life can flourish, and inviting citizens to interact, influencing their life conditions, their social relationships and their business affairs.

In the present research paper I will attempt to support my opinion providing my readers with the theories written by philosophers and theorists of the theatre and social life. Thus, the initial chapter of my dissertation is dedicated exclusively to the theatricality of everyday life and the theatricality of public space, showed and reinforced by the theories written about this subject. Also, I will present the concept of the *cosmotheatre*, the role of the *metatheatre* in the postmodern period, and, last but by no means least, the criteria of differentiation that distinct the theatrical world from the real, everyday world.

Furthermore, in the second chapter of my analysis, I would like to develop these ideas by presenting a concrete example. And that would be the case of the urban strategies studied and put into practice by Gehl Architects. Their urban planning projects could not be a more apposite example. Their strategies contribute to the way people should live, in cities planned according to the 'human scale', achieving the return of the quality of life in the urban spaces, re-introducing the long forgotten terms of interaction, communication and participation in everyday social life. The aforementioned notions, seen from a perspective of *mise-en-scène*, are also used in the 'theatre language' for what the theatre is trying to attain between the actors and the audience in a commonplace prescribed by rules.

Through this case there is another issue that emerges and I would like to touch in the third chapter: How could a good urban planning influence not only the social life of the city but also the entrepreneurship? How could policies create a fertile terrain where talent and creative people will be attracted to cluster? A soil, which will be tolerant to the diversity, innovation and new experiences and use this incoming creativity as an economic and social motor, which will bring welfare to the society? A ground, which will invite businesses to invest, pointing to a positive impact in the economy of the city during the creative industries' era, turning the urban setting into a smart city?

The previous chapters, and especially the penultimate, have prepared the ground where I will develop my critical analysis of the *technological determinism*. I believe that it is relevant and suitable for the last chapter to provide the reader with food for thought. Additionally, it could give him a cue for reflection on the contemporary city and, simultaneously, begs the question of whether the current urban scenery should be perceived more as theatre or as machine.

In the forth chapter of my thesis, I will present the importance and influence of *Futurism* as a radical artistic, cultural, and social movement, which began in Italy in the dawn of the twentieth century, but spread out across Europe. Moreover, I will analyze the innovative methods used by Henry Ford in the early 1900s in the United States of America and how *Fordism* was significant in the formation of human

mentality and the transformation of working and living conditions. Both Futurism and Fordism will be observed in the light of architectural planning. Both the analyzed concepts develop the perspective of the city related to the industrialized urban space. Then, I will attempt to present the postmodern economic, cultural, and social situation in order, finally, to arrive in the recent history and the post-fordist setting where technology, once more, is deified.

Concluding my dissertation, I would like to make my readers reflect upon the current scenery and the extent to which contemporary architecture and the modern urban planning strategies have affected and improved the city life conditions. In fact, I will attempt to show that the latest city model, the *smart city* model, that implies the application of technology in order to create better cityscapes, does not actually make them better.

On the contrary, I will demonstrate that Jan Gehl and Gehl Architects, even though they are not designing cities in the name of technology neither are planning them according to the smart city model, are actually the ones who succeed to create better places for people. They create public spaces that are livable and are bursting out of people who feel nice in their urban environment. Gehl Architects make reality the idea of better city conditions, by inviting back to the public places the human beings, re-introducing the human dimension and human scale and improving the working and living conditions.

I hope that my dissertation will be proved an interesting analysis and a useful handbook for anyone keen on the topic. Finally, I wish that I managed, not only, to communicate successfully my opinion and viewpoint, but also I expect to have achieved to convey my excitement and enthusiasm to my readers so that they will enjoy the reading.

CHAPTER #1

THE THEATRICALITY OF EVERYDAY LIFE. THE THEORIES.

"To understand everyday life, not just as lived daily experience, that is talking, walking, dwelling, cooking and reading, but as a critical concept which derives from these quotidian practices, provides a perspective from which to understand theatre. Everyday life is after all the habitual world which would appear to differ most greatly from theatre and yet it provides the context in all cultures from which theatre arises and distinguishes itself", writes Alan Read in the Preface of his book *Theatre and Everyday Life. An Ethics of Performance* (1993:x).

Indeed, I agree with Read's opinion and I believe that the theatrical metaphor is present in the formulation of the European spirit ever since the first practices of theatrical art and philosophical meditation have appeared in the civilizations of the antiquity. And it finds common ground not only in the theatrical studies, but also in the entirety of the social and anthropological sciences. The image of the human being as *dramatis personae* and that of the world as theatre, usually with prescribed roles and one omnipotent stage director and, simultaneously, all-seeing spectator has been imposed on the European intelligentsia not only by the great theatre writers. It has even been imposed on the thinkers who have nurtured it as a motif of their philosophical, religious and political thoughts, since the time of Democritus and Pythagoras through the Spanish *Siglo de Oro*[i], and until our days.

Actually, is remarkable the durability of the theatrical metaphor over the time just as its flexibility and adaptability to the various historical and socio-political *milieux*. Numerous philosophical schools and through their different theories and attitudes, have studied the similarity of 'life' and 'Logos'. For example the Cynics, the Stoics and the Neo-Platonists have delved in the sense of the theatricality of our lives and have searched deep in the connection in order to find the linking chain that holds tight Life and Theatre. Philosophers argue that there is a *Deity* who creates the characters, writes the script and orchestrates the play, which is called "life". And of course, is exactly the Logos of the composition that gives substance to our existence and our life. It is precisely the Logos, as incarnation of the Deity of the world, who distributes the roles to each character and directs like marionettes the actors of the theatrical stage.

Κοσμοθέατρο= Cosmotheatre= *Weltanschauung* of Our Life.

The theatrical metaphor represents a way of viewing the world, a *Weltanschauung*, which embraces together all the aspects of the human entity, from our birth to our death. The concept of the 'Cosmotheatre' ('*Κοσμοθέατρο*' in Greek; '*Welttheater*' in German), the world as a theatre and all of us as actors, might be the most attractive of these metaphors, an endless source of thoughts and a core of reflection. Thus it has often been the inspiration of dramatists since the seventieth century as Pedro Calderón de la Barca and until the twentieth century as Nikolai Evreinov, Luigi Pirandello, Hugo von Hofmannsthal, Jean Anouilh, Bertolt Brecht, Samuel Beckett and Jean Genet. Furthermore, this inspiration has its origins, as Nellhaus (2000) has stated, in the symbolic system in which each civilization is based with the purpose of putting in order the individuals, the society and the universe, consequently to give a meaning of the world and the life on it.

The last expression of the vast tradition of the theatrical 'Cosmotheatre' belongs to Nikolaï Evreinov, the man who believed in a theatrical instinct as fundamental as the instincts of hunger, of reproduction, and of survival. Evreinov has been the figure who created his own personal god, the *Metteur en scène*, and who saw not just the social formations, but also the very nature with all its creatures as an immense theatre of *metamorphoses*. But also Calderón's theatrical plays, and especially his *Great Theatre of the World*[ii], express the idea that the whole world is a

stage through a hierarchical concept that every man plays his part before God. Through his *autos sacramentales*, Pedro Calderón de la Barca achieves to couple the theatrical experience and the morality-liturgical plays with the everyday life.

Additionally, and in order to continue the notion of the *Cosmotheatre*, the Austrian dramatist Hugo Laurenz August Hofmann von Hofmannsthal wrote the *Kleine Welttheater*[iii] and his well-known *Das Salzburger große Welttheater*[iv] based on the aforementioned play written by Calderón in 1635. Once more, in this Austrian baroque allegory, is repeated the motif where the stage is the world and the world a stage, and life is the play enacted on it. The actors are symbolically represented in stylized figures: *König, Schönheit, Weisheit, Reicher, Bauer, Bettler*. On the transcendent plan above these are the *Meister*, the God, the two Angels, and beneath these *Welt, Vorwitz, Tod,* and *Widersacher*, the Devil. The central point of the action is the Bettler's intended onslaught on the König, Schönheit, and Weisheit, instigated as an act of leveling communism by the Widersacher. But the Bettler halts in mid-stroke, seized like St Paul by divine illumination ('War das nicht/Des Saulus Blitz und redend Himmelslicht?'). As der Tod clears the stage, the Bettler gladly submits and is elevated by God.

The word *metaphor* literally means, "carrying something from one place to another" and it derives from the Greek words *μετα*, which means "from one place to another", and *φερειν*, which means, "to carry". And it is used when one would like to

describe something by using a word for something that it isn't. Therefore, the theatrical metaphor, as indeed every metaphor, responds directly to the personal and collective need for meaning and organization of the experience (Lakoff & Johnson, 2003). Although the *phenomenon* of the theatrical metaphor highlights the individual responsibility on the stage of life, emphasizes more the collectiveness and the common human nature. The metaphor is an issue of thinking and acting, since it is "rooted in the beliefs, the practices and the intentions of its users", as Vangelis Athanasopoulos (2005:202) explains in his book. In this context, it could also be recognized an ideological function of the metaphor. Since it offers an aggregate of comprehensions that consolidate the social status, activates a source of predisposed representations that give a priori meanings to the present, hence, possibly legitimizes powers, hierarchies and roles.

From this angle, the theatrical metaphor exemplifies and reflects an implicit theory, according to which the different levels of social life may and should be integrated in a timeless set of principals. From one point of view, as already is known through the writings of Saint Simon, every society is full of energy, in the sense that every social frame, every *cadre*, requires a drastic orientation, throughout which are activated the roles that are called to perform each individual and each group. For the theatrical metaphor, the abovementioned orientation may be based on a well-known belief, that the "whole world is a theatre, and each one of us is playing a role…".

From Classic Theatre towards the *Metatheatre*.

However, in modern dramaturgy, the omnipotent spectator-director of the classic time has left from the contemporary stage. On the contrary, there is always present the thorough and persistent observation of the others, familiars and foreign. The performative self is acting constantly under their gaze or under the gaze of a "generalized other", as G.H. Mead has written in his *Mind, Self, & Society*. And it is this particular *gaze* that creates a new, different dimension in the quotidian life. A dimension where the boundaries of the dissidence between inward reality and outward seeming are not clear and cannot easily be dissociated. Nor could be detached the content of imagination from the perceptual data and the cognitive information. In this dimension, the fictional world of theatre could be considered equally "real" with the empirical world, to the same extent as the theory of theatre itself is presented as a new, invisible theatre, the theatre of theory (Watt, 2005).

Nevertheless, the abovementioned new dimension expressed by George Herbert Mead, has also been shown intensely through the dramaturgy of Luigi Pirandello (Baumann, 1967), who was contemporary to the American philosopher, sociologist and psychologist. Certainly, Pirandello's theatrical plays have been influenced by his grand precursor, William Shakespeare. The English renaissance playwright, "obsessed with life's illusionary status and trapped in self-consciousness"

(Fly, 1976), paved the way for his successors who led the dramatic theatre to its most concrete expression of the everyday life: the *metatheatre*[v].

The term *metatheatre*, or *metadrama* as it has also been called, was first coined by Lionel Abel in 1963. In *Metatheatre: A New View of Dramatic Form* (Abel, 1963), the American playwright, essayist and theatre critic argued that "increased self-consciousness on the part of the playwright and his creations along with the dissipation of "implacable values" inspired by a humanistic view in the early modern period made it impossible for Shakespeare and Calderón (and all subsequent Occidental authors) to write tragedies" (Abel, 2003: vi; 250).

But rather than bemoan plays like *Hamlet* and *Life is a Dream* as failed tragedies, Abel grouped them into the new-minted form of metatheatre. As more than simple manifestations of the play-within-a-play device, these plays are "theatre pieces about life seen as already theatricalized" (2003:vi). *Tragedy and Metatheatre* aims "to reconnect metatheatre to its originator and thus to use Abel's work as a point of departure for rethinking the term metatheatre as a powerful tool for understanding the history of theatre" (2003:1).

In *Mind, Self and Society* (1934), which was published after G.H. Mead's death and constructed from the lecture notes of his students, the philosopher develops an interpretation of the social nature of the constitution of self. Broadly speaking, Mead places great emphasis upon the social self; each of us, as individuals, fashions a

sense of our own selfhood through engagement with other selves. No clear dividing line can be drawn between our own sense of self and the selves of others, according to Mead, "since our own selves exist and enter as such into our experience only in so far as the selves of others exist and enter as such into our experience also" (1934: 164).

It may definitely be said that the twentieth century, as the inheritor of an immense intellectual wealth, has exploited in various ways and in diverse scientific fields the perspectives of the theatrical metaphor. Numerous examples could be detected in the sociology of knowledge, in the study of the collectively manifested narcissistic behavior, in the consumption of goods, in the reading of books where the author that publishes the book acts as actor for the reader-spectator, in the critique of the media, in the social studies and the interpretative anthropology, in the storytelling and narration, in politics and in the savoir-faire. In short, the theatrical metaphor lies in the whole spectrum of private and public social life.

Likewise, the theatrical metaphor could be traced in the stage of the unconscious and in the theatre of sciences, in the radical theatre of the streets, of the political protest, of the community or ecological expression, in the stage of the conventional behavior and the social ritual, in the theatre of social roles in framed encounters, of public disagreements, of psychological identity and of therapy, even in the scientific advices[vi].

Indeed, there are numerous theorists of theatre and philosophers who have dealt with the problematic limits of the theatrical metaphor – where it starts and where it ends. Their theories are showing the non-common grounds of the two worlds, designating their neighboring districts and delineating indirectly their common spaces where these worlds meet.

Though we must always keep in mind the notions of the *theatricality* and that of the *theatrical metaphor*. They may seem at first glance that have identical meaning but if we observe better and profoundly we may also realize the distinction points that make these concepts differ. I believe that the *theatricality* could be detected in every, or almost every, aspect of one's life, from the intimate to the social and relational, from the business life to the political one. *Theatricality*, not in the sense of dramatic performance or overdramatic behavior, but given the interpretation of a natural characteristic of everyday life could be spotted in human actions and make them be part of another, fictional world.

On the other hand, the *theatrical metaphor* has the quality that all metaphors have: is spotted wherever and whenever a person, whoever this is, frames life in a "box" called theatrical stage. Thus in the *theatrical metaphor* we could sense the *theatricality* of life, but not the other way round. Hence, the *theatricality* is everywhere, but that does not happen with the *theatrical metaphor* where there is the need of someone who points it out.

The Criteria of Differentiation Between the Two World Stages.

In the "game" of parallelism, of mutatis mutandis, of correspondences and of contradictions of the theatrical metaphor, the proximity generally of the performing arts and especially of the theatre towards the world is reinforced even by the differentiations from that precise world. Since the differentiations, to the extent that they are certified, silently presuppose the similarities and resemblances between theatre and the actual world. For the reason that they clarify the non common grounds of the two "world stages", identify and determine the adjacent areas and implicitly define the common spaces. The theories regarding the differentiations have been formulated and expressed based on certain criteria.

The first criterion to be analyzed is that of the *repetitiveness*. This condition is based on the fact that theatre is a double and incomplete presence, as the "here and now" performance of instances and representation of events that have happened "there and then". It is also reinforced by the existence of the rehearsals, where occasionally is confirmed the presence of a former "text" and is being prepared the final "product", the complete and definitive form of the performance. And it is Richard Schechner, the American theatrical theorist and director, who attempted to introduce the distinction between the repetitive and "pre-planned" theatrical or ritualistic behavior and the singular behavior in everyday life, that cannot be repeated. Hence, the spectacle, which the stage provides before the eyes of an audience, is

being performed at least for the second time. It is the well-known *restored behavior*, a widespread term used in the theatrical studies (Schechner, 1985:35).

"*Performance* means: never for the first time. It means: for second until the nth time. […] Restored behavior is "me, who acts as if I were someone else" or "as if I were beside my self" or "not my self", as it happens in the case of ecstasy" (Schechner, 1985: 36-37; 2003: 28-29) or the dialectic relationship between *being* and *performing* (Hilton, 1987). However, likewise theatre, it happens to have a "script" in everyday life, as Schechner himself admits in his book *Between Theatre and Anthropology* (1985:52). The "scripts" prescribe a predisposed role, that of a doctor, of a priest, of a bus driver, of a speaker at a conference, of a CEO, and so forth. And there are these particular scripts that dictate a specific behavior, which is being repeated exactly at the same way on a regular basis (Berne, 1961). These "scenarios" or "plays" of the daily life often require rehearsals and personal repetitions by the person that should perform them.

Yet, on the other hand, there are some unpredictable elements, in some cases with decisive impact, which could intrude into a theatrical performance. These elements, either random or improvisational, are created off the "script", they are unexpected, are not subject to rehearsals, deviate from the initial aesthetic purposes and momentarily mitigate the repetitive character of the performance. Therefore, we should admit that these elements do have all the characteristics of an everyday action,

while they are incorporated in the performative program – just as elements from a theatrical program are incorporated in the field of the everyday action.

The following criterion, subject of our interest, is the one of *thoughtfulness*. It is a strong and, at the very moment, delicate to be conceived criterion, suggested by Marvin Carlson and expressed by the author in his book *Performance. A Critical Introduction*. The differentiation of theatre and of the theatrical performance is made here especially in comparison to the civilized performance or the "direct theatre", as it is defined by Richard Schechner (1993), and not as related to the world of everyday life generally.

Evidentially, in the happenings and the social celebrations and ceremonies is manifested an effort to determine the persons and the social groups. Nevertheless in theatre this effort principally is characterized as a conscious research of determination and redefinition of ones culture on behalf of the actors and the spectators, who jointly accept the plays "as metaphorical descriptions of conscious and unconscious contents of the psychological world of the audience (and of the actors) through the mythological worlds" (Rozik, 1988). They accept the performance as exploration of one's self and of the *other*, of the world as an experience and the alternative opportunities for its interpretation, frequently with interesting political dimensions. And it would be appropriate to note that this concern is of crucial importance not only

for the quality of the performances, but also for the formation of the theatrical event as such.

In association with the above-mentioned theatrical concern, there is also an additional distinction we could make according to the theorist Erika Fischer-Lichte that regards the process of the 'creation' of reality. In her article, the German professor of Theatre Studies analyses that "in our everyday world this *creation* is performed unconsciously, but in the theatre world our attention is focused exactly on this procedure" (1995:104).

However, we should not forget that also in the criterion of *thoughtfulness* there might appear intermediate subcases that relativize the differentiation of the theatre of that of the social ceremony. And this happens because, as everyone knows, there are performances that show everything but *thoughtfulness*. On the other side, we cannot easily exclude the possibility that one goal such that could be in the expectations of some spectators who participate in the development of a traditional, folk happening or a religious service or ceremony, as expressed by Walter Puchner (1989), the Austrian professor of Theatre Studies, who I happened to meet personally during my undergraduate education in the University of Athens where he teaches. The aforementioned suggestion of Puchner does not alter the fact that theatre is a distinctive field where is developed the perception of a society's culture. Theatre is a

huge ‘workshop’ not only of cultural negotiations, but also of the human behavior itself.

Another characteristic, evident in both worlds, is the criterion of the *open interaction*. This criterion focuses more on the performances and the happenings than on the traditional theatre and underlines the required interplay between the performers and the audience, pointing to the progression of the theatrical event. The prerequisite is the active participation of the public in that procedure, meeting each other, expressing and exchanging their ideas, thoughts and feelings and through this process become creators of new images and meanings of life. It is clearly based on the temporary character of the action, and needs the immediate presence and reaction of human beings. I find very interesting what the linguists believe about the living power of what is being said in comparison to the “historicity” of what it has already been said. The “said” is translatable, transferable, and could be susceptible to various interpretations. Contrarily, the “saying”, the animate pronunciation resists to the alternation of the context and of the interactive environment (Read, 1993).

Of course, the open interaction does not mark exclusively the theatre space; interaction can be found in most –if not, in every moment- of our social meetings during everyday life. That is why Willmar Sauter writes in his book, *The Theatrical Event. Dynamics of Performance and Perception*, that the criterion of open interaction

leads us to conclude that “theatricality could easily be detected outside theatre and as concept is applicable to many types of events” (2000: 70).

An additional criterion, connected to the previous one, is the criterion that combines the connotation of the terms *participation*, *involvement*, and *communication*. The theatrical performance is experienced by a person who, during the representation, belongs to a group and is aware of that fact. Theatre, unlike other visual arts, is a tripartite art, since one of its conditions is the presence of the performer, of the public and of the ‘ego’. As Maurice Descotes argues, the spectator, in order to ‘behave’ well, should feel the presence of at least one more spectator in the orchestra, who’s glance will make him feel like a performer, object of observation, and through that experience will realize that is part of the group of spectators (1964:1). It is so important the appearance of at least two persons attending the play that in the absence of one of them the event is considered a rehearsal and not a performance. Also the presence of the audience could change, without its knowledge, the preferences and the desires of that particular group. In fact, participation is a fundamental criterion also in our everyday social life, an integral piece of the patterns of the human society over the centuries.

I would also like to add that the *interaction* and *participation* criteria could be detected similarly in moments when someone is sitting alone in a public space just observing the others. Of course the most complete version of these criteria needs the

active interaction and communication but another form of them could be the feeling of being part of a group and being encircled by other citizens. For instance, the religious feeling is, of course, a personal matter, but in order to create and cultivate needs the presence of the others that contribute to this experience during the ecclesiastical mass or the religious festivities. Indeed, this is the meaning of the connotation of the congregation. The "personal" gods are few, and even the prayer invokes the imaginary presence of the others.

A fifth criterion detected is that of the *corporality*, of the presence of the *human body*. After Grotowski and gradually as the stage world had been moving, through the body art, towards the last decades of the twentieth century, the body of the actor increasingly acquired importance during the theatrical performance. Theorists like Randy Martin, recalling the freedom of the carnivalesque body in Bakhtine's writings (1970), talks about the "circulation polyphonique", meaning the "polyphonic circulation of human feelings" (Martin, 1990: 176).

From very early, Ronald Barthes had connected the corporality with the theatricality and analyzed the duality of the theatrical body (1964:43). Our body, as a source of movement, change, action and interaction, and passion, is considered as a natural resistance. As the French theorist emphatically states, the body is the "foundation" of the theatricality, and developing his thinking, he expands the limits of the theatricality in all the forms of human expression, especially the language

(Bernard, 1976). Bernard's thoughts and beliefs regarding the role of the body in the formation of perception, related to the phenomenology of Sartre (1986) and Merleau-Ponty (1945), are very revealing for the intrinsic duality of the body, which is presented to the other/s as something different, while remains the same. The theatricality emerges from this ambiguity, but the ambiguity is about something that greatly exceeds the boundaries of the theatrical performance and opens up to the state of everyday life as a theatrical stage (Garner, 1994; Shepherd, 2005).

The criterion of *double notation* is the sixth in the series. The *double notation*, the fact that the theatrical codes are composed of points that are points of other points (1995:88), as Erika Fischer-Lichte supports in her article "Theatricality. An Introduction", could provide us with a differentiation criterion relevant only in the scale that the theatrical action is required as communicational relationship and not as a place of existent beings (States, 1985). Semiotics offered certain tools that helped analyzing the dramatic text and the theatrical performance. The double notation contributes to the distinction between the theatrical and the quotidian code. For example, makes easier the differentiation of objects or corporal movements. However, the double notation cannot conduce much to the perception of these codes by the audience, since the spectator of a everyday life stage may interpret with various ways the points of the stage that is looking, depending on the circumstances, the situation, his personal "encyclopedia" and the reserve of memories and experiences.

Next to be analyzed is the criterion of the *independence of the stage speech*. Borrowed from the analysis of the textuality of the dramatic play (Elam, 1980; Pefanis, 1999), this criterion could extend the characteristics of the textual coherence to the stage art. However, this implies an analogue relationship: as the dramatic text distinguishes itself from the everyday speech, so the theatrical performance differs from the everyday life. It is evident that the criterion of the *independence of the stage speech* could be interpreted as a sharp medium of differentiation between the stage and the quotidian speech, nevertheless presupposes the presence and the influence of a "text" or of a dramaturgic play in the beginning of the stage action.

The second from the end position in the list of the differentiation criteria takes the criterion of the *triple distinction*. This is a more synthetic criterion compared to the aforementioned and analyzed. Thus, including various parameters of the theatrical phenomenon could highlight several delicate differentiations between the theatrical and the broadly social reality.

Josette Féral, the French theatre professor, attempts to identify some of the basics of the theatricality. In order to achieve her goal, she introduces three distinctions, which are "written" in the performance from the artists and are recognized by the spectators. So, in other words, the criterion of the triple distinction compensates, in a way, the criteria of the double notation and of the independence of the stage speech.

The first distinction, conducted by the gaze of the audience, distinguishes the observed phenomenon from the everyday context. In this way, isolates the on-stage performed events from their environment, something that cannot be applied in the everyday life, where the social activities cannot be distinguished as something different (Goffman, 1974). What happens in front of the eyes of the spectators, the "framing" of the specific action, located in a specific stage and according the codes that this stage implies, allows the fictional formation of the content of the performance. This formation, in the spectator's consciousness, differs from the everyday actions and enshrine it in a "secondary structure, in the fiction that is being built" before the eyes of the audience and with the spectators' own testimony (Féral, 2002: 10).

However there is a very important distinction we should make, which could be found in the notion of *framing*, *le cadrage*. In everyday life we are all acting 'dressed in' certain roles without introducing every time the character we are 'playing'. Yet on the stage the performer is 'framing' his actions inside a precise *cadre*, in which is actually separating his real personality from that of his theatre character, which he should perform surrounded by a specific setting. The *cadrage* is as important as the presence of the performer on the stage, ensuring the necessary conditions of participation and understanding. Bert O. States notably writes in his article

Performance as Metaphor, on the Theatre Journal, that framing and presence are the "keystones where the arch of the performance is based" (1996:19).

The fact that the spectator is a witness and "abettor" in the construction of the fiction implies that the framing of the fictional location and time is not hermetic. Exactly there lies the second distinction, according to which every action and every object of the performance is "written" in the space of the reality as well as the space of fiction. Besides, the eyewitness audience cannot restrict the gaze in just one of the two levels-distinctions. If the audience could do that, the whole array of concepts, including of course that of the "metaphor", would be rendered useless. What sense would have terms like Schechner's *metamorphosis* (1988: 117-120; 2003: 63-64), Shklovsky's *lostranenie* (de-familiarization), Brecht's *verfremdungseffekt* (estrangement effect), or Ingarden's *concrétisation* (achievement, fulfillment)?

As already examined on the forth criterion, the spectator is absolutely bound by the presence of the other spectators, who belong to the world of reality, as he is also bound by the personages on-stage, who belong to both worlds. Hence, simultaneously with the stage game of concepts that the spectator follows and recomposes, plays himself his own second game based on the duality of the performance, the creative tension between the social-historic and the fictional. "And is exactly inside this reciprocate motion, which opposes and at the same moment

unites two mutually exclusive, thus *superimposés* (super-defined) worlds, where we find the second condition of the theatricality" as Féral writes in her article (2002: 11).

Also Féral notes that the common presence of all three conditions allows the presence of theatricality. And this is totally right, since each condition cannot ensure the theatrical character in the events. The condition of the *cadrage* appears quite often also in the social interaction, as a way of coordination of social behavior in the framed meetings, as Goffman states.

The third distinction is referred to the actor and his performance. The actor during the play is experiencing a different tension between the roles that impersonates and his actual personality, the role of the "other" and of himself, of the symbolic and instinctive powers that he is called to examine and to equilibrate during the theatrical performance. This distinction underlines the fluctuation between the demands of the roles and the research deviations of his interpretation, which is the vital pole of the art of the actor and the fascination held for the audience.

The penultimate criterion of differentiation between the two worlds is called of the "*four points*" and is the complex one presented by Eli Rozik, which is composed of four complementary points. Referring to Goffman's theory and trying to prove that the analogies between the theatrical stage and the "real" life function in a totally metaphorical sphere, Rozik focuses his argumentation on four points. Firstly, focuses on the meaning and communication systems, secondly, on the referential

ways, thirdly, on the difference between presentation and description of the personality of oneself and the dramatis personae, respectively, and forth, on the distinction between action and stimulation of the action (Rozik, 1988).

Specifically, Rozik supports that the real human interaction uses the "indexical" system of meaning and communication. On the contrary, on the stage interaction is used the "iconic" system, according which the point uses only its characters in order to show an object and despite the presence or not of this object. The four above analyzed criteria constitute, according to Rozik, the base for the "existential" distinction between the action, which takes place in the territory of the everyday life, and the activation of one specific action that occurs in the theatrical stage.

Last but not least, to be analyzed is the criterion of *moral commitment*. This differentiation criterion does not mark the limits of theatricality, but delineates the boundary between the art world generally and the everyday life world. The artistic work is an entity framed from the imaginary world and defined by the fictional dimension. In the theatrical performance this event is even more indistinguishable, since it offers an embodied myth, a "real" fiction, which is especially based on the actors' body, as we have already examined in the fifth criterion.

Nevertheless, as intense the corporality in a performance may be, it cannot be eliminated the fact that it is a performance, where there are present the referential

together with the performative functions, where there is a minimum fictional "scenario" in the start and where there are prescribed roles on the text that the actors should play before the audience, which is in the theatre for this reason. In short, theatre is connected directly with the quotidian world, but belongs to the world of fiction. According to the writings of Elisabeth Burns, the reciprocity of the world and of the theatre is guaranteed by the fact that theatre borrows its material from life and adjusts it in its own conventions and capabilities, in order to return it then in models of theatrical social behavior (1972).

Theatre is a "material" and "body" art for the very reason that it is art that goes beyond the "material" and the "body". Thus we cannot criticize or judge in the same way what is presented before our eyes in a theatrical play and what actually happens in the real and everyday life.

Tripartite Debate Between Wilshire-Goffman-Schechner.

And precisely this is the starting point of the criticism where Bruce Wilshire expresses his opinion about the sociology of the roles and the tête-à-tête analysis in the writings of Goffman, *La mise en scène de la vie quotidienne* and *Les cadres de l'expérience*. On his most important writing, *Role Playing and Identity*, the American philosopher Wilshire opposes to the systematic usage of the theatrical metaphor, at least as this metaphor has been used by the Canadian sociologist Ervin Goffman. And his opposition resides in the fact that Wilshire disregards two parameters. Firstly, he ignores the conscience that establishes all the possible roles of the social person and the moral commitment of this conscience towards these roles and the actions that the roles imply.

The personage could be defined as an entity, which composes the experiences beyond the special environments and their influence (Wilshire, 1982). On the contrary, the dramatis personae are defined by the roles that have to play on the theatrical stage. The person in his entirety cannot be dissociated by what shows at the others through the role that plays. Contrariwise, the actor could and should be detached from the role he impersonates.

However, the "actor" of the everyday life is always responsible for choosing the roles that plays, hence has to detach them on the base of the goals that sets in his life. The human beings adopt each role in order to achieve the goals that have set in

their life. According to the above theory, the roles' meaning derives from the emerging ambitions, do not coincide with those and limit, in a way, the directness of this new sort of art/life that Allan Kaprow (2003) pursued.

The distinction that Goffman makes between the real self and the other "selves" that appear in several of his encounters, is, according to Wilshire, artificial and misleading, to the extent that "this that indeed is the self, implies necessarily the way with which appears to the others". The consciousness of self is the roles that this self is playing, but does not stop there. From the moment that one realizes that is playing a role, is already beyond that role, and acts as a critical spectator of that self. Wilshire comments "Goffman omitted the most important member of my "common" – of myself, my self as present in my self and in all my "roles"" (1982:279).

With the abovementioned statement Wilshire exposes his phenomenological background and of course reminds us the philosophical positions expressed by Sartre. "It is a "performance" both for the others and for myself, that means that I cannot be this subject unless as *presentation*. However, if I impersonate it, I am separated from that, as the object from the subject, detached from a *nothing*, I cannot stop being, the only thing I could do is to *play pretending that I am*…" (Sartre, 1986: 96).

Wilshire is right when he supports that the responsibility for the social behavior is fundamentally different from the responsibility that I have for my stage behavior: the first one is moral responsibility, the second one is aesthetic. On the

other hand, for Christopher Lasch the interpretation of roles and the presentation of self in the everyday life are related to the *reification* of the human work and the subsequent degradation of reality to an illusion. Hence, the analysis of the interpersonal relationships in the theatre of the everyday life remains "on the surface of the social encounter and does no attempt to unmask its psychological depth" (Lasch, 1979: 95, 98).

Goffman believes that "life itself is something that unfolds in a theatrical manner. The whole world, of course, is not a theatre, but it is not easy to delineate the boundary that separates the two worlds" (1959: 43). While he admits that the extended usage of the theatrical metaphor in his writings acts as scaffolding, contributing to the building of an edifice and then is being removed (Goffman, 1959:240). Whereas Wilshire returns to that subject with a fresher article, putting the disarming criterion of the security of human life: how could we talk with aesthetic terms when life itself, the most important of all goods, is in danger? Therefore, it is not sufficient the framing of the "presentation", but we should expect that the actor is safe and sound when the performance is over. The synthesis and the valuation that the American philosopher proposed are based on aesthetics, not morality.

The criteria of differentiation provided in order to support my point of view of the world as theatre could be found in our everyday life and indeed the limits are difficult to be tracked betwixt the real world where we are living and the world of the

theatre, which is a fictional world. The examination of the above criteria could help us realize that in the studying of the theatrical metaphor, whichever direction we might follow, we should probably accept a relevancy. Just as the theatricality of the artistic performances is detected at the actors and the spectators of each play, the theatrical metaphor, in other words the theatricality of a "presentation" in no theatrical context, draws its content and power from inside certain conditions. As the term of theatricality, the term of the theatrical worldview should be seen as a relationship or procedure (Schechner, 2003: 41-42).

However, on the other hand, numerous of the characteristics usually attributed to the theatre are not exclusively theatrical, but are also observed at several events of the religious or everyday life, at the traditional happenings, as well as at some standardized social meetings. In these cases we could talk about "theatremorphic" aspects of the world or cultural territories where the theatricality could penetrate, cohabit, and fuse with other social and religious experiences. Certain researchers believe that the theatricality flood the world, that everything is theatre, but in these cases they refer to the performativity.

Schechner's distinction might be the most pragmatic characterization. This distinction is between what *is* a performance and what could be studied *as* performance (Schechner, 2003). The first category of phenomena starts from the dramatic theatre, and includes all the performative and "live" arts and extends up to

the folklore and religious ceremonies and social happenings. The second category of phenomena starts where the first one stops and it extends without limits.

In the next chapter I will attempt to present the theatricality of life, linking the theories already cited with the case of the architectural and urban projects realized by the Danish architect Jan Gehl.

CHAPTER #2

THE THEATRICALITY OF EVERYDAY LIFE.

THE CASE OF JAN GEHL'S PROJECTS.

"Above all, do not lose your desire to walk. Every day I walk myself into a state of well-being and walk away from every illness. I have walked myself into my best thoughts, and I know of no thought so burdensome that one cannot walk away from it. But by sitting still, and the more one sits still, the closer one comes to feeling ill. Thus if one just keeps on walking, everything will be alright."

Søren Aabye Kierkegaard (1813 – 1855)
Danish philosopher

In the urban planning projects undertook by the Danish architect Jan Gehl I believe that we could sense a veil of theatricality and detect the theatrical metaphor, which we thoroughly analyzed on the previous chapter by bringing under the spotlight the criteria of differentiation between the real life stage and the fictional theatrical world. After having developed and supported my opinion by presenting the theories written about the theatricality of everyday life, I would like, once more, to show this view by examining the urban planning projects conducted and curated by Gehl Architects all over the world and, via them, reveal the theatricality of the cities.

Primarily, I believe it is apposite to present briefly Jan Gehl himself, the founder of Gehl Architects, which is the Copenhagen-based urban research and

design consultancy. Jan Gehl started his career as an architect straight after graduating from the Royal Danish Academy of Fine Arts in the 1960s. Hence, his experience and knowledge in the architectural and urban planning field is unquestionable and priceless. Since the beginning of his professional path he has been an inspirational figure and an enlightened professor.

Actually, Jan Gehl very early realized that the way cities were planned and developed had dramatic consequences to the city life, thus to the citizens' behavior. And this influential effect to human's life derives exactly from the urban development, which has been crucial over the span of half a century, because has modified the basis on which the cities should be planned and built. As Jan Gehl shows through his profound research, life in city spaces has always been a vital part of the wealth experience that has been used as the basis on which the city development was based.

However, the professional city and traffic planners, replaced the traditional model with a new one according to the modernistic vision of the "city as a machine" in order to serve the burgeoning urban growth, and transformed the aforementioned experience model of city planning. But none of the professional planners included human beings in their plans. And it is precisely in this point where Jan Gehl's proposal and contribution lies: he cares about the influential relationship between the *physical form* and *human behavior*.

The Theatricality of Public Space.

First of all, I would like to start my analysis by sharing the personal opinion of Jan Gehl about his work. During a telephone interview I had with Jan Gehl, on the 24th of October 2012, his answer to my question, regarding his approach and if he feels like designing a setting for a performance when he is designing urban spaces, was: "I am an architect, and I am acting as one" adding that his approach is clearly architectural and that his personal work and that of Gehl Architects is basically that of an urban consultant, rather than that of an urban designer. They are developing strategies respecting the human being and the aesthetic qualities of spaces. They are studying the urban planning and how people could use each public space, but there are usually the governmental authorities of the district(s), city, or region, that bring to an end these programs.

Even though I am not sharing the same opinion with Jan Gehl, considering him a scenographer or choreographer, I still can detect the theatricality in his projects and I will attempt to explain the reasons of this belief using the criteria of differentiation between the two worlds. The most evident motivation for this analysis is that all of Jan Gehl's projects have one characteristic in common, even though the strategies might change but this remains the same: his city planning projects are *people-oriented*. Consequently, the citizens come to the foreground of the city scene, the human dimension becomes the crucial measurement for the urban planning and

the city planners' goal has been shifted towards the city life and how to improve urban living in the public space.

One of the most important reasons, which support this view, is lying exactly on the attention paid to the human body and the whole approach of his architectural theories that emphasizes the need to build the cities according to our human scale, following a 'small is beautiful' principal. As I have already studied and written on the former chapter of my thesis, one of the criteria of differentiation between everyday life and the world of the theatre stage is detected on the *corporality*, which, of course, is expressed by the presence of the human body.

As we have already seen from the studies of Ronald Barthes (1964), who associated the existence of the human body with the theatricality that could be detected on the urban planning, the human figure is a source of movement, transformation, action and interaction and, therefore, is a natural resistance. This is, from my point of view, the role also of the Theatre, to glorify the human nature, the human body and the life of human beings. And of course it is in the cities that the presence of human body is more evident. The public space is the place where the human expresses himself through his body and his actions, movements and interaction with other human bodies.

Another similitude could be found in the criterion of the *open interaction*. Correspondingly to the writings of the first chapter of this study, open interaction is

referred to the active participation of the human beings, in this case of the group of citizens, who meet each other in their public ambient, where they act, react and interact. The citizens in their urban environment communicate and express ideas and thoughts, exchanging opinions and experiences and, certainly, the most important exchange is that of sharing feelings and through this process become creators of new images and meanings of life.

Similarly to the above criterion is that of the *participation*, *involvement*, and *communication*. Naturally, the open interaction does not mark exclusively the theatre space; interaction can be found in most –if not, in every moment- of our social meetings during everyday life. I would also like to repeat that the *interaction* and *participation* criteria could be detected analogously in moments when someone is sitting alone in a public space just observing the others. Of course the most complete version of these criteria needs the active interaction and communication but another form of them could be the feeling of being part of a group and being encircled by other citizens.

"Cities are the places where people meet to exchange ideas, trade, or simply relax and enjoy themselves", states Richard Rogers (2010: ix), arguing that a city's public realm – the streets, squares, and parks – is the "stage" and catalyst for the abovementioned activities. And as the Baron Rogers of Riverside says, the "doyen of public-space design" couldn't be other than Jan Gehl, who knows better of all the

tools needed to improve the public space and, consequently, the quality of our lives in the cities.

In the present dissertation analysis, I am arguing that Jan Gehl acts unintentionally as a theatre director, scenographer or choreographer of a performance play because all the above figures as part of their jobs have to plan, organize and create a space where the actors will have to perform their prescribed roles. The theatre director has to invent and design a place in which all the framed actions have to be played. Likewise, Jan Gehl plans, designs and creates urban public spaces where he invites the citizens to act, react and interact with each other. It seems as if he is preparing the city space where the play of life is going to be performed with all the citizens participating, communicating and getting involved in this performance.

Through the human-oriented urban planning, Gehl Architects have achieved until now in numerous cities around the world to re-introduce the human dimension, which it had to be the obvious measurement with which the city spaces had to be planned. Hence, we could claim that Jan Gehl, in a way, is the ‘invisible hand’, which directs the human beings and dictates to them the script of their urban behavior.

The Human Scale. How do we measure what really counts?

As Jan Gehl reports, during the last decades, and having as a starting point the dawn of the past century, our cities have been built "from above, rather from the eye-level perspective", following a new, at that time, paradigm of urban planning. This drove us in a dead end, where our human needs have been forgotten and the priority has been given to the buildings, the car traffic and the streets and highways that were planned in order to connect the city center with the suburbs and make life 'easier'. The result? Cities have become huge, hectic *megalopolis* where life itself has been shoved, and in the place of human beings we have put cars and impersonal urban building blocks.

Jan Gehl's research over the last forty years has shown that the only solution that could be adopted in order to achieve the return of the human scale in the cities is lying to the architecture, which could make a city become a people-friendly environment, where livable spaces are arranged for its citizens and where humans "are invited to walk, sit, and stay" in their city. As notably Jan Gehl says in the documentary *The Human Scale – How do we measure what really counts?*[vii], presented as one of the collateral events of the 13th Biennale of Architecture – Common Ground presented in 2012 in Venice, "if we make more roads, we will invite more cars; if we make more sidewalks and pedestrian lanes, we will invite more

people" adding that it is much simpler to create public spaces for the citizens rather than making streets planned to serve the car traffic.

Jan Gehl completed his first studies in Italy, where he was inspired to start a research about the reason that pushed Italians to meet in the *piazzas* of their cities. The answer given is, of course, related to the public space offered to the citizens, where they have the chance to interact in these places, places designed by people and *for* the people. This interaction could be also found in the theories of Ervin Goffman (1959) who studied life from its social aspect. He speaks about the presence of three 'parties' participating and interacting with each other on the theatre stage, which are compressed into two parties on the 'stage' of real life: the part of the individual 'players' and that of an audience. He focuses on the word *performance*, using the term to refer in all the activities of an individual, that occur during a period marked by his continuous presence before a particular set of observers and which has some influence on them and on himself. This is the 'interaction' that I am examining in Jan Gehl's urban plans.

Personally I think that Jan Gehl provides the city with the appropriate 'stage' where he 'invites' back the human beings to use their public space stimulating the social meetings of the citizens in an open and friendly urban environment where the interaction between them will revitalize the city. An additional aspect of this type of

interaction, which I decided to analyze in the third part of my essay, is its economic impact and the raise in retail activities and entertainment.

Another quality of Gehl Architects' projects that makes me perceive the city as a theatre, comparing our everyday life to a performance, is the temporary character of these urban plans. This characteristic could also be found in a theatre setting, which is especially designed in order to assist the needs of a play. This temporariness is spotted on the pilot programs proposed by Gehl Architects and has a very noteworthy explanation. This character of the urban planning does not examine only the reaction of the citizens and/or testing their tolerance to accept a new way of living; it also benefits the research of architects and urban planners who, according to the needs of people, are able to change, improve, and reconstruct the districts and whole cities when this is required. The temporary character, from the point of view of Gehl Architects, is an advantage since it provides them constantly with new information about how people sense their everyday life in their city and makes the architects and urban consultants to study continuously the life in the public spaces and reflect on how could life be even more improved.

However, Gehl Architects are not interested only in the temporariness of the pilot plans; they are also interested in how they can "re-imagine the notions of 'temporary' and 'permanent' to ensure that urban environments can evolve in synchronization with rapidly changing urban cultures". As Jeff Risom, Head of Gehl

Institute, debated on a panel discussion, during the Urban Prototyping Festival, which took place in San Francisco in 2012, "temporary initiatives when integrated as part of a wider street-design process can act as public consultation, at actual scale and in real-time – thus making a project process more inclusive, effective, engaging and efficient. A re-interpretation of what is 'temporary' and 'permanent' might make the public realm less susceptible to boom and bus property cycles, helping the successful design of the new permanent, which may be 'permanently temporary'".

Here it would be apposite, since in this composition I am studying the similarities between life and theatre, to add an example of a 'permanently temporary': a city setting spotted on a theatre stage. This could be found on the temporary thus permanent décor, presenting the seven entrances to the city-state of Ancient Thebes, designed by Vincenzo Scamozzi, for Sophocles's play *Oedipus the King*, first performance ever presented in the Teatro Olimpico of Vicenza and remained identical since the opening night, on the 3rd of March 1585, until our days.

It has been said that "we will experience the equivalent of 100 years of cultural change over the next thirty years". Jeff Risom, during the 'Urban Insights: Learning about Cities from Data and Citizen Sensors' talk two years ago, argued that "we have to develop new models for conceiving, testing, financing and implementing projects that respond to this reality. Rapid urban prototyping, pilot projects, and the

tactical urbanism approach are the first steps at addressing the speed in which the way we move, meet, and spend time in cities is changing".

"We shape cities, and they shape us."

The dimension, which each urban planner decides to introduce to his projects, totally influences the public space and the human life and relationships that are created and encouraged to be cultivate in that urban setting. For decades, ever since the cities have attracted more people and the necessity to built bigger constructions has arisen in order to serve the needs of the citizens, the human dimension has disappeared from the urban scenery. Instead, the dimension introduced at that time was city-oriented, which facilitated the car traffic and the city connection between the districts and neighborhoods.

Unfortunately, the priority over the last decades has been given to the streets and highways. Thus the human dimension, which benefits the life in the public space, the pedestrianism and facilitates the role of the city space as a meeting place for urban dwellers, has vanished. The abovementioned benefits offered to the citizens in an ideal city space have been neglected and, inappropriately, they have been replaced with limited spaces, obstacles, noise, pollution, risk of accidents and generally disgraceful conditions.

Hence, because of the aforesaid dramatic urban conditions, the traditional role and expected function of the urban space as a public meeting place and social forum for the city inhabitants has been reduced, threatened or even phased out from the city scene. The first stout voice to attract the attention of urban planners and call for a critical shift in the way cities are built belongs to Jane Jacobs, the American journalist and author of the groundbreaking book *The Death and Life of Great American Cities*, published in 1961. Jane Jacobs, as Jan Gehl, understood and pointed out the constant increase in car traffic and the ever-changing negative consequences that this traffic growth brings to the city space.

An additional reason, which could explain the estrangement and the increasingly removal of citizens, is the construction and dominion of individual buildings. The human kind, as history shows, ever since man first became a settler, has always created conglomerations of city space and complex of buildings where all the members could live together. The individual structures have modified the necessity to utilize the public space as an urban living room where people could relax and meet their friends and family members. This is the result of the shifted focus from the interrelations and common urban spaces to the singular edifices.

Except for the individual buildings, the further reason of this hostility has also been the presence of huge apartment houses and the unfriendly skyscrapers, which make the human beings feel uncomfortable and unsuited in a city space that it is not

built according to their size and in order to serve their needs. As Jan Gehl correctly points out, cars have invaded the cities and as a consequence have modified the city life exactly because the urban planning follows a dimension that is according to the car speed and thus not for pedestrians. The simple but accurate example that Jan Gehl provides is that if we build extra roads there will be more car byers invited to join the streets, thus this behavior will lead to more car traffic. Logically, and if we use the same case but reversed, that is fewer roads, probably, if not certainly, there will be less car traffic and less citizens who would buy a vehicle.

Alternatively, if citizens had the opportunity to choose between a healthy walk or bicycle ride and a noisy and air-polluting traffic jam, I assume that their preference would be located at the first best of options. Jan Gehl pays attention to the urban life more than the car traffic or anything else and in his way contributes to create better, or improve the existing, urban living conditions. Naturally, if the conditions for city life are better, there will be more city life in the public space that will allow the active participation, interaction and involvement in the public life.

The Evolution of Public Space: *Agora*, *Forum* and *Piazza*.

If we reflect well upon the human dimension we will realize that the human beings are a kind created to walk and to live in spaces according to their natural size and which will facilitate them to live in a society and cover their needs. So walking should always be the starting point of each urban planning project and the human life should be the primary concern of all architects and professional urban and traffic planners. The majority, if not every aspect, of life's events and people's meetings are taking, or should take, place in people-friendly spaces, where the human interaction is encouraged to flourish and where citizens should develop their communication, social, even political, skills and competences.

Since the ancient times, and especially in ancient Greece, the *agora* has been the most vital place where citizens were gathering in order to talk, exchange ideas and opinions, cultivate relationships and trade their products. It was the public open space in the city, which the human beings used it as a meeting place for all their affairs: professional, economical, political, commercial, social, administrative, spiritual or, generally, relational. The ancient agora gave its place to the roman *forum*, which consequently was substituted by the modern *piazza*, or urban public square, of the cities, thus the most important spot of the urban life, the center where the city life is being staged.

In spite of the fact that over the centuries the public open space has been described with different names and in different languages, as ancient Egyptian, Chinese or Mayan marketplaces, as *Agora* or *Fora*, the importance lies on the crucial point that all of the greater civilizations had understood the necessity of having a place where the citizens could meet the rest of the community and interact with it. Societies had realized very early that life should take place in spaces together with others. And this is because mankind is a race that has always lived collectively in order to serve its needs and protect each other from attacks.

Back in thousands of years, life in groups had been a necessity for helping one another in difficult moments, but in the recent years living together with others is more a social and communicative need, which feeds humans desires to be with others of the same kind, act, react and interact with them. And this requirement could also find itself in the statement "man is man's greatest joy", written in the Hávamál, a more than 1,000-year-old Icelandic Eddic poem that laconically defines human delight and interest in other people.

The Foucaultian *Heterotopias*.

Last but not least, I chose to present one more connection that I noticed between Jan Gehl's urban planning for cities and the theatre scenery. I would like to bring to the foreground the term *heterotopias*. Michel Foucault first used this notion, during a lecture presented to a group of architects in 1967 (not published until after his death, in 1986), to express the various institutions and places that interrupt the apparent continuity and normality of ordinary, everyday space. His *heterotopias*, meaning the 'other places' [from the Greek words *heteros* (=other) + *topos* (=place, space, land)], inject otherness into the sameness, the commonplace, and the topicality of everyday society.

Foucault associated his term with the theatre, the architecture and the atmosphere(s) of the public space. The *heterotopias* could be perceived as the 'stage' of all the other social places; it is a *'topos'* that is beyond the truth and the untruth, exceeds the relationship between the reality and the illusion, and where all the social spaces could be spotted and transformed. Referring to the theories of Erika Fischer-Lichte (2008:115), we find an interesting observation regarding the 'atmospheres' where she expresses her belief that "the atmospheres belong to the performative, and not to the architectural-geometric space". At this point, I would like to link her statement with the architectural effort, significant during the last decades, to generate atmospheres in the cities, through which will generate better conditions and quality

for the social life, as well as generating wealth and prosperity to the society. This aspect of the city architecture and its atmospheres, and their economic impact will be analyzed in the following part of my research.

If we desire to understand the city-stage, either in architecture and urban planning, or in its theatrical dimension, writes Stavros Stayrides (2002) in his book *From the city-screen to the city-stage*, we should just think of all the busy and happy world who represent the street theatre, this mobile *heterotopia*, where the public space of everyday life "is theatricalized", at the same time when the theatrical space is opening to the common experience, acquires an entirely public character and thus creates an ideal performance of the city –*cityscape*[viii]– that means not simply a reconstruction of the real city, but also a projection of the way through which the society visualizes its position in the world, in its present, in the past and how could this position possibly be in the future. The multiple temporalities, as well as the multiple 'placialities', within these ideal performances of the city are loaded with memories, 'ghosts' and values and are able to signify an utopia, a dystopia[ix] or an *heterotopia*, as observed by Sarah Bryant-Bertail (2000), in her study 'Theatre as Heterotopia: Lessing's *Nathan the Wise*'[x].

Concluding the second part of my master's dissertation, I would like to add the citation stated by Barbara Allen (2005, 2007:422) in her *On Performative Regionalism*, considering the need to "put people on the center stage: the place from

which we perceive and experience the world. People [from that position] take an active, performing role in experiencing a place. We share identities with others in the ways we interact with each other in everyday life, forming a living culture".

CHAPTER #3

URBAN PLANNING, AS A MOTOR OF ECONOMIC GROWTH.

"The most important thing to remember is that above everything – systems, design or policy – it is about people. And making good places for people is the most important task in planning."

David Sim
Gehl Architects' Creative Director

The above-mentioned quotation is attributed to the Creative Director of Gehl Architects, David Sim, who shared his opinion during a lecture about the 'Human Dimension in Planning', which took place in Utrecht in mid-October 2012. I chose to use his phrase as a springboard, which will help me jump from the previous topic to the following subject, interested to connect the theatricality of the city with the economic impact of the urban space that operates as a platform for growth.

Gehl Architects is an urban research and design consultancy, based in Copenhagen, Denmark, founded by Jan Gehl and Helle Søholt in 2000. Their main concern is to re-introduce the human dimension in the city planning projects and they achieve their goal by focusing on the relationship between the built environment and people's quality of life. Furthermore, they work by addressing global trends with a people-focused approach and utilizing empirical analysis to understand how the built environment can promote human flourishing. In addition, Gehl Architects applies this

analysis to strategic planning and human-centered design to empower citizens, decision makers, company leaders, and organizations.

The OECD[xi], on its report *Growth Follow-up: Micro-Policies for Growth and Productivity*, carried out in 2001 and 2002, analyses the growth in 27 countries, part of the European Union, and through a quantitative benchmarking methodology, that has been used, its objective, which has been to classify critical policy areas for each of the micro-drivers of growth –free enterprise, originality, information and communications technology (ICT), innovation and human capital. And there have been found four factors to be of importance to growth: *1. Human resources*; *2. Knowledge building and knowledge distribution*; *3. Use of IT*; and *4. Entrepreneurship*.

Gehl Architects have realized the crucial function that the city has in this process, and have understood that in order to encourage growth they need to construct urban environments, which will support and cultivate the aforementioned essential factors. They perceive Public Space as the "*missing link* between the large scale of regional infrastructure initiatives such as airports, highways and transit hubs, and the small scale of internal infrastructure of the businesses such as interior décor, office lay-out and structure".

The notion of 'infrastructure' could also be studied in the writings of Charles Landry (2009: 133) and especially in his analysis of the *creative milieu*. He describes

the creative milieu as "a place – either a cluster of buildings, a part of a city, a city as a whole or a region – that contains the necessary preconditions in terms of 'hard' and 'soft' infrastructures to generate a flow of ideas and inventions". He explains that the "'hard' infrastructure is the nexus of buildings and institutions such as research institutes, educational establishments, cultural facilities and other meeting places as well as support services such as transport, health and amenities. 'Soft' infrastructure is the system of associative structures and social networks, connections and human interactions that underpins and encourages the flow of ideas between individuals and institutions".

The strategic work done by Gehl Architects shares numerous common characteristics with the anthropological and sociological approaches to the urban space. Jan Gehl seems to act as a 'choreographer', who stages human behavior in experiences and in which experiences we could detect the performativity and theatricality expressed by people who perform activities in public areas. 'Human being' has become the keyword repeated in Gehl Architects' projects, and adopted by many other urban planners, providing a contemporary trend in which the human body and senses appear to be the main subjects in the architectural debate and in the way they are perceiving and creating cities.

A city organized according to a paradigm of urban planning, which respects and gives priority to the human dimension, accommodates the different needs of the

citizens and creates a people-friendly environment, plays a significant role, attracting talented people and generating stimuli to achieve the best and most innovative performances for the employees, as Richard Florida (2002, 2008) communicates, through his books, when he refers to the creative class that clusters in tolerant cities.

The Radical Triangle of Action and Actors in Urban Planning.

Gehl Architects show in their projects that "there are three levels of action and actors that must be considered: *The Public Space*; *The Business*; and *The Employee*, in order to introduce a high impact innovative public realm". Firstly, the *Public Space* could be seen as a vehicle that carries the city economic growth where costs are reduced by offering shared facilities and providing areas as physical platforms that motivate interaction, communication and the exchange of ideas and networks. And through this 'teamwork', as I understand these relationships between citizens, innovation is generated.

The second and third level – the *Business* and the *Employee* – are complementary issues. Typically, it is said in Landry's *Creative City* that "companies dealing in knowledge and creativity need pleasant, stimulating environments" (2009: 36). Consequently, industries could influence the urban setting, by utilizing the surrounding zones for outdoor activities, stimulating the attraction of workforces and clients in their friendly location. Additionally, a business is defined by the 'capacity

and creativity of its employees', that is why businesses aim to act as magnets of these creative figures.

The *Employee*'s role is crucial, since the human capital is the constant source of intelligence, imagination, needs, desires and creativity. The cultural diversity and individuality each person carries in the path of his life meets with that of the others, "enhancing interaction, connections, trade and urban buzz" (Landry, 2009: xiii). And in this cultural multiplicity, Landry concentrates the term of 'competitiveness', arguing that it "lies in highly mobile brain power and creativity" (2009: 33). And he continues by saying that "we have to move one step further [from the predominant policy goal of multi-culturalism] towards the inter-culturalism" (2009: 264), which will benefit cities by interconnecting and interrelating the citizens.

Once more, we should recognize the value that 'culture' has in our everyday social life and in the urban planning of public spaces. Once more, we realize the importance and the vital impact that a people-friendly urban area, organized according to the human scale and pointing to the creation of urban atmospheres that will influence the formation of experiences, has to the society and to the city's economy. These experiences could be achieved in active places, where life is invited to unfold and where people could interact with each other and with their physical environment.

Likewise, and as we have already seen on the previous chapters of this analysis, theatre as well could be divided in three levels where the action and actors appear. Thus, unlike other visual arts, theatre is a tripartite art, since one of its conditions is the presence of the performer, of the public and of the 'ego'. And it could also be written in another way in order to correspond to the above division made by Gehl Architects. The *Public Space* of Gehl Architects' projects could be compared to the theatrical stage; the *Business* could be expressed by the group of actors and performers participating to the play; and the *Employee* could be represented by the individual human being, who is part of the bigger group of actors and contributes to the performance of life.

Naturally it is the relationship between these three levels that should be cultivated, practiced and given the required attention in order to achieve the promotion of communication betwixt the members of the group. And it is of course through the above-mentioned communication and interaction that also in the theatre is important and which conducts the relationships between the participants.

In my dissertation I chose to analyze six of the projects[xii] conducted by Gehl Architects, which I believe are representative of the ideas and spirit of the founder, Jan Gehl. The study, implementation and application of these projects have been of radical impacts and have led to innovative changes. However, some of the projects, despite being appropriate, have not found instantly the required acceptance and

reception from the citizens in few places. This fact leads us to believe in the importance that the education has and how it influences citizens and their habits, needs and behavior, tolerance and acceptance of new innovative plans, which are designed for them and in order to promote and improve the citizens', thus their, quality of life conditions.

Melbourne, Australia/ 1994 & 2004.

In 1993, the City of Melbourne invited professor Jan Gehl to Australia to conduct a survey of Public Spaces and Public Life. Later, the Australian authorities appointed Gehl Architects as consultants and collaborated together in order to carry out an innovative project. An urban planning that would have changed the city center through physical improvements to existing public spaces, attracting more public life and turning the city scene into a vital place where people would hang out, meet each other and relax. Indeed, the findings of the study and the results of the application of the project certainly illustrate that places designed as people-friendly attract more people and, consequently, city life flourishes.

Actually, the city planning, suggested by Gehl Architects and adopted by the City of Melbourne project team, managed to improve the cityscape and transform the public spaces, making Melbourne "the most livable city in the world". Acting as urban consultants, in collaboration with the city authorities, they developed strategies to invite city life back in the downtown center. They achieved their goal by redesigning a network of lane ways, previously used for parking and dustbins. The alleys were opened up and filled with coffee shops and retail stores. The result? The urban mood was transformed and public life was encouraged to flourish in the inner city, once the so-called 'doughnut city' because of its totally empty center.

The Background.

In June 1978, in the article written by professor Norman Day at *The Age* magazine, it was expressed the disappointment of the citizens of Melbourne for the "empty, useless city center", where they had to live and work. Characteristically, it has been quoted the "effective city planning has been almost unknown in Melbourne for at least 30 or 40 years. For the ordinary Melbournian that means our city has been progressively destroyed. It no longer contains the attraction and charm it once had. To the city retailer – ever ready to adapt to new circumstances – it means expensive expansion into the suburbs to chase the customers who no longer visit the city". And the article continued by describing the situation of Melbourne, where the "planners lack the courage to bring the city back to life. Our planners should be reaffirming the notion of Melbourne as an arcaded city instead of allowing architects to allocate useless, wind-swept forecourts 'for the public use'".

According to the survey conducted by Gehl Architects, was examined that by 1980 Melbourne's city center was generally thought to be unplanned and inhospitable, with the Melbourne City Council having a *laissez-faire* approach to new development. In 1985 the City of Melbourne designed a Strategy Plan, which formed the foundation for the subsequent two decades of the city's urban renewal. This project presented a development framework and implementation priorities for land

use, movement, built form, community services, city structure and the physical environment.

Later, in 1993, when Jan Gehl visited Australia, the study provided by him and his team examined the issues and opportunities regarding public space and collected data on urban life that helped them improve the Melbournian city scene. Following the intervening of ten years, the Australian authorities invited once more professor Gehl and this time Gehl Architects, who were called to update the previous survey in association with the Design and Culture division of Melbourne City Council.

Key Recommendations 1994/ Key Findings 2004.

In 1994 the Australian authorities put forward four key recommendations for change. Firstly, the interest of the City of Melbourne was concentrated upon the improvement of the city's pedestrian network and it was expressed in terms of six street changes. As we could examine from the report, the six paths were translated into the development of Swanston Street and Bourke Street as 'the great walking streets of Melbourne'. Then, attention was paid to the way the authorities could increase the links between the central city and the Yarra River and the approach through which the usable length of Melbourne's arcades and laneways could be increased in order to offer a good quality of pedestrian access and high amenity.

An additional proposal by Jan Gehl, in order to achieve his goal, was the introduction of “more sun, wider footpaths, and more active facades”. Also, his suggestion included to “relieve overcrowding on the footpaths of the 10m streets and to attract ore activity to the wider streets”. Last but not least, he focused not just on the methods regarding the improvement of the pedestrian network, but he was interested in repairing the missing links of this network.

The second key recommendation of the 1994 study regarding the creation and introduction of gathering spaces of excellent quality was expressed as well in six stages. One of the first concerns was to redesign the City Square in order to make a simpler space “with lively edges”. Of course, the interest put to the development of more urban plazas near pedestrian routes and to the design of easy and safe access for people with disabilities was of immeasurable significance. Naturally, it was of great importance the improvements regarding the riverfront and the city’s ornamental and feature lighting. The above together with safeguarding and ensuring that the valuable historic environments are “retained, restored, respected, and interpreted” helped to improve the urban scene in Melbourne.

For Jan Gehl one of the most essential parts of urban planning is hidden into the physical culture, thus he believes that making changes in order to strengthen the street activity could be a form of invitation that will help to re-introduce public life into the city. And this is the third key recommendation, which is articulated in four

sections. Jan Gehl is in favor of supporting and promoting the "city's café culture, by doubling the number and seating capacity of outdoor cafés". In his opinion, the above proposal combined with the improvement of the quality of furniture of the outdoor coffee shops and by including umbrellas and screens could lead to the creation of an urban living room, where people would relax with their families and friends or where even businessmen might have a professional meeting in a people-friendly environment. Logically, the cities for which urban planners are designing new models need to have more green spaces, trees and flowers and of course have less, or if possible none, of traffic noise and pollution. In the case of Melbourne, Jan Gehl proposed to introduce more street trees and quieter trams.

The last key recommendation provides people with ideas about how to use their city and it encourages them to participate actively into the urban life that the city offers to them. The proposal suggests the development of a lively city at night, which will attract the citizens to stay in the central public spaces during late afternoons and evenings. This was supposed to be succeeded by increasing the "number of festival and events, including a program of free central city entertainment on weekday afternoons and weekends". Also another way to encourage people to visit and enjoy their city was to increase the student community and the residential community, introduce affordable central housing and create street markets. All the above

recommendations were suggested in the study done by Jan Gehl in order to create an urban space that would invite people to live their city and especially the city center.

In 2004, ten years after the first report with the key recommendations conducted by Jan Gehl, Gehl Architects visited for the second time Melbourne to examine the improvement and development of urban planning and they composed a second report with the key findings. The results that they found were extraordinary and are showing the success of Jan Gehl's proposals and the efficiency of the Australian authorities that succeeded to put into practice the project. First of all, the attention paid to develop walking streets and improve the conditions of the existing footpaths, led to the creation of a better pedestrian network, which was the principal goal of the project. Swanston Street and Bourke Street were found to be "upgraded in new sections with footpath widening, bluestone paving, and tree planting".

Gehl Architects also realized that the curb extensions with bluestone paving, which have been implemented in sections of each of the 'little streets', in combination with the curbside coffee shops opened up on the widened footpaths, have expanded street vendors, promoting greater activity and vibrancy into the city. Naturally, the city center has revived and the retail activities have been a core to Melbourne's entrepreneurship life. Another reason that helped the bursting of businesses in the city center is due to the laneway improvement program introduced, which led to more

active facades and open public spaces that were developed in order to offer greater sunlight access to the citizens.

The second group of key findings is referred to the accomplishment of making more gathering spaces, which welcome every citizen to enjoy Melbourne. According to the key recommendation's report City Square has been redeveloped "to a form of welcoming public space that offers a place for special events and public gatherings, and a venue for alfresco fining and informal interaction". The urban environment and city life have also changed with the introduction of smaller public spaces into other intensively used pedestrian locations and with the creation of an important open space interface between the city center and the river.

One of the most significant changes that Gehl Architects succeeded to put into practice was a program of improving pedestrian ramps, by introducing compliance with Disability Discrimination Act requirements throughout the entire municipal area. Additionally, "places, programs, and smaller individual features have been expanded to acknowledge and interpret the city's physical, social, and environmental heritage". Together with the street and laneway lighting and temporary installations placed in the center, Melbourne's nightscape and its 24-hour appeal have been increased.

In the case of Melbourne, there is an additional innovation in the city planning. The authorities decided to combine city space policy and art policy and they realized that a remarkable result was attained: "the common space serves as a

versatile gallery for contemporary art, so that when the people of Melbourne are in the city, they will meet carefully selected and well-placed works of contemporary artists from many disciplines", giving a particular emphasis in the "interactive opportunities for children, based on the principal: come and learn more about what you see in the city".

The third key recommendation group was suggesting strengthening the street activity by physical changes and, indeed, Gehl Architects succeeded in making livelier and more active streetscapes. The key findings of the report in 2004 show that "the amount of seats in curbside cafés has gone up by 117% since 1994 and the number of coffee shops, restaurants, and bars increased from 95 in 1994 to 356 in 2004". This is impressive if we study the statistics and certainly demonstrates that people needed a city center where they could feel comfortable to stay and enjoy what Melbourne can offer them. Unsurprisingly, Gehl Architects noticed that, together with the café, retail, and commercial increase, the residential use has been developed. More people have moved into the city center because they feel safer. A people-friendly environment is influenced as well by the cityscape and if this is created according to a 'green city' model. Street trees changed the character of Melbourne, turning the city into a healthy public scene, where citizens are invited to live in a clean and salubrious urban environment. An additional improvement that contributed to strengthen the healthy character of the city is the implementation of new

technology tram services, which produce less ambient noise and thus help the development of urban planning in Melbourne.

The ultimate part of the report, written in 1994, concludes its examinations with the key recommendation regarding the way urban planners could encourage more people to use the city. In 2004, Gehl Architects found out that "more people took advantage of the 24-hour city". And this was due to the increase of evening activities, which made Melbourne a livelier and safer place night and day. The numbers given from the statistics show that "the number of residents in the city center has expanded by 830% from 1992 to 2002, yielding 9,375 residents in 2002". Another interesting number to study is that of the students attending academic institutions and who live in the city center. This number has expanded by 62% from 1995 to 2004, yielding nearly 82,000 students in 2004.

I could go on for long, writing about the urban planning applied in the city of Melbourne and about the positive impact that this projects had on the development of the city center, the public spaces and the public life. Summarizing all the above, we could describe briefly the key achievements in twelve landmarks: improvement in streets for public life together with the creation of new squares, parks and promenades that led to the revitalization of the lanes and arcades' network, which, of course, increased the places where citizens could sit and pause. Making the city a greener and safer urban environment has been the motivation for the residential community and

the student population to expand in the last years in Melbourne. Additionally, the city offers an amount of attractions and places to go and has been turned into a 24-hour urban scene that never sleeps. Further reasons that have helped to change the character of Melbourne, and from a dull city turn it into one of the most lively cities in the world, are the development of better cycle and public transportation access and the city-wide art programs that have been implemented. We have to admit that urban planning cannot make miracles. However it could offer better chances to cities and citizens that are willing to change and make better the public spaces in their cities, which consequently will affect their life conditions. In the case of Melbourne, the Australian authorities together with Gehl Architects have given a second chance to the City of Melbourne and all the Melbournians and other people who have chosen to visit, study, live and work in that urban scenery.

Brighton New Road, England, UK/ 2007.

In 2007 Gehl Architects, in collaboration with Landscape Projects and Martin Stockley, undertook a difficult task and managed to conclude it successfully. The project with which committed themselves to work was the street design of the New Road in Brighton, England. The team was commissioned by the Brighton & Hove City Council to accomplish the development and renovation of the New Road. Indeed, the urban planners achieved to turn this street into "the most popular places to spend time in Brighton".

The New Road is a street laid out in the early 19th century in order to divert people away from the Prince Consort's New Brighton Pavilion. As we learn from the report carried out by Landscape Projects, the street had become a "run-down and was dominated by traffic". That was the reason that made the Brighton & Hove City Council to invite the architectural team to guide them and advice them regarding the redevelopment and transformation of the urban scene in this English city.

The New Road in Brighton, as Jan Gehl characteristically explains, is "one of the few shared-surface multi-modal non-residential streets in the United Kingdom, which allows motorists, pedestrians, and activities to share the same space". It is a completely new shared urban culture, which found fertile ground in Brighton, where the local citizens rapidly embraced the innovative type of street and this radical shared place that were invited to utilize by discovering new ways of living their city.

Landscape Projects, Martin Stockley and Gehl Architects worked together with Brighton & Hove City Council on the development of a Legibility Strategy for the town. Actually, their projects started with the study of the pedestrian and visitor experience of the borough, which later they applied into their urban planning development in order to create a city space that would transform the public realm. The re-design of the public space modified the car traffic volumes and speeds, by increasing the pedestrian and cycling activities. Naturally, the urban planning provided Brighton with public scenes where, instead of vehicles, citizens could find coffee shops and retail businesses and where, of course, they felt safe to move, stay, relax and pause, and, generally, live, study and work.

The numbers from the statistic studies examine the effects of the major achievements and show exactly this change in the behavior of the people. The innovative urban planning led to the increase in pedestrian traffic by 62% and by 22% in cycling activity. Also, the most impressive, in my opinion, preventative number is that of 600% increase in staying activities, thing that shows the imperative need and urgent ‘silent’ call from the citizens that wanted more open public spaces where they could meet and interact with the rest of the society. All the above have been achieved as a consequence of the reduction by 93% in motorized traffic, because without cars, pollution and traffic noise it is easier to create a people-friendly urban environment and invite citizens to enjoy their city.

Since its opening, New Road has become a “well-used centerpiece of the city’s cultural quarter” and has helped significantly to the revival of the city center, transforming that area of Brighton into a place that attracts people, instead of pushing them away. The human dimension has been re-introduced in the city and in this particular street where cozy coffee shops invite people to stop and enjoy a drink after a busy day of studying, working or shopping. The rhythm of life in this public space has changed and it is not a rushing one any more, but it has turned into a nice walking speed, for which humans have been created.

Copenhagen, Denmark/ 2008.

Gehl Architects, metaphorically speaking, call Copenhagen their "living laboratory", where they "welcome clients, partners and researchers to share experience and insight". And the characterization is more than appropriate for this city for the reason that the urban research and design consultancy is based in the Danish capital and started its innovative projects there. Copenhagen has, indeed, been the living laboratory of urban planners for many years and we could agree that it has turned into a breathing workshop as soon as the first urban changes have been put into practice. In addition to the "living laboratory" expression, we could say that Copenhagen is a living organism, which underwent and continues undergoing several positive experiences that make the city itself and its citizens change, progress, mature and, finally, acquire and develop a different way of seeing, perceiving and conceiving the urban scene, the human scale and dimension and the human behavior, which is influenced seriously by the public space.

Gehl Architects have often collaborated with the City of Copenhagen and in many levels, including strategic advice, research and design. It is interesting what Jan Gehl and his teammates believe for Copenhagen. They support that this city "provides a set of shared vocabulary and best practice references for public space, inclusive mobility and quality of life from which we advance both our own ideas and those of others". And I find this statement interesting because it includes entirely the

opinion and point of viewing the urban spaces by Gehl Architects. These urban planners, in contrast to other architects, have realized the significance of the city planning, how this influences its citizens, give importance to the feedback that the citizens express and empower people.

Copenhagen has been one of the first cities in Europe to grasp the nettle in the early 1960s and encourage the restoration of the pedestrian areas that were formerly pruned back from the cityscape. One of the principal transformations that the urban planners and researchers from the School of Architecture of the Royal Danish Academy of Fine Arts, from where also Jan Gehl graduated in that period, was to reduce or eliminate partially the car traffic and vehicle parking in the city center. The motivation of this innovative action was to reintroduce the human scale into the city and through this introduction create again better public spaces and generally better conditions for the citizens.

Already in 1962, the traditional one kilometer/0.6 mile long principal street, called Strøget, in the center of Copenhagen, was transformed into a pedestrian walkway and it was just the beginning of a new era of urban planning. Shortly after the first footpath became reality, and because it was embraced with unexpected success that none could ever anticipate, the project of closing streets to car traffic and pedestrianizing them was put into practice. Surprisingly, the quantity of pedestrians arose and the statistics demonstrated the success of the project in numbers. Just during

the first year the number of pedestrians rose 35% and the explanation lies in the transformation of the city. Making streets accessible only to pedestrians showed to the citizens that the urban scene is theirs, thus people willingly and enthusiastically responded to the 'invitation' to use their city. As for the parking areas, dedicated exclusively to vehicles, they were converted one by one into squares and people-friendly public places where citizens were accommodated and where they could enjoy finally their city as it should have been: for them.

Citizens were encouraged to walk. Hence, city life flourished. From 1962 to 2005 statistics show the increase of pedestrians and naturally of city life, translating into numbers the facts: from approximately 15,000 m^2 (161,500 square feet) to 100,000 m^2 (1,076,000 square feet). The numeral documentation expresses a significant transformation in city life and through extensive analyses researchers found that a remarkable new urban pattern had arisen: many more people walked, stayed, stood and met in the city's common spaces. Gehl Architects arrived to a conclusion: "if people, rather than cars, are invited into the city, pedestrian traffic and city life will increase correspondingly".

Significant weight was also given to the development of bicycle lanes and the creation of better and safer conditions for bicycle traffic. Thus, car traffic and streets were substituted by bicyclists and an improved bicycle lane network that facilitated the transport of more citizens and gave them the possibility to a more sustainable,

easy and quicker way to move from one place to another. Copenhagen has become so notorious for its widespread everyday transportation that was turned into a tradition, that also other cities that adapt the custom of using the bicycle call it the "Copenhagen style" of moving in the city. Bicycle traffic doubled in the period from 1995 to 2005, and statistics showed that 37% of the population used bicycles to go to and back from work and educational institutions.

It is interesting and useful to analyze the percentage that statistic reports show in order to understand and comprehend better the pedestrian and bicycle traffic and the impact that this traffic has to the economy of the city. Logically, more pedestrians and bicyclists are travelling in the city during summertime and less during winter. However, saying that the quantity is major during summer is not totally correct. And that is because the number of pedestrians and cyclists moving from one place to another is the same in percentage, and arrives up to 35%. What changes from one season to another is the quantity of citizens who walk and move slower, stop more often, stay and sit in benches in public places in order to enjoy the weather and the general atmosphere in the city center. And because the pedestrian traffic is more intensive, more coffee shops, restaurants, stores and generally retail activities have been developed in the city center. The scope is to make a comfortable, people-friendly and enjoyable city center where citizens would feel attracted, safe and ready to spend their money to shop in the stores, relax with a cup of coffee, eat in a nice restaurant

enjoying the company of family or friends, a good book or even having business lunch and dinner meetings with colleagues and clients. This new culture of living the city has entered for good into people's life in Copenhagen.

The economic impact of an innovative urban planning, as the one applied to the city of Copenhagen, is representative of the influence that the city planning has to people's life, behavior, relationships and, generally, their style of living. The economy flourishes; more job positions are available to be offered to citizens and this creates a healthy economic system. In places like Copenhagen, entrepreneurship grows, more businessmen are attracted to start their activities and more people arrive in the city. That creates needs that previously did not exist, like the requirement for more estates, houses, shops and, if the city planning is according to the greener city model, more squares, parks and green zones are essential. Hence, the city planning is influencing the city's life and economy, but at the same moment citizens, when are free and are invited to express their opinion and propose changes for the city, influence the way that cities should be planed and designed. And this is what Gehl Architects do, give priority to citizens, undertake public space surveys in order to learn people's preferences and needs and install temporary "stages" through which they can test citizens' reaction towards their urban environment.

Mexico City, Mexico/ 2009.

In 2009, the Segreteria de Medio Ambiente del Districto Federal (City of Mexico City, Environmental Department) and the Universidad Nacional Autónoma de México commissioned Gehl Architects to manage the Bicycle Mobility Plan that they wanted to apply in the City of Mexico, the capital of the homonymous Latin-American country.

In the report written by Gehl Architects regarding the project that they undertook we could read the statistics about the car traffic and car accidents in Mexico City. It is inconceivable how cities have been expanded in a way that human life has become insignificant. The only adjectives that could describe a city where the average time spent in traffic every day is 2,5 hours and where 26 pedestrians are killed every day from traffic injury I suppose are inhuman, unfriendly, austere, dangerous for the human life, cruel to the citizens' health, and unfavorable to potential human relationships. Concentrating all the above characteristics of the contemporary cities we would find ourselves with a crucial question: where is our world going? It is a natural reaction that pushes us to think that way, when we observe the route of the cities that deviates from the people-oriented urban planning and is going according to the needs of the automobiles and the car traffic.

That is the case of the City of Mexico, which has turned into a monstrously enormous urban scene, unfriendly to its citizens. Gehl Architects have translated into

words what everyone sees when studying Mexico City: that the city "is facing tremendous challenges to turn itself around to more livable and sustainable solutions". In fact, Gehl Architects have been asked by the Mexican authorities and the University of Mexico City to provide consultancy services to "advise on a transportation improvement project establishing new bicycle infrastructure" in the capital city of the United States of Mexico.

Naturally, in a city as Mexico City, the seat of the federal powers of the country, one of the most powerful and important financial centers in North America and with population that reaches the 20 million of inhabitants, it is certainly difficult and complicated to make radical changes in the urban planning. Hence, the ambition of Gehl Architects was restricted and concerned principally the transportation and the development of a Bicycle Mobility Strategy. However limited the horizons of the project were, the significance was unlimited of an action of that nature.

The long-term development plan implemented by Gehl Architects is related to the new bicycle tracks, planning to establish a total of 300km around the city, over a period of four and a half years. As Jan Gehl explicates, referring to the overall vision of the Bicycle Mobility Strategy, "is to create a more competitive, equitable, and sustainable Mexico City". The ambition of Gehl Architects in every city around the world where they apply their projects and implement their urban plans is, obviously, to develop and improve the public spaces. Nevertheless, for them the most essential

and vital element of their projects is to succeed in changing the mentality and the way citizens approach public spaces, the way they exploit their city and how the human life is unfold on the city stage. Most of the urban plans could succeed if the key factor of the creation of cities is the human being.

Thus, we have a lot of examples of bad urban spaces. Why? This question has a simple answer: architects, urban and traffic planners do not plan cities thinking the happiness of the citizens and the most that a city could offer to its people. It should have been the main concern of every urban planner and politician, but unfortunately it is not. That is the reason why Jan Gehl and Gehl Architects succeed in developing prosperous city scenes where human life flourishes. Gehl Architects put in the foreground the human being and human life into the city.

The Bicycle Mobility Strategy Plan carried out by Gehl Architects is radical in that sense because it "integrates a series of initiatives and recommendations and targets all relevant stakeholders, from politicians to city officials to the city staff responsible for the operational level". The desire of Gehl Architects is to design urban scenes that will have an innovative impact on the "daily life of every citizen in Mexico City, how they perceive and experience their city, the quality of air, how they use their time, and where and how they move".

New York City, USA/ 2007 – 2009.

In 2007, Jan Gehl and his partners started their collaboration with the Department of Transportation of the City of New York for a project that would provide a better urban realm. Gehl Architects as well worked in New York City, applying a radical bicycle strategy in a city that until that time was dominated only by automobiles and car traffic. The scope of the urban planning project designed especially for the "Big Apple" by Gehl Architects was aiming to promote quality of life and livability in this city that has frantic and feverish rhythms of working and living.

Gehl Architects have put the theory into practice and their recommendations actually helped New York and transformed it into a lively, attractive, safe, sustainable and healthy city, really the concrete case of an exemplar city model. There are several examples of their city development projects that could be examined in the urban planning in various areas of New York City.

In the case of New York, Gehl Architects were engaged to advise on both long-term and short-term improvements in-line with the Mayor's PlaNYC Initiative. Former Mayor Michael R. Bloomberg's fresh approach to the City's problems was articulated to a 20-year vision for a "greener, greener NYC" and a 30-year plan for a "greener, greener New York". Hence, Gehl Architects' key strategy was based on a

"re-imagine the city's public realm" model, which was applied in order to develop a people-friendly urban environment.

Thus, a pilot program – hopefully, 'permanently temporary' – has been put into action, and transformed the major squares of the city. Times Square, Union Square and Madison Square, previously dominated by cars, have been converted to cycling lanes and to pedestrianized zones, with chairs, tables and umbrellas, creating a welcoming 'urban living-room'. This intervention brought 'life' back to the public space, where people are invited to walk, linger, meet and interact with each other.

The quantitative goals of the project, which have been overall achieved, were expressed in the report written by Gehl Architects and included a 30% reduction of CO2 emissions, planting one million trees, implementing 300 kilometers of cycle lanes. Furthermore, additional objectives were referring to performance standards such as ensuring all citizens are within a 10-minute walk of a public open space, doubling the percentage of cyclist commuters and reducing traffic related deaths by 50%.

According to a recently published report of the NYC Department of Transportation (DOT), about 'New Metrics for 21st Century Streets' toward safe, sustainable, livable and economically competitive streets, it is evident the success of the project in achieving the abovementioned ambitions. The statistics show the decrease in traffic injuries to all street users (for example, 35% on 8th Ave; 58% on 9th

Ave) and analyzing this numbers will find out that 63% is referring to the decrease in traffic injuries and up to 35% is indicating the decrease in pedestrian injuries. It is interesting that through the transformation of the car streets into pedestrian and bicycle lanes and the development of an innovative way of moving in the city, balance has been accomplished. Balance between modes of transportation, including the implementation of several new public spaces and the completion of a comprehensive bicycle and pedestrian lane network.

Likewise, the impact of the radical transformation in New York City's center is also tangible through the results in the entrepreneurship. Statistic reports underline the increase in retail sales (up to: 49%, locally-based businesses on 9th Avenue from 23rd to 31st Streets; and up to 172% in Brooklyn). Successful reclaiming of the public space and creation of urban *atmospheres*, naturally lead to the attraction of enterprise interests and business investments, which as a result will bring an economic growth to the city.

At this point I find it interesting to be referred once more at the *heterotopias* and the connection, which has been found by theorists, with the *piazzas* and shopping malls, using the concept of Foucault. In the book edited by Michiel Dehaene and Lieven De Cauter is written that "the Piazza Navona in Rome, built on the ruins of a stadium, the circus of Emperor Domitian, demonstrates that heterotopias can over time develop public spaces" (2008: 2). Linking again the theatre and the performative

activities with the architecture and the existence of atmospheres in the urban areas, there is a reference to the relationship between '*agora*' (=the public space, and in the ancient civilizations, the place of politics) and the '*mall*', underlining that the malls have "clear heterotopian characteristics". And they debate that the mall could be seen as "a newly emerging (semi-)public space type, supporting old and new practices of life". In the analysis offered by the authors we could detect the necessity of a good urban planning of public space, which will attract businesses and at the same moment will offer to the citizens a hospitable space where to meet, relax and shop, surrounded by other human beings.

Continuing with presenting the changes, which were employed in New York City's urban scene, we will find out that Gehl Architects made an impressively good job that signal renewed awareness of the spaces and life between buildings. Their contribution has been of significant importance because they analyzed the condition of New York City's public realm and achieved to improve the way its citizens and visitors live the city. This metropolis and global power city congregates people form all over the world. Diverse communities, diverse cultures, diverse religions, diverse political devotees are attracted by New York City. Hence, diverse needs, expectations, opinions, necessities, wishes and musts are expressed from the citizens of the most popular city in the United States of America.

Nevertheless, Gehl Architects were able to analyze all these needs and diverse people behaviors and conclude in several solutions that could improve the urban scene of New York City. And they achieved this because they simply are giving priority to the human beings. And usually human beings have one requisite: have a good life in their city, that is extended in their right to be safe and live, go to school and university and work in a healthy and green city. Citizens are adaptable to all the conditions in cities and that is why cities have become intolerant places to live. Gehl Architects are introducing the long forgotten human dimension into our cities. They create more people-friendly spaces in the city center and make places more comfortable, enjoyable and attractive for the citizens. The quality of life policies grow the economy of the city, while retaining existing citizens, attracting new residents and visitors and inviting everyone to spend more leisure time in the City of New York.

Summing up all the above evidence that shows the efficiency of the project conducted by Gehl Architects and commissioned by the Department of Transportation of New York City, we could identify several additional programs and initiatives that the World Class Streets Initiative consists of. These innovative plans could be summarized in the Public Plaza Program, the Broadway Boulevard Projects, the "Complete street" projects and design standards, as well as in the plan to create safer streets for seniors and students. Furthermore, we could recognize more projects that have been put into practice since Gehl Architects started their collaboration with the

City of New York. For example, some of these projects include a public art program, coordinated street furniture and weekend pedestrian and cycling streets. As I have showed earlier in my analysis of New York City's development project, overarching strategies to ensure a lively, safe, healthy, attractive and sustainable City manifest themselves in a series of pilot projects. These quickly implemented and affordable initiatives have provided an opportunity to start thinking about New York City's streets and spaces differently.

A concrete example of the effort to "re-imagine the City" is expressed through a number of information campaigns and special events, which have been introduced. One of these programs, and probably the most memorable, is the reoccurring "Summer Streets", a citywide celebration where Park Avenue from Brooklyn Bridge to Central Park is opened to new users. As Gehl Architects conveyed in their report, the celebration has been expresses by inviting people to use the City streets as playgrounds, public art installations, fitness centers, markets, and much more beyond motorized transport.

The pilot projects have been well received by New Yorkers and visitors, generally by users and critics. And it is natural, if we calculate the extent of public space that has been reclaimed and turned into pedestrian areas dedicated to people. Certain important urban places of New York City, for instance at Columbus Circle near Central Park, Times Square, Herald and Greenly Squares, Madison Square Park

at the Flatiron Building and Union Square collectively equate to nearly 500,000 ft^2 (45,000 m^2) of public space. And it is curious if we compare this amount of land to the Trafalgar Square in London; we will find out that apparently it is the equivalent to twice the English famous square.

It is of great significance the new urban planning applied to the center of New York City also because of the important impact that has to the economy. The activities in Times Square are as diverse as the people from all over the world that visit, work and live this iconic site: café seating, concerts, art exhibitions, yoga classes to spontaneous snowball fights. According to the Times Square Alliance and Gehl Architects Public Space/Public Life survey, which is utilized to measure the quantitative and qualitative improvements in the City, we can realize that the turnover seems to have improved for the local businesses despite the present financial recession. Everyday more stakeholders are encouraged to actively shape the new projects through a competitive application process to allow community groups to identify new plaza sites. Finally, we should agree that the City of New York has been improved in many ways since Gehl Architects intervention and this is totally attributable to the re-introduction of the human dimension in the city planning and the creation of people-friendly urban environments.

Chongqing, China/ 2010.

In 2010, the Energy Foundation and the City of Chongqing invited Gehl Architects to make their research and provide them with a survey regarding the public space and the public life in this Chinese emerging megacity. Gehl Architects collaborated with the Chinese authorities and, based on their studies analyzing the public space and public life, developed strategies in order to create a pedestrian network. Additionally, working as consultants, offered key recommendations that would improve the public space quality in Chongqing.

With population that reaches the 32 million of residents, Chongqing is documented to be one of the fastest growing urban areas in the whole world. This city plays a significant role in the history, cultural life and economy of the upstream Chinese urban scene. The core city is situated in the mountainous terrain between the Jialing River and the Yangtze River. Therefore, there are several problems created by the geomorphological structure of the area and various challenges appeared, related to the transportation. Especially challenges for pedestrians, when climbing some of the hundreds of steps and stairs in the city.

Gehl Architects seized the chance to conduct their research and survey, and through their study they found high numbers of pedestrians walking in the city. They also uncovered a serious difficulty: the quality of the urban environment was really poor and complicated the movement of the pedestrians in the city center. The scope of

the Public Space and Public Life Surveys performed by Gehl Architects was to help them realize, better understand and perceive the particular needs of the citizens in that complex urban setting.

One of the results arrived from the surveys was that Chongqing, unlike many western cities, has an elevated number of elderly citizens and children in its urban scene. Furthermore, there is a high number of vendors present in the city center that support a vibrant urban street cuisine and trade in traditional zones of the city. Based on their findings, Gehl Architects proceeded to a number of recommendations and suggestions, which would benefit the urban planning of Chongqing and would improve its public realm.

These recommendations included the creation of a continuous riverfront park, an extensive pedestrian network throughout the core city, designed with particular emphasis on the topography rise and connections to public transportation. Additionally, particular attention was to be paid to providing areas that would be usable for sports activities and spaces for small vendors and eateries to up-hold the Chinese patterns of life.

What attracts most my interest and curiosity about this city is the fact that the citizens did not accept the improvements and the suggestions as quickly as the citizens in other cities over the world. It is curious that Chinese citizens are not as tolerant and adaptable to better conditions as the Europeans, the Americans or the

Australians. From their study, Gehl Architects realized that Chinese were not open at all to the new and better urban conditions that they provided them with. On the contrary, the citizens of Chongqing were suspicious and afraid of the changes and strangely they preferred to live in a chaotic city center, without any urban planning that permits people to enjoy their urban environment.

It has been a surprisingly negative discovery for Kristian Skovbakke Villadsen, when he visited Chongqing to control the progress of Gehl Architects' project there, to find out that the pedestrianized streets that had been closed successfully when the consultants were in China, had turned again into car traffic streets.

However, a positive change is that the first parts of the pedestrian network have been already been upgraded and the goal of Gehl Architects is to complete the network before 2015. Already the results show that 8% of all the public outdoor activities involve dancing and sports, which is a particular Chinese way of living that should be maintained. Also 152% more people have been found to be engaged in stationary activities in the small-scale traditional areas than on the large contemporary shopping street Jie Fang Bei. The statistic numbers represent the improvement of the urban planning and of the public realm of Chongqing. Small-scale neighborhoods of this megalopolis have been upgraded and through the pedestrianized routes has become lively and people-friendly. The human scale as well in the case of this city, as

part of the overall strategy, has been re-introduced, making Chongqing a more accessible city, where citizens are invited to walk and stay in their public space.

Gehl Architects, understanding the needs of the citizens of each city that are studying, analyzing and designing, have a unique way to approach the existing urban environments and make recommendations in order to improve the situation, the conditions and the quality of life in the public realm. Even in the most difficult situations, Gehl Architects search and find an innovative solution, a radical method through which they apply their projects and transform the existing, until that time, urban reality. The hope is to make it possible for all the cities over the world to achieve to create public spaces for the people, re-design the city planning existing until that moment, turning it into an exemplar urban scene where citizens would have the chance to be active, participate in the city life and enjoy their city. Hopefully Gehl Architects will continue working in the direction of having as goal to change the actuality and improve the cities' planning in order to develop places purely for the human beings.

CHAPTER #4

THE CONTEMPORARY CITY:

THEATRE OR MACHINE?

Since the first Industrial Revolution, in mid-18th century, the manufacturing, economic, political, and social scenery of the time changed radically and irrevocably. The rapid development of technology, the invention of machinery and the introduction of it into the new manufacturing processes, facilitating and accelerating the fabrication, transformed for ever the way of working and living. That period was characterized by the use of steam power, the growth of factories and the fast and cheaper mass-production of manufactured goods. Humanity was formally present at the genesis of a new era, where the *technological determinism* was unquestionable.

Technological determinism, term, possibly, coined by the American sociologist and economist Thorstein Vebler in the late-19th century, is the reductionist theory that presumes that society's development of social structures and cultural values is driven solely by technology. It is the theory that embraced all the aspects of technological progress and expressed itself by means of industrialized production, culture and the performing arts, and, naturally, through the setting where all these changes took place: the city. Conversely, technological determinism excluded from its methods and processes the most significant factor of all: the human being. Yet, ironically, technological determinism had noteworthy impacts on citizens, affecting

their lives and relationships, even though people were not the imperative element in this process.

Futurism and Fordism.

Likewise, the dawn of the 20th century was the eyewitness of innovative transitions and changes that were accomplished. During the first decade of the twentieth century, two major concepts and movements coincided and could be analyzed as the concrete examples of the technological determinism: Futurism and Fordism.

The first one was the artistic movement, which began in Italy, in the early twentieth century, and strongly rejected any traditional form. On the contrary, Futurism emphasized and glorified themes that derived from the contemporary scene of that period. Naturally, as revealed from its own designation, associated with concepts of the future. It embraced the energy and dynamism of modern technology and praised the beauty of speed. Filippo Tommaso Marinetti launched the radical ideas of Futurism and in 1909 published the first manifesto, through which expressed the beliefs of the devotees of the movement. Futurism was widely influential even though it lasted only until 1918. The reasons for its decline were the rather fairly charges and accusations that the Futurists were related to and supported the totalitarian regimes that were growing in power and supporters at that time.

Especially, after the publishing of their first manifesto, the Futurists were criticized for expressing several points of view that were thrilling. Such as the affirmation of the belief that war should be glorified because of its "hygienic" properties. Accordingly, Futurists interpreted positively the armed confrontations. Furthermore, they declared that they wanted to "demolish museums and libraries". Hence, they rejected anything old, which was linked and related to the antiquity, archeology, history, and heritage that belonged to humanity. In lieu of the longstanding values, principles, traditions, and cultural property, they introduced unusual brand new ideals and beliefs. And they arrived at the point of replacing anything old, by substituting it with new ethics. The archetypes of the old-fashioned epoch were transformed, and technology and industry became the fresh standards with which everything was measured.

Although its political ramifications and orientation towards authoritarian and nationalistic extremist right-wing systems, we cannot overlook that Futurism was the first Italian avant-garde of the *Novecento*. Besides, and if we could separate Futurism from its political overtones, we would agree that it was a revolutionary movement. It was a movement that expressed itself through groundbreaking artistic, cultural, and social beliefs. And it conveyed innovative, for the time, ideas by provoking the public.

The Futurists, as exponents of the homonymous movement, expressed their ideas and viewpoints through every medium of art. They dealt with painting, sculpture, ceramics, graphic design, theatre, films, literature, music, fashion, textiles, even gastronomy. However, what attracted most my attention regarding this movement is that Futurists applied the principles of Futurism in urban and interior planning, architecture and industrial design. Hence, we could admit that they, for the first time, created and established the relationship between their cultural-artistic movement and industry. Futurists have been the first to dress with an artistic veil the industrial city, and turned it into an archetype.

In accordance with the metamorphosis of the industrial production and the Italian Futurist movement, the same period appeared in the United States of America a fresh paradigm of organization and industrial policy, which owes its name to Henry Ford. Hence, the innovatively modern economic and social system is broadly known as Fordism, and attributes its appellation to the American industrialist, motor manufacturer and founder of the Ford Motor Company. Fordism, deifying technology as the main factor of progress, communicated the use in manufacturing industry of pioneering methods, typified by large-scale industrialized and standardized mass production.

Based on the principles of *Taylorism*, the scientific management theory developed in the late ninetieth century by Frederick Winslow Taylor, Fordism aimed

to increase the productive efficiency through a rigorous planning of the single operations and phases of production. Fordism, in 1913, was the newfangled organizational system and industrial policy, which started using widely the assembly line, thus distributed different tasks to each worker, divided the labor, and offered more incentives to the employees. Naturally, the fragmentation and decomposition of the manufacturing processes were the result of the new technological inventions and the introduction of the machinery in the production of goods. Pointing at the maximization of fabricated and sold products, thus at the maximization of profit, and at the same time, minimization of manual labor, raw materials and general expenses, Fordism worshipped technology. Because, via the utilization of new technological mediums, industries had the opportunity to reach their goals and bring fresh air to the production processes.

According to the fordist philosophy, and through the innovative models of industrial organization, humanity could achieve an unlimited increase to all stages of life, since *industry* was the essential element of every strategic decision. And as Henry Ford used to state, “the production creates the market, and anything produced is for sale”. Hence, the manufacture of goods, and especially industrial production, leads to the mass production, which in its time, leads to mass consumption. The above model, which is clearly capitalistic, along with technology brought an aura of

modernity to the style of working and living, transformed the existing actualities that belonged to the old-school and welcomed innovative paradigms.

Fordism, Post-Fordism and the Enlightened Urban Planning Models.

Nevertheless, Fordism was not a system immune from the general developments. Thus, in mid-1970s, the previously intact modernistic economic and social organization was threatened by the global economic fluctuations, the shifts in consumer demands, the development of new forms of more flexible automation, and the political changes. Fordism as philosophy and way of economic and social welfare belonged already to the past. And it was substituted by the Post-Fordist epoch.

At the turn of the twentieth century, crucial changes influenced the existing economic, social and political setting. And this had as consequence the shift from the Fordist period towards the postmodern new condition of Post-Fordism, which found a fertile ground to grow at the contemporary advanced industrial societies. As I wrote earlier, the development of innovative economic models and schools of thinking has a significant and radical impact on the political scene, the cultural panorama and, naturally, the general social fabric.

Concentrating, especially, on the cultural and social aspect of the modern economic pattern, we could observe the manifestation of innovative concepts that are concerned with the *aestheticization* of everyday life in which the individual's life is

progressively perceived as an aesthetic and cultural project. Additionally, we would notice the development of the cultural and creative industries that have been growing quickly in importance. With a careful examination we would certainly spot the different ways regarding the construction and fragmentation of the individual's identity. Last but not least, it is interesting and apposite to analyze the way the individual experiences time, and most significantly, his space.

Referring to *space*, and in particular the individual's perception of the *public space* in which he stays, works, lives and is part of its actual formation, we would comment that as well the physical and urban setting influences and, actually, forms the personality of the human beings. The relationship between citizens and public space is inextricable because these two qualities are interlinked. Space, on one hand, with the urban designs and architectural plans, changes constantly and effects citizens and their mutual relationships. On the other hand, also people determine the way cities should be built. Citizens give stimuli and, if these are taken in consideration by the architects and urban planners, define how their public space should be.

The Fordist cityscape was designed according to the industrialized and technological paradigm of the time. Cities were built following the modern urban models, which interpreted technology as the only essential factor in designing city landscapes. Technology, as we have already seen, was considered to be the main factor that determined every aspect of economic, cultural, and social life in the cities.

The former urban designs gave their position to innovative and modern models, which followed the industrial paradigm. The cities and the whole urban atmosphere were transformed and great importance was given to technology, industry, speed and anything new, rather than the human beings and their needs.

The abovementioned model, which belonged to the period of Fordism, was succeeded by the late twentieth century urban planning and the models of cities called creative, cultural and smart cities. Currently, the words *culture*, *cultural*, *creative* and *creativity* have invaded all the aspects of life. They have become the significant words, which once placed in front of other terms, make them change their initial meaning. However, the term "creative industries" and its implication are not fresh.

The *atmospheres of creativity* are generated in the clusters of the creative people and as Peter Zumthor believes, "atmosphere is the whole, it is a holistic approach, it is the way we experience architecture"[xiii] and these atmospheres are essential, since it has been said that "architecture gives shape to our existence". Adding to this the phrase of Winston Churchill, "we shape our buildings; thereafter they shape us", once more we understand the importance of architecture and its crucial role in forming our personality. But at the same moment, our personality, our needs and our desires are changing the urban scenery, an urban setting which is trying to adapt to these.

It is surprisingly interesting that the postmodern city models have more or less the same characteristics of the fordist cities. Additionally, the post-fordist cities have identical priorities and goals. Thus, we could present the principal elements that the postmodern city should satisfy: be modern, innovative, transform the existing old scenery, utilize at the maximum the technology, and create an urban environment were people would work and live with better conditions. The idea of the city's efficiency once more is calculated quantitatively, depending on the technological improvements and inventions. Unfortunately, the efficiency is not measured with and analyzed in qualitative senses. Hence, and even though decades have passed by, the urban system and planning has become a technological and industrialized standard.

How smart are actually the *Smart cities*?

It has been stated, and believed for many decades, that *cities become better thanks to technology*. And of course, this statement derives from the widespread adoption of the technological inventions and methods and the technological determinism that wanted to explain every aspect of life from this perspective. Indeed, for a very long period, architects and urban planners designed city models by applying any fresh technological achievement into practice. Without thinking of anything else, and, unfortunately, without considering the human factor. Since

Fordism and Futurism invaded human thoughts, the most significant changes were realized in the name of technology. And that transformed totally life in the cities.

Recently, in many countries globally are organized conferences and expos where the main subject and concern of all the participants is the latest radical city model: the *Smart city*. What architects, designers and planners should take in consideration is that the urban environment is influenced by and becomes better because of the use of technology. Thus, the priority of everyone should be to transform their city into a smart place. *Smart*, as the word *industry*, have by themselves a solid connotation, which refers to their quality. Thereby, as when we place the word industry next to whichever word, that, at its time, receives the meaning of serialization, standardization and mass-production.

Likewise, when we use the word *smart* we do not just refer to the cityscape, since cities cannot be intelligent. Intelligence is the aptitude that a human being is able to have and develop, in order to learn and apply this knowledge in his everyday life. Hence, we understand that this adjective mostly is referred to the quality of people that a city should attract in order, at its time, to become smart. And the smartness of a city is acquired through several steps that economists, sociologists, architects and urban planners have been studying and analyzing lately.

The intelligent cities are expected to perform well in six characteristics: smart economy, smart environment, smart mobility, smart governance, smart people, and

smart living. The most crucial factor, though, is the availability of Information and Communications Technology, called also Information Technologies, abbreviated ITs or ICT. Often, just the presence of digital industries, technological infrastructures and widespread Internet connection is what counts in order to characterize a city as smart. The intelligence is no more measured in human qualities and ingenuity.

Naturally, I am in favor of innovation, modernization and improvement of the quality of life in the cities. But is it really an amelioration of the human living conditions in the cities? Did actually technology helped transforming the urban scenery from old-fashioned to a new better landscape? And did the innovative modifications truly turn the city into a livable place, where people are attracted to stay in their urban public environment, which, in theory, was designed and planned exclusively for citizens, thus for all of us?

In contrast to the aforementioned methods attributed to Fordism and Post-Fordism and unlike the modern and postmodern urban planning models, which were adopted by architects over the last decades and still are in use, I will attempt to show to the readers of my dissertation the example of a group of architects who act differently. A group of urban planners who have dedicated their life in order to achieve their only ambition: make cities better for people.

Gehl Architects, as I have illustrated in the three previous chapters of my analysis, are engaged in numerous projects around the world, with the goal to

transform the existing cities, reclaim the *urbs* and return the public space, innovated and remodeled, to its users. Or, expressed in a better way, to the ones who should be the users of public place: the citizens.

In my personal opinion, the most interesting aspect of their projects, apart from their actual aim, to make better cities for people, is the methods and techniques that they employ. Before giving a brief explanation of Gehl Architects' urban plans, which may be found in the third chapter where I have analyzed thoroughly their projects, I would be keen in developing another issue. I believe that it is crucial to explain what Jan Gehl means with *make better cities for people*, and especially clarify the word *better*. Jan Gehl and Gehl Architects, equally to every other person of the same profession, aim to create cities that are improved in comparison each time to the previous city model. However, the interpretation of *better* by Gehl Architects does not mean technological improved. At least, it does not mean just that.

Better cities, according to Jan Gehl and Gehl Architects, are characterized the urban spaces that are livable, open, social and theatrical. And even though they plan, design and create urban environment, they do not denominate them *smart*. Gehl Architects make their own policies and do not follow the governmental policies. Nevertheless, we should admit that the way they design and transform the urban space leads them to what other urban planners call the *smart city*. And the cities designed by Gehl Architects we could suggest that translate the word *smart* and show the

intelligence of the urban scenery and its actors from the way citizens use the public space and not just because of the improved ITs or the presence of industries.

The Human Factor: the most crucial of all.

Hence, concluding the final chapter of my dissertation, I could definitely affirm that what a good urban planning needs, in order to improve the cities' conditions, is simple and is located in two words: human beings. Taking in consideration the human beings and their necessities and desires it is much easier design and plan a cityscape according to that. And giving priority to the citizens should be the aim of every architect and urban planner, since these professionals work and create urban environments.

Jan Gehl and Gehl Architects' most significant projects have been realized in cities that lacked in good living conditions. In Melbourne they managed to transform the city's center into one of the most livable and people-friendly places around the world. In Brighton they achieved pedestrianizing the most important and major route of the city center and gave citizens and tourists the chance of utilizing their public space. In Copenhagen, Gehl Architects worked at "home" and with their innovative urban planning model succeeded in inviting Danish and foreigners to live the city, use it as urban living room and enjoy the beautiful northern capital. In Mexico City, definitely were challenged by this chaotic city and its hectic rhythms, however

accomplished their mission: they transformed a city of twenty million inhabitants into a livable and safe place. In New York City, as well, they created public environments by placing in the most famous spots in the city tables, chairs and umbrellas and turning the most overcrowded and busy streets into enjoyable lounges with marvelous urban atmosphere. Last but not least, Gehl Architects have grappled with a difficult task: improving the city conditions in Chongqing. At first that was the most challenging projects, since they did not have from the first moment the consent of Chinese citizens, but after all they managed to transform that city as well.

And all the above examples, which could be studied deeply in the third chapter of this analysis, show that Jan Gehl and Gehl Architects are not interested in utilizing the latest technologies and create industrialized environments. On the contrary, they work with simple mediums and they achieve to transfer us back to another period, before the Industrial Revolution and the introduction of technology and machinery in human life.

Naturally, technological inventions have helped humanity immensely. However, some times it senses like urban planning has left outside the human being. Factor that Jan Gehl re-introduced into the cities. Gehl Architects made everyone reflect on the dimension according to which the urban spaces should be designed and built. And showed globally that even utilizing the minimum of technological knowledge, they achieve to create *smart cities for people*.

CONCLUSION

AFTERWORD, OR SOME INSIGHT INTO THE URBAN PLANNING.

The current analysis was set out to explore and investigate the theatricality of everyday life and the theatricality of public space. This aim was achieved by means of theories and a case study, which illustrated the programs of urban renewal and the strategies conducted globally by Jan Gehl and Gehl Architects. Additionally, my dissertation shedded light on the urban planning, emphasizing the crucial importance that it has in citizens' lives, affecting human behavior and their mutual relationships. Furthermore, my thesis had a supplemental objective: to show the impact of urban planning as a source of economic growth and revitalization of the urban setting. Finally, my study sought to demonstrate, with statistic facts, the significance of designing cityscapes according to the human scale and, thus, benefits the cities by transforming the public scenery into a livable, healthy, beautiful, and, eventually, smart urban environment.

Hence, the present analysis begs the question of whether urban planning is actually the unique process that radically influences life in the cities and via which citizens experience their environment differently. And according to Jan Gehl and Gehl Architects' opinion this question could be answered positively.

The contribution of Jan Gehl over the last decades and that of Gehl Architects, since the year 2000, has put into practice the beliefs and ideas of the

Danish architect and founder of the research and design consultancy. Jan Gehl strongly believes that the descending order of priorities to keep in mind when designing a city, wherever this is located around the world, should be Life, Space, and Buildings. Essentially, cities are planned and built in order to serve people's needs. However, during the last centuries, and especially starting from the industrialization and the technological revolution, the priorities, according to which architects work, have changed drastically.

Jan Gehl, though, early in his professional career, realized the fundamental role that the city planning plays, transforming at the same time the urban setting and the citizens' life. He has applied radical techniques in cities all over the globe and by using simple old-fashioned mediums has achieved to re-introduce the human dimension into the urban design.

Jan Gehl's primary objective is Life: human life, people's life in the urban context, and the life that the city has to offer. And by approaching the urban planning with this perspective manages to create people-friendly places, he succeeds in inviting people to exploit their everyday environment, thus, to enjoy life in city public spaces.

And it is exactly in this peculiar "invitation" where I support my view of the theatricality of life and the theatricality of public space. As Theatre glorifies Life, likewise, does Jan Gehl. I think that in human life we can sense this theatricality as well as we can detect life in a theatre performance. The city, following this opinion,

could easily be compared to a stage and a play setting where the architectural approach could invite people to interact, participate in the city life and communicate with each other; where the human needs are prioritized and the urban planning, according to the human scale, contributes to re-evaluate the significance of life in the cities and the importance of the human contact. The human dimension is crucial in this evaluation, because it is precisely this dimension that will re-introduce the interaction in our cities, and will lead to the 'renaissance' of the public space.

Gehl Architects develop urban settings and the way they accomplish their goal reminds me of the planning of a scenography for a theatrical performance. In theatre, the scenery serves the purpose of the play. Similarly, the urban planning designed by Gehl Architects serves the purpose of the city. Hence, to serve citizens' needs. And Jan Gehl desires to design cities that attract human life and make people perform better in their public space, revealing the theatricality of life and that of the urban environment that surrounds us.

The last concern of my thesis was to demonstrate that urban planning acts also as the motor of economic growth. And it is rational, since people live and work in urban milieus. When cities are designed for people it is natural that life in public spaces flourishes, influencing and increasing the demand for retail activities, cafés, and restaurants.

Hence, the urban paradigm for city planning is a critical factor for the regeneration of the economy in a neighborhood, city district or even region. Therefore, the urban planning is interrelated with the economic growth and power of cities. Livable places invite people to cluster and attract entrepreneurial interests to invest and expand their businesses. In this procedure we could observe a recurrent bond between architecture of the city and the 'originals', 'talents' and 'creative people' that are attracted by it. Creative clusters are formed, embracing people who are living, working and meeting in these constellations and through these connections are nurtured the innovative ideas, the creativity and the competitiveness. *Clustering* and *constellations* are essential, since we can understand better the creative industries through this lens. Even in the same city the districts could vary, and the reason is precisely the heterogeneity of them, property of all living organisms. The effect is evident in the increase in businesses and the economic impact that these businesses have by operating in the cities.

So what should cities have that would lead the governmental authorities to invite Jan Gehl and his collaborators in order to develop their innovative urban planning strategies, and eventually accept and adopt their proposals? A very important element that should be present in the cities is tolerance. It is a principal factor, which could be present only in open-minded societies and in open economies. Policy-makers should keep in mind the significance of citizens' intelligence and

originality, and the success will come through the education, the usage of the culture that will lead to the transformation of the mentality and, contemporarily, the appearance of radical approaches towards that accomplishment.

ENDNOTES

CHAPTER #1

[i] The Golden Century, as is the translation in English of the *Siglo de Oro*, otherwise the Golden Age, has been the period when the arts and literature have flourished in Spain. The movement has its starting point at the late 15th century, and the end of it is considered to be the year 1681, marked by the date of the death of the great dramatist and playwright Pedro Calderón de la Barca y Barreda González de Henao Ruiz de Blasco y Riaño.

[ii] The original title of Calderón's play is *El Gran Teatro del Mundo*, written in 1635 ca.

[iii] In translation, *The Small Theatre of the World*, written in 1897.

[iv] In translation, *The Great Cosmotheatre of Salzburg*, dated back to 1922.

[v] The word *metatheatre* <μεταθέατρο> derives from the Greek word 'theatre' and the prefix 'meta', which implies 'a level beyond' the subject that it qualifies; *metatheatricality* is generally agreed to be a device whereby a play comments on itself, drawing attention to the literal circumstances of its own production, such as the presence of the audience or the fact that the actors are actors, and/or the making explicit of the literary artifice behind the production.

[vi] There is an extended bibliography relevant to the topic under consideration that I went through in order to epitomize the above-mentioned concepts and summarize the philosophical ideas. Several references could be studied in the following writings: Peter Ludwig Berger & Thomas Luckmann, *The Social Construction of Reality* (1966); Christofer Lasch, *The Culture of Narcissism: American Life in an Age of Diminishing Expectations* (1979); Jean Baudrillard, *La société de consommation* (1970); David Marshall, *The Figure of Theater: Shaftesbury, Defoe, Adam Smith, and George Eliot* (1986); Victor Turner, *Drama, Fields, and Metaphors: Symbolic Actions in Human Society* (1975) and *From Ritual to Theatre: The Human Seriousness of Play* (1982); Clifford Geertz, *The Interpretation of Cultures* (1973); Barbara Kirshenblatt-Gimblett, *A Parable in Context: A Social Interactional Analysis of Storytelling Performance* (1975); Valeria Wagner, *Bound to Act. Models of Action, Dramas of Inaction* (1999); Betsy Bolton, *Women, Nationalism, and the Romantic Stage: Theatre and Politics in Britain, 1780-1800* (2001); Lionel Pilkington, *Theatre and State in Twentieth-Century Ireland: Cultivating the People* (2001); L.M. Bogad, *Electoral Guerrilla Theatre* (2005); Richard Sennett, *The Fall of Public Man* (1993); Baz Kershaw, *The Radical in Performance: Between Brecht and Baudrillard* (1999); Catherine Bell, *Ritual Theory, Ritual Practice* (1992); D.W. Winnicott, *Playing and Reality* (1971); Erving Goffman, *The Presentation of Self in Everyday Life* (1987).

CHAPTER #2

[vii] *THE HUMAN SCALE* is a high-end creative documentary filmed by Andreas Dalsgaard. This documentary explores what happens when urban planners put people into the centre of their equations.

[viii] The term *cityscape* is referred to the visual appearance of a city or urban area; it means the 'picture of a city' or, in other words, a 'city landscape'. It is worth saying that has been used as the name for the 'central hub' of downtown Phoenix, Arizona (USA), where 'people come together, for dining, nightlife, shopping, entertainment, business, community events and celebrations of all kinds' –as it is written in their website homepage, http://www.cityscapephoenix.com/.

[ix] *Dystopia* is 'an imagined place or state in which everything is unpleasant or bad, typically a totalitarian or environmentally degraded one. The opposite of Utopia'. Definition as given in the Oxford Dictionaries.

[x] '*Nathan the Wise*' is considered the first German drama of ideas ('*Ideendrama*'), written by Gotthold Ephraim Lessing and first published in 1779.

CHAPTER #3

[xi] OECD is the Organisation for Economic Co-operation and Development, established in 1961 (with its Headquarters in Paris, France) with the mission to promote policies that will improve the economic and social well-being of people around the world. http://www.oecd.org/

[xii] All the above information used to support my position and point of view, which are placed between quotation marks, however do not have a specific date and page, have been found in the reports conducted by Jan Gehl and Gehl Architects especially for each urban planning project that they undertook. Additionally, the rest of the information quoted but without the publishing year and the page, from which the information were taken, could be tracked and checked on Gehl Architects' BlogSpot, called *Cities for People*. http://gehlcitiesforpeople.dk

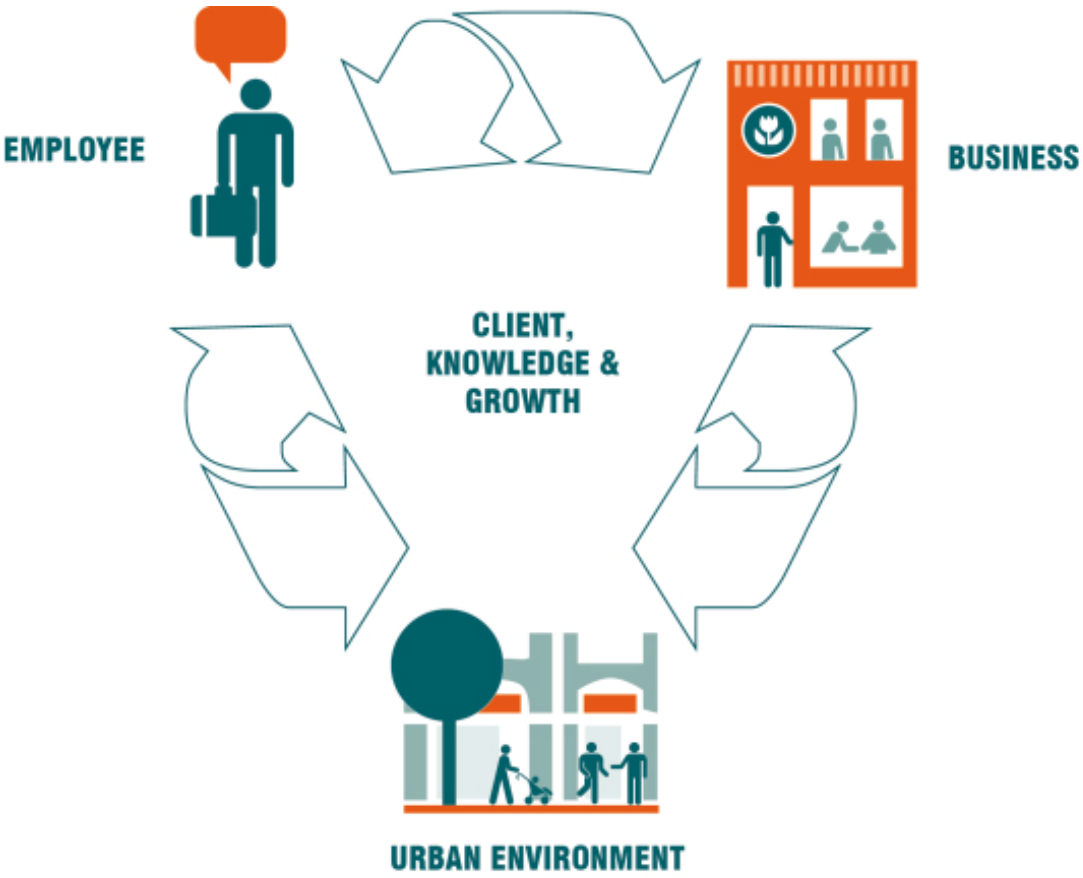
CHAPTER #4

[xiii] This was Peter Zumthor's answer to one of the questions Juhani Pallasmaa asked him, regarding the importance of the *atmospheres* in architecture, during the interview on the 7th of May 2012.

APPENDIX #1

MISSING LINK
INDIVIDUAL BUSINESS STRATEGY
URBAN ENVIRONMENT NEIGHBOURHOOD SCALE
CITY AND REGION

APPENDIX #2



Source: Gehl Architects

BIBLIOGRAPHY

Abel, L. (1963) *Metatheatre: A New View of Dramatic Form*. Whitefish: Literary Licensing & Republished (2003) *Tragedy & Metatheatre*. Teaneck: Holmes & Meier.

Abercrombie, N., Hill S., Turner, B.S. (1984, 1988, 1994, 2000, 2006) *Dictionary of Sociology*. London & New York: Penguin Books.

Allen, B. (2005) «On Performative Regionalism», in Canizaro, Vincent B. (2007), eds, *Architectural Regionalism. Collected Writings on Place, Identity, Modernity, and Tradition*. New York: Princeton Architectural Press.

Athanasopoulos, V. (2005) *Stories of the World. Ways of Writing and Reading the Oracles*. Athens: Patakis.

Bakhtine, M. (1970) *L'œuvre de François Rabelais et la culture populaire au Moyen âge et sous la Renaissance*. Paris: Gallimard.

Barthes, R. (1964) *Essais critiques*. Paris: Seuil.

Baudrillard, J. (1970) *La société de consummation*. Paris: Gallimard.

Baumann, B. (1967) «G.H. Mead and L. Pirandello: Some Parallels between the Theoretical and Artistic Presentation of the Social Role Concept», in *Social Research 34*, pp. 463-607.

Bell, C. (1992) *Ritual Theory, Ritual Practice*. Oxford: Oxford University Press.

Berger P.L. & Luckmann, T. (1966) *The Social Construction of Reality. A Treatise in the Sociology of Knowledge*. New York & Toronto: Anchor Books.

Berne, E. (1961) *Transactional Analysis in Psychotherapy*. New York: Grove Press.

Bernard, M. (1976) *L'expressivité du corps. Recherche sur les fondements de la théâtralité*. Paris: J.P. Delarge.

Bogad, L.M. (2005) *Electoral Guerrilla Theatre. Radical Ridicule and Social Movements*. New York & London: Routledge.

Bolton, B. (2001) *Women, Nationalism, and the Romantic Stage: Theatre and Politics in Britain, 1780-1800*. Cambridge: Cambridge University Press.

Bryant-Bertail, S. (2000) «Theatre as Heterotopia: Lessing's Nathan the Wise». Tel-Aviv University Press: Journal Assaph, Vol.16.

Burns, E. (1972) *Theatricality: A Study of Convention in the Theatre and in Social Life*. London: Longman Group.

Carlson, M.A. (1996; 2004) *Performance: A Critical Introduction*. New York & London: Routledge.

City of Copenhagen (2006, 2008) *Bicycle Account 2006* & *Bicycle Account 2008*. Copenhagen: City of Copenhagen.

City of Melbourne & Gehl Architects (2004) *Places for People. Melbourne 2004*. Melbourne: City of Melbourne.
http://www.gehlarchitects.dk/files/pdf/Melbourne_small.pdf

The City of New York & Mayor Bloomberg, M.R. (2007) *Plan NYC: A Greener, Greater New York*. New York: The City of New York & Mayor Bloomberg, M.R.

Colombo, F. (1997) *L'Industria Culturale Italiana dal 1900 alla Seconda Guerra Mondiale. Tendenze della Produzione e del Consumo*. Milano: Pubblicazioni dell'I.S.U. Università Cattolica.

Dehaene, M. and De Cauter, L. (2008) *Heterotopia and the City: Public space in a post-civil society*. New York: Routledge.

Descotes, M. (1964) *Le Public de théâtre et son histoire*. Paris: P.U.F. (Presses Universitaires de France).

Elam, K. ([1]1980; translated into Greek 2001) *Semiotics of Theatre and Drama*. Athens: Ellenika Grammata.

Féral, J. (2002) «Theatricality: The Specificity of Theatrical Language», *Substance*, Vol. 31, No 23, pp. 94-108.

Fischer-Lichte, E. (1995) «From Theatre to Theatricality—How to Construct Reality». Cambridge University Press: Theatre Research International, Vol. 20, No. 2, p. 97-105.

Fischer-Lichte, E. (2008) *The Tranformative Power of Performance. A new Aesthetics*. London&New York: Routledge.

Flew, T. (2012) *The Creative Industries. Culture and Policy*. London, LA., Washington DC: Sage Publications.

Florida, R. (2002, 2012 -10th Anniversary Edition, Revisited) *The Rise of the Creative Class*. New York: Basic Books.

Florida, R. (2008) *How's Your City? How the Creative Economy is Making Where to Live the Most Important Decision of Your Life*. New York: Basic Books.

Fly, R. (1976) *Shakespeare's Mediated World*. Amherst: University of Massachusetts Press.

Foucault, M. (1986) «Of Other Spaces». The Johns Hopkins University Press: Diacritics, Vol. 16, No 1.

Garner, S.B. (1994) *Bodied Spaces. Phenomenology and Performance in Contemporary Drama*. Ithaca & London: Cornell University Press.

Gartman, D. (2009) *From Autos to Architecture. Fordism and Architectural Aesthetics in the Twentieth Century*. New York: Princeton Architectural Press.

Geertz, C. (1973) *The Interpretation of Cultures: Selected Essays*. New York: Basic Books.

Gehl, J. (2010) *Cities for People*. Washington, DC, USA: Island Press.

Gehl, J. (1971, 1996, 2001) *Life Between Buildings: Using Public Space*. Copenhagen: (republished by) Danish Architectural Press and distributed by Island Press.

Gehl, J. & Gemzøe, L. (2004) *Public Spaces Public Life Copenhagen*. 3rd ed. Copenhagen: Danish Architectural Press & The Royal Danish Academy of Fine Arts School of Architecture Publishers.

Gehl Architects Website http://www.gehlarchitects.com

Gehl Architects (2009) Mexico City Report.

http://www.gehlarchitects.dk/files/projects/100115_Mexico_LS_ENG.pdf

Gehl Architects (2007-2009) New York City Project Report.

http://www.gehlarchitects.dk/files/projects/100125_NYC_4page_CVD_ENG.pdf

Gehl Architects (2010) Chongqing Project Report.

http://www.gehlarchitects.dk/files/projects/110524_China_Chongqing_OG_ENG.pdf

Goffman, E. (1959, 1987) *The Presentation of Self in Everyday Life*. USA: Anchor Books.

Goffman, E. (1974) *Les cadres de l'expérience*. Paris: Les Éditions de Minuit.

Hesmondhalgh, D. (2007) *The Cultural Industries*. 2nd ed. London: Sage.

Hesmondhalgh, D. (2008) «Cultural and Creative Industries». In Frow, J. and Bennett, T. (eds.), *SAGE Handbook of Cultural Analysis*. Pp. 552-569. London: Sage.

Jacobs, J. (1961) *The Death and Life of Great American Cities*. New York: Random House.

Kaprow, A. (2003) *Essays on the Blurring of Art and Life*. (Eds.) Jeff Kelley. Berkeley: University of California Press.

Kershaw, B. (1999) *The Radical in Performance: Between Brecht and Baudrillard*. London & New York: Routledge.

Kjeldsen, K., Schelde, J.R., Andersen, M.A., Holm, M.J. (Eds.) (2012) *New Nordic – Architecture and Identity*. Catalogue published in occasion of the homonymous exhibition, which took place in Louisiana MoMA. Copenhagen: Rosendahls.

Kierkegaard, S.A. (1978, 2009) *Kierkegaard Writings, XXV: Letters and Documents*. Ed.&Trans. Henrik Rosenmeier. New Jersey: Princeton University Press.

Kirshenblatt-Gimblett, B. (1975) *A Parable in Context: A Social Interactional Analysis of Storytelling Performance*. In D. Ben-Amos and K. Goldstein, (Eds.), *Folklore, Performance, and Communication*. Pp. 105-130. The Hague: Mouton.

Lakoff, G. & Johnson, M. (1980; 2003) *Metaphors We Live By*. Chicago & London: The University of Chicago Press.

Landry, C. (2008, 2009: 2nd edition) *The Creative City: A Toolkit for Urban Innovators*. UK, USA: Comedia, Earthscan.

Lasch, C. (1979) *The Culture of Narcissism: American Life in an Age of Diminishing Expectations*. New York & London: W.W. Norton Company.

Marinetti, F.T. [2006, 2008] *Critical Writings: F.T. Marinetti*. Eds. Günter Berghaus, Trans. Doug Thompson. New York: Farrar, Straus, and Giroux.

Marshall, D. (1986) *The Figure of Theater: Shaftesbury, Defoe, Adam Smith, and George Eliot*. New York: Columbia University Press.

Martin, R. (1990) *Performance as Political Act: The Embodied Self*. New York: Bergin & Garvey.

Mead, G.H. (1934) *Mind, Self, and Society: From the Standpoint of a Social Behaviorist*. Chicago & London: The University of Chicago Press.

Merleau-Ponty, M. (1945) *La phénoménologie de la perception*. Paris: Gallimard.

National Endowment for Science, Technology and the Arts (NESTA) (2006) *Creating Growth: How the UK Can Invest in Creative Businesses*. http://www.nesta.org.uk/sites/default/files/creating_growth.pdf

Nellhaus, T. (2000) «Social Ontology and (Meta)theatricality: Reflection on Performance and Communication in History». University of Kansas: Journal of Dramatic Theory and Criticism, Vol. 14, No 2, p.3-40.

New York City Department of Transportation (2008) *World Class Streets: Remaking New York City's Public Realm*. New York: New York City DOT. http://www.nyc.gov/html/dot/downloads/pdf/World_Class_Streets_Gehl_08.pdf &

http://www.nyc.gov/html/dot/downloads/pdf/2012-10-measuring-the-street.pdf

Oxford Dictionaries Website, http://www.oxforddictionaries.com

Pefanis, G.P. (1999) *Theatre and its Symbols*. Athens: Ellenika Grammata.

Pefanis, G.P. (2007) *The Scenes of Theory: Open Fields in the Theory and Critics of the Theatre*. Athens: Papazisis.

Pilkington, L. (2001) *Theatre and State in Twentieth-Century Ireland: Cultivating the People*. London: Routledge.

Pratt, A.C. (2008) «Creative Cities: The Cultural Industries and the Creative Class». Swedish Society for Anthropology and Geography: Geografiska Annaler (Journal): Series B, Human Geography, Vol. 90, Issue 2, pp. 107-117.

Puchner, W. (1989) *Folklore Theatre in Greece and the Balkans. Comparative Analysis*. Athens: Patakis.

Read, A. (1993) *Theatre and Everyday Life. An Ethics of Performance*. London&New York: Routledge.

Read, A. (2000) *Architecturally Speaking: Practices of Art, Architecture and the Everyday*. London&New York: Routledge.

Roodhouse, S. (2006) *Cultural Quarters: Principles and Practice*. Bristol: Intellect Press.

Rozik, E. (1988) «On the Apparent Double Reference of Theatrical Texts», Texts, *Degrés* 56, pp. f1-f20.

Sartre, J.P. (1986) *L'être et le néant*. Paris: Gallimard.

Sauter, W. (2000) *The Theatrical Event. Dynamics of Performance and Perception*. Iowa City: University of Iowa Press.

Schechner, R. (1985) *Between Theatre and Anthropology*. Philadelphia: University of Pennsylvania Press.

Schechner, R. (1988) *Performance Theory*. New York & London: Routledge.

Schechner, R. (1993) *The Future of Ritual. Writings on Culture and Performance*. London: Routledge.

Schechner, R. (2003) *Performance Studies. An Introduction*. New York & London: Routledge.

Sennett, R. (1993) *The Fall of Public Man*. London: Penguin Books.

Shepherd, S. (2005) *Theatre, Body, and Pleasure*. New York & London: Routledge.

Speck, J. (2012) *Walkable City: How Downtown Can Save America, One Step at a Time*. New York: Farrar, Straus, and Giroux.

States, B.O. (1985) *Great Reckonings in Little Rooms: On the Phenomenology of Theatre*. Berkeley: University of California Press.

States, B.O. (1996) «Performance as Metaphor». The Johns Hopkins University Press: Theatre Journal, Vol. 48, No 1, p. 1-26.

Stayrides, S. (2002) *From the city-screen to the city-stage*. Athens: Ellenika Grammata.

Turner, V. (1975) *Drama, Fields, and Metaphors: Symbolic Actions in Human Society*. Ithaca & London: Cornell University Press.

Turner, V. (1982) *From Ritual to Theatre: The Human Seriousness of Play*. New York: PAJ Publications.

United Nations Commission for Trade, Aid and Development (UNCTAD) (2004) *Creative Industries and Development*. TD(XI)/BP/13, Eleventh Session, Sao Paolo, June 13-18. http://unctad.org/Sections/wcmu/docs/tdxi-creative-industries_en.pdf

United Nations Commission for Trade, Aid and Development (UNCTAD) (2008) *Creative Economy Report 2008*. United Nations: Geneva.

United Nations Commission for Trade, Aid and Development (UNCTAD) (2010) *Creative Economy Report 2010*.
http://unctadxiii.org/en/SessionDocument/ditctab20103_en.pdf

Veblen, T. (1994 [1899]) *The Theory of the Leisure Class*. Introduction by R. Lekachman. New York: Penguin.

Wagner, V. (1999) *Bound to Act. Models of Action, Dramas of Inaction*. Stanford: Stanford University Press.

Watt, D. (2005) «Theatrum Mundi. Performance Puppets (or, Exorcizing the Ghosts of Theatre)», *Performance Research*, Vol. 10, No 1, pp. 62-66.

Wilshire, B. (1982) *Role Playing and Identity. The Limits of Theatre as Metaphor*. Bloomington & Indianapolis: Indiana University Press.

Winnicott, D.W. (1971) *Playing and Reality*. London: Tavistock Publications Ltd.

INDEX

NAMES OF PEOPLE & PLACES, PHILOSOPHICAL MOVEMENTS, CONCEPTS

A
Abel, L., 18
Aestheticization, 105
Agora, 54, 55, 91
Allen, B., 57
Ancient Thebes, 50
Anouilh, J., 14
Athanasopoulos, V., 16
Atmospheres, 56, 57, 64, 83, 90, 91, 107, 112
Australia, 67

B
Bakhtine, M., 27
Barthes, R., 27, 44
Baudrillard, J., 120
Baumann, B., 17
Beckett, S., 14
Bell, C., 120
Berger, P.L., 120
Bernard, M., 28
Berne, E., 22
Biennale of Architecture, 47
Bloomberg, M.R., 88
Bogad, L.M., 120
Bolton, B., 120
Bourke str., 69, 72
Brecht, B., 14, 31, 120
Brighton, 77, 78, 79, 112
Brighton & Hove City Council, 77, 78
Brooklyn Bridge, 93
Bryant-Bertail, S., 57
Burns, E., 34

C
Cadrage, 30, 32
Calderón, P., 14, 15, 18, 120
Carlson, M.A., 23
Cauter, L. de, 90
Central Park, 93
China, 95, 97
Chongqing, 95-98, 113

Churchill, W., 107
City of Chongqing, 95
City of Copenhagen, 80, 84
City of Melbourne, 67, 68, 69, 75, 76
City of Mexico, 85
City of New York, 88, 92, 93, 94
Cityscape, 57, 67, 74, 81, 106, 109, 111, 121
City Square, 70, 73
Concrétisation, 31
Copenhagen, 41, 60, 80, 81, 83, 84, 112
Cosmotheatre, 7, 14, 15, 120
Columbus Circle, 93
Creative milieu, 61, 62
Cynics, 13

D
Dalsgaard, A., 121
Day, N., 68
De-familiarization, 31
Dehaene, M., 90
Democritus, 12
Denmark, 6, 60, 80
Descotes, M., 26
Dystopia, 56, 121

E
Elam, K., 28
Emperor Domitian, 90
Energy Foundation (China), 95
England, UK, 77
Estrangement effect, 31
Evreinov, N., 14

F
Féral, J., 29-32
Fischer-Lichte, E., 24, 28, 56
Flatiron Building, 94
Flew, T., 125
Florida, R., 63
Fly, R., 18
Ford, H., 8, 103, 104
Ford Motor Company, 103
Fordism, 8, 101, 103, 104, 105, 107, 109, 110
Forum/ *Fora*, 52, 54, 55
Foucault, M., 56, 90
Framing, 30, 31, 37

Futurism, 8, 101, 102, 103, 109
Futurists, 101, 102, 103

G
Garner, S.B., 28
Gartman, D., 126
Geertz, C., 120
Gehl Architects, 6, 7, 9, 41, 43, 46, 49, 60, 61, 62, 63, 65, 67, 68, 69, 72-78, 80, 81, 82, 84-89, 91-98, 110, 111, 112, 113, 115, 117, 121, 123
Gehl Institute, 49-50
Gehl, J., 6, 9, 39, 41, 42, 43, 45-48, 52, 53, 56, 60, 62, 65, 67, 69-72, 77, 80, 81, 86, 87, 88, 110, 111, 112, 113, 115-118, 121
Genet, J., 14
Goffman, E., 30, 32, 35, 37, 48, 120
Greece, 54
Greenly Square, 93
Grotowski, J., 27

H
Hávamál, 55
Herald Square, 93
Hesmondhalgh, D., 126
Heterotopias, 56, 90
Hilton, J., 22
Hofmannsthal, H., 14, 15
Human Scale (documentary), 47, 121
Humlebæk, 6

I
Industrial Revolution, 100, 113
Ingarden, R., 31
Italy, 8, 48, 101

J
Jacobs, J., 52
Jialing River, 95
Jie Fang Bei str., 97
Johnson, M., 16

K
Kaprow, A., 36
Kershaw, B., 120

Kierkegaard, S.A., 41
Kirshenblatt-Gimblett, B., 120
Κοσμοθέατρο, 14

L
Lakoff, G., 16
Landry, C., 61, 63, 64
Landscape Projects, 77, 78
Lasch, C., 37, 120
Lessing, G.E., 54, 121
Life Between Buildings, 6
Louisiana MoMA, 6
London, 94
Lostranenie, 31
Luckmann, T., 120

M
Madison Square, 89, 93
Marinetti, F.T., 101
Marshall, D., 120
Martin, R., 27
Mead, G.H., 17, 18, 19
Megalopolis, 47, 97
Melbourne, 67-76, 112
Merleau-Ponty, M., 28
Metamorphosis, 14, 31
Metatheatre, 7, 17, 18, 120
México, 85
Mexico City, 85, 86, 87, 112

N
Nellhaus, T., 14
Neo-Platonists, 13
New Road, 77, 79
New York City, 88, 90-94, 113
Novecento, 102
NYC Department of Transportation, 88, 89, 92

O
OECD, 61, 121
Oedipus the King, 50

P
Pallasmaa, J., 121

Park Avenue, 93
Pefanis, G.P., 29
Performance, 6, 12, 20-33, 36, 37, 38, 43, 46, 48, 49, 50, 56, 63, 65, 89, 116, 117, 120
Piazza, 48, 54, 90
Piazza Navona, 90
Pilkington, L., 120
Pirandello, L., 4, 17
Post-Fordism, 105, 110
Pratt, A.C., 128
Puchner, W., 24
Pythagoras, 12

R

Read, A., 12, 25
Restored behavior, 22
Risom, J., 49, 50
Rogers, R., 45
Rome, 90
Roodhouse, S., 128
Royal Academy of Fine Arts (Denmark), 42
Rozik, E., 23, 32, 33

S

Saint Simon, 16
San Francisco, 50
Sartre, J.P., 28, 36
Sauter, W., 25
Scamozzi, V., 50
Schechner, R., 21-23, 31, 35, 38
Sennett, R., 120
Shakespeare, W., 17, 18
Shepherd, S., 28
Shklovsky, V., 31
Siglo de Oro, 1, 12, 120
Sim, D., 60
Smart city, 8, 9, 107, 108, 109, 111, 113
Sophocles, 50
Søholt, H., 60
States, B.O., 28, 30
Stayrides, S., 57
Stockley Martin, 77, 78
Stoics, 13
Strøget str., 81
Superimposés, 31
Swanston str., 69, 72

T
Taylor, F.W., 103
Taylorism, 103
Teatro Olimpico, 50
Technological determinism, 100, 101, 108
Theatricality, 7, 12, 13, 20, 25, 27-29, 31-33, 38, 39, 41, 43, 44, 60, 62, 115, 116, 117, 120
Theatrical metaphor, 12, 13, 14, 16, 19, 20, 21, 35, 37, 38, 41
Times Square, 89, 93, 94
Trafalgar Square, 94
Turner, V., 120

U
Union Square, 89, 94
Universidad Nacional Autónoma de México, 85
Urban Prototyping Festival, 50
Utrecht, 60

V
Vebler, T., 100
Venice, 6, 47
Verfremdungseffekt, 31
Vicenza, 50
Villadsen, K., 97

W
Wagner, V., 120
Watt, D., 17
Weltanschauung, 14
Welttheater, 14
Wilshire, B., 35, 36, 37
Winnicott, D.W., 120

Y
Yangtze River, 95
Yarra River, 69

Z
Zumthor, P., 107, 121

ACKNOWLEDGEMENTS

Concluding my dissertation, and with it completing an academic journey that started in 2010, I would like to thank and give credit to all the individuals who have provided me with their assistance.

First of all, I would like to thank my supervisors Professors Fabrizio Panozzo, Michele Tamma and Roberta Dreon for their useful advices and insightful comments, which helped me complete successfully my thesis.

Special thanks to Gehl Architects for their valuable contribution in urban planning and especially to Jan Gehl, who shared with me his thoughts during our phone interview in October 2012.

I would also like to thank Maria Kristensen and Final Cut for Real for sending me, as a gift for our collaboration, the DVD of the documentary by Andreas M. Dalsgaard, *The Human Scale*, which helped me with the presentation of my thesis project.

Last but not least, the persons who I would like to thank most sincerely are my parents, who are always next to me, loving me, supporting me, helping me, and encouraging me to start new journeys and experiences that will broaden my horizons. Thank you.