The city planning board scheme of 1943 was arguably the most important plan for Toronto in this century. Prominent features include expressways on the American model, a “Green Belt,” suburban communities with industrial districts, and a central redevelopment area.
Spadina Expressway plans

ORIGINAL PLANS FOR SPADINA EXPRESSWAY SOUTH FROM LAWRENCE AVENUE WEST INTO DOWNTOWN TORONTO
Spadina Expressway plans

AT BATHURST LOOKING NORTH

AT DAVENPORT LOOKING NORTH

AT DUPONT LOOKING NORTH

NORTH OF BLOOR LOOKING SOUTH

SKETCH OF SPADINA (W.R. ALLEN) EXPRESSWAY EXTENSION INTO DOWNTOWN TORONTO, LATE 1960’S
Regent Park plan

Regent Park
Housing Project
Toronto
J.E. Hoare Jr. Architect
Regent Park dwellings
St. Lawrence neighborhood

- Built in the 1970s and 1980s, and centered along The Esplanade from Jarvis to Parliament Streets, St. Lawrence occupies a large area formerly used by industrial and warehousing activities that were shutting down or drifting to suburban sites. The neighbourhood is home to more than 12,000 people, most living in mixed-income cooperative housing projects sponsored by groups like the Metro Toronto Labor Council, ethnic-based organizations and non-profit development companies. There are also some City of Toronto non-profit apartment buildings and several private-sector condominiums in the vicinity.

- Sponsored by the City, the production of St. Lawrence illustrates three concerns that arose in Toronto politics in the 1970s. These are: (1) that public-housing projects of the 1950s and 1960s, which created large monofunctional ghettos of low-income housing, were bad city-building; (2) that it was important to reverse the decline in residential population increasingly evident in the downtown core; and (3) that the city’s deindustrializing zones required aggressive planning to recover them from deterioration. St. Lawrence is a popular neighborhood with its residents. One interpretation of its landscape is that it fulfills many of the housing ideals of early utopian modernists like the Bauhaus.
Features of the Modern Movement

- Faith in progress
- Efficiency
- Society as a factory or machine
- Form follows function
Lever House (1951)

The first modernist skyscraper
Seagram Building (1956)
Mies van der Rohe
“The American Qualification of Modern Architecture” (Colin Rowe)

Corporations adopted Modern Architecture because:

• It was cheaper.
• Easy to construct due to standardization.
• Fewer internal walls meant easier reconfiguration of space.
• Steel frame construction = more space.
• Projected a futuristic image.
Condition of Postmodernity
[Political economy]

Post-modernism
[cultural movement, manifests in architecture & planning]
Regimes of Accumulation

• Relationship between labour practices, technology, consumption, and political power

• 1945-1973: Fordist-Keynesian (NATIONAL RECONSTRUCTION + EXPANSION)

• 1973+: Post-Fordist / Flexible (GLOBALIZATION)
Fordist-Keynsian R of A

- Mass production
- Mass consumption
- Balance of power: corporations, labor, state
- Labour: unionized
- Corporations: provide living wage and accept union power
- Welfare state supports industrial labour system
- Outcomes
- A MODERNIST VISION
Income charts, 1947-1985 (US)

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**Average weekly earnings (in dollars)**

- **1950**: 220
- **1985**: 360

**Median family income (in thousands of 1986 dollars)**

- **1950**: 14
- **1985**: 30

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*Fordism*
Post-Fordist R of A

1. The Crisis of Fordism
   - 1973 Oil Crisis, cost of energy increases;
   - Alternative sties of investment: Euromarkets and currency markets
   - Offshore production → deindustrialization
   - Undermined Fordist compromise b/w state, labor, capital.

2. Industrial re-organization
   - labour market segmentation (flexibilization, subcontracting, part-time)
   - small business formation/sweatshop production
   - small batch production, Just-in-Time inventories

3. Service sector

4. State non-intervention

5. Outcomes

6. Shift in cultural experience
Labour market segmentation

Figure 2.10 Labour market structures under conditions of flexible accumulation
(Source: Flexible Patterns of Work, ed. C. Curson, Institute of Personnel Management)
The Condition of Postmodernity: A shift in cultural experience

- Cheap global communications and travel
- Commoditization of experience
- Anything is possible / everything is available
- Pursuit of symbolic capital
The Condition of Postmodernity

Much as we referred to Modernism as the cultural response to the Modernity, Postmodernism is the cultural response to the Condition of Postmodernity.
Critique of Modernism

[a] Modernist plans are experienced by some as oppressive. People don’t like to live in modernist spaces.


[c] Problem of creative destruction: to build the new, you have to destroy the old. This is hard on people.

[d] Tragic side of modernism: can be used for reactionary, regressive purposes, eg. Mussolini’s and Hitler’s use of the City Beautiful.

[e] Corporate power = main beneficiary

[f] Problem of repressed demand for ornament and personal/individual decorativeness.

[g] Ignores the vernacular. Eg. mobile home industry

[h] Context independent – bldgs. look alike no matter where located

[i] Impossibility of universal truth, justice, progress
Theoretical cues of postmodernism

• Post-colonialism — rewrite history from the vantage point of the those who were colonized.
• Difference Politics — respect, understand, and recognize cultural difference.
• Deconstruction — take apart self-evident structures to uncover their many causes and interpretations.
• Post-Structuralism — No universal structures of meaning exist (God, nature, history, science). Meaning and interpretation are flexible and subjective rather than universal.
Key Elements of Architectural Postmodernism

• Return of the local & reclamation of place— historic preservation, gentrification, learning from the vernacular (Venturi, Relph)
• Architecture as symbol (e.g. Venturi’s decorated shed)
• Eclecticism, historical pastiche: form follows fashion (Jencks)
• Corporate differentiation: form follows finance
• Theme park world: form follows fiction (Rugoff)
• Fortress architecture (Davis)
• Bottom-up processes
Gentrification

The real thing.
Historicism / Contextualism

The front is historicist…
Historicism / Contextualism

…but the back is contemporary.
Key Elements of Architectural Postmodernism

- Return of the local & reclamation of place—historic preservation, gentrification, learning from the vernacular (Venturi, Relph)
- Architecture as symbol (e.g. Venturi’s decorated shed)
- Eclecticism, historical pastiche: form follows fashion (Jencks)
- Corporate differentiation: form follows finance
- Theme park world: form follows fiction (Rugoff)
- Fortress architecture (Davis)
- Bottom-up processes
Decorated Shed
Key Elements of Architectural Postmodernism

• Return of the local & reclamation of place—historic preservation, gentrification, learning from the vernacular (Venturi, Relph)
• Architecture as symbol (e.g. Venturi’s decorated shed)
• Eclecticism, historical pastiche: form follows fashion (Jencks)
• Corporate differentiation: form follows finance
• Theme park world: form follows fiction (Rugoff)
• Fortress architecture (Davis)
• Bottom-up processes
Why, if one can afford to live in different ages and cultures, restrict oneself to the present, the local? Eclecticism is the natural evolution of a culture with choice

Charles Jencks
Eclecticism + Façadism
The Design Exchange
Faculty of Architecture
Modern is just another style
Key Elements of Architectural Postmodernism

• Return of the local & reclamation of place—historic preservation, gentrification, learning from the vernacular (Venturi, Relph)
• Architecture as symbol (e.g. Venturi’s decorated shed)
• Eclecticism, historical pastiche: form follows fashion (Jencks)
• Corporate differentiation: form follows finance
• Theme park world: form follows fiction (Rugoff)
• Fortress architecture (Davis)
• Bottom-up processes
Signature Buildings
Key Elements of Architectural Postmodernism

- Return of the local & reclamation of place—historic preservation, gentrification, learning from the vernacular (Venturi, Relph)
- Architecture as symbol (e.g. Venturi’s decorated shed)
- Eclecticism, historical pastiche: form follows fashion (Jencks)
- Corporate differentiation: form follows finance
- Theme park world: form follows fiction (Rugoff)
- Fortress architecture (Davis)
- Bottom-up processes
Disneyfication: City Walk
What kind of place is this?

A stripmall redeveloped in the 1980s to look like an “authentic” small town Ontario main street. It contained upscale shops selling antiques and other upper-income goods.

Now, the stores are owned by Chinese businesspeople who sell foods and goods targeted at the Chinese community.
Key Elements of Architectural Postmodernism

• Return of the local & reclamation of place—historic preservation, gentrification, learning from the vernacular (Venturi, Relph)
• Architecture as symbol (e.g. Venturi’s decorated shed)
• Eclecticism, historical pastiche: form follows fashion (Jencks)
• Corporate differentiation: form follows finance
• Theme park world: form follows fiction (Rugoff)
• Fortress architecture (Davis)
• Bottom-up processes
Bonaventure Hotel, L.A.

The Westin Bonaventure (Portman)
Bonaventure
Bum-proof bench
Modernity / Postmodernism

- Placelessness > Return of the Local
- Symbolic poverty > Architecture as Symbol
- Form follows function > Form follows fashion
- Sameness > Corporate differentiation
- Public Space > “Theme park” world
- Spatial inequality > Fortress architecture
- Top-down process > Bottom-up process
‘Reinventing the City’

What do you observe about “public space” in NYC and L.A.?

What kind of residents are targeted for Battery Park City?

What relationship is made here between urban form and international finance capital?