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Janusz SŁODCZYK*

IN SEARCH OF AN IDEAL CITY: THE INFLUENCE OF UTOPIAN IDEAS ON URBAN PLANNING

W POSZUKIWANIU IDEALNEGO MIASTA: WPŁYW IDEI UTOPIJNYCH NA PLANOWANIE MIAST

ABSTRACT: The article presents the impact of ideas contained in utopian conceptions of cities on the development of the urban-planning thought. While analyzing the development of town-planning throughout centuries, it is possible to conclude that the utopian (seemingly unreal) assumptions of proposed models did find their reflection in urban-planning conceptions which provided the springboard for concrete designs of real cities.

The author makes a review of the most significant visions of the utopian city, ones that appeared in all epochs, beginning with the ancient conception included in Plato's *Republic* through Thomas Moore's *Utopia*, Campanelli's *Civitas Solis*, designs of the 19th-century utopians and attempts at their realization, well into the 20th-century instances of implementation of social models which can also be included into utopian conceptions of the city. The principles behind city-planning in the 20th century were – to the greatest extent – influenced by three conceptions: Howard's garden, Le Corbusier's *ville radieuse* and F.L. Wright's Broadcare City, all of them containing an element of utopian conceptions. The author emphasizes the special influence of such conceptions on setting directions to designing cities which are expected to cater for social needs.

KEY WORDS: utopian city, ideal city, urban planning

1. Introduction

In the following paper, I focus on the role of utopian conceptions of the city in the development of urban planning, but I also examine specific architectural realizations. The history of urban planning abounds with numerous examples of utopian and ideal cities. The two notions – "utopian" and "ideal" – have to be treated separately, although some authors use them interchangeably. In all epochs, city planners tried to define models for the ideal city. Their attempts transformed the spatial form of the city, which

* University of Opole, Faculty of Economics, Department of Economic Geography and Spatial Economy, Ozimska Street 46a, 45-058 Opole, e-mail: jslod@uni.opole.pl

had to fulfill social, military, or economic needs at various levels of its technological development. Thus, in urban planning, models of ideal cities were most often spatial layouts, prescribing locations of particular functions, structures, and the grid.

Moreover, plans of utopian cities were designed as visual extensions of particular social theories since authors of utopian concepts placed their models of a new and perfect social order in urban space. Accordingly, they searched for models of the city that would offer the best conditions for realizing social goals set up by political avant-gardes. The conceptions of utopian cities could be discussed exclusively in philosophical terms. However, those ideas constitute an important element in the history of urban thought, or – broadly speaking – an element of urban planning. Visions of utopian cities appear in every epoch, from Plato's *Republic,* though to *Utopia* by Sir Thomas More, to *Civitas Solis* by Tommaso Campanella. Similar visions appeared also in the nineteenth and twentieth centuries in designs by modern radicals, who strove to improve social life via their transformations of the city.

Studying the development of urban planning, we can observe that utopian – that is seemingly unrealistic – assumptions about architectural models found their reflection in actual designs, which in turn became a basis for specific realizations in existing cities. Thus, the nineteenth-century utopias shaped formation of urban principles in the twentieth century. The aim of the following paper is to examine the role of utopian thinking about architecture in the evolution of Western urbanism and to take a closer look at concrete projects inspired by social – and architectural – idealism.

2. Towards a Definition of Utopia in City Planning

In the perspective of numerous sources on the subject of the city, it is not easy to define the concept of urbanistic utopia. Utopia, in its original meaning, is a socio-political system that does not exist in the real world, but has the potential to be materialized. The realization of the project might indicate that it is no longer utopian (Gutowski, 2006: 38). Many authors treat some urbanistic realizations in the twentieth century – for example in the former Soviet Union – as a result of implementation of utopian social conceptions.

Utopian concepts of society and ideas prescribing how to organize space in which this society is supposed to function developed as a negation of the existing socio-economic reality and a critical evaluation of prevailing interhuman relations. These conceptions were also attempts at improving negative features of genuine political systems. All this suggests that utopian visions of cities – created in different historical periods – reflect problems typical of a given period.

In the following part of my study, I present some ideas propagated by urban theory and practice inherent in utopian models of cities from different epochs. Those ideas include:

– the process of geometrization of urban tissue as an expression of a perfect spatial form (Sennet, 1992: 41–68),

– the drive to return to nature in order to enable residents of the city to benefit from green areas,
– the rule of creating housing areas with the best environmental and health conditions,
– the tendency to spatially separate areas of the city having different functions, but also creating divisions between various occupational and social groups,
– the idea of housing megastructures.

3. The Early Utopian Models of the City: from Plato to Thomas Moore

The starting point of any study on the utopian city are Plato's treatises, *Republic* and *Laws*, presenting a rationale for the ideal model of the city-state. Plato assumes that, in the ideal city-state, people's lives would be subjected to total control. Moreover, private property would be limited, and authorities would have the right to curb private lives of citizens by surveillance and prescriptive regulations. Ironically, the above model of the state was an inspiration for numerous dictators of all times, and many of its features were implemented in the most cruel totalitarian systems of the twentieth century. What is important is that the Platonic negligence of individual needs and aspirations has left its stamp on contemporary city planning, which proves that the relationship between politics and urbanism has always been very complex. Additionally, contemporary city planners often had to determine how far they could limit the rights of an individual for the benefit of a community in realization of various projects, giving a new form to urban tissue (Paszkowski, 2011: 151).

Another utopian vision originating from Plato's ideas is Atlantis. It was a mythical kingdom, rich and powerful, surrounded by massive walls created by Poseidon. These walls were used to build a city in a form of the circle, with the royal palace, the temple of Poseidon surrounded by golden walls, and many other structures, including the horse-racing course, the recreational areas, and the harbor. The above description of Atlantis can be found in two of Plato's dialogues – *Timaeus* and *Critias* – which were an inspiration for many later city models based on the circle. The circular layout of Atlantis functions as an expression of harmony between the material and spiritual aspects of the word. The circle – being a perfect spatial form – is supposed to be a physical frame for an ideal social system.

The next important stage in the development of the concept of the ideal city is the New or Heavenly Jerusalem, stemming from the Christian tradition. The description of the City of God appears in The Book of Revelation, 21:21: the city's streets and squares are made of "pure gold, as it were transparent glass."(*King James Bible*, 2004: 721). The city walls have twelve foundations made of precious stones. The plan of the city is based on a square and – considering the fact that the city's height, length, and width are of equal dimensions – it can be imagined as a cube, and that is how the New Jerusalem is presented in medieval art. The twelve gates lead into the city – three gates on each of its four flanks – giving the design a symbolic dimension based on Christian numerology.

The city of God became a symbol often used by painters and sculptors, but also by city planners in their designs of medieval towns. The plan for a reconstruction of St. Gallen Cathedral (from 820 AD) was laid out in a form of the rectangle, and – in the urban sense – it was based on the idea of the Roman military fort (*castra romana*), but ideologically it referred to the concept of Heavenly Jerusalem (Gutowski, 2006: 48). In the thirteenth-century Europe, the most popular city model had a form of a rectangle, with the square or rectangular market which had three streets on each side (this is visible particularly in the case of larger projects, such as Krakow or Wrocław). It is hard to determine whether these plans referred to the tradition of ancient Rome or to that of Heavenly Jerusalem. Later, when the conceptions of social utopia appeared, they were all located in cities with an ideal spatial form.

In Thomas Moore's *Utopia* (1516), the perfect spatial layout of the city is a vital part of a detailed vision of an ideal society. The social order proposed in the treatise is a means to achieve a state of happiness for the citizens of the island, but Moore also postulates a necessity of a strong unification of the whole society. As prescribed by strict rules, the residents of Utopia were obliged to wear the same uniforms, prepare and eat the same foods, and have the same amount of time for work and sleep, which was to be controlled by law. Every ten years, the residents were to change their homes, by participating in a lottery, in which they would receive a new home, depending on what they drew.

Moore outlined specific rules for creating settlements. Accordingly, the island of Utopia consisted of 54 cities, each having 6 thousand residents, and all the cities were based on the same plan. The residents would use agricultural land, spending a half of their time in rural areas as farmers and the other half in the city as craftsmen. The city space surrounded by a wall would be divided into four square districts, each of them containing a small marketplace in the middle. Along the streets, there would be rows of identical, three-storied buildings made of brick. The buildings could be accessed either from the streets or from the gardens in their backyards. In Moore's spatial layout, the gardens were an essential element of the design, being used for work and recreation and thus helping to integrate the inhabitants of the city in friendly communities. From the perspective of urbanism, Moore's vision of the city depends on the following elements:

- a plan based on geometrical figures with a rectangular horizontal grid,
- uniform urban tissue,
- buildings made of durable materials (brick),
- houses with gardens, which points to the importance of nature in people's lives.

The geometrical grid and the uniform facades of buildings along the streets or surrounding the market place became an essential element of many urban conceptions in centuries to come, especially in baroque and classicism.

It seems that Thomas Moore's insistence on the omnipresence of nature in the city and accessibility of green areas to all families proved to be particularly far-sighted. Most conceptions of the city – from ancient times until the end of the nineteenth century – never took into account the role of nature in human life. The idea that every family should have a separate house with their own garden was realized over four hundred years later, in the

designs by British planner Ebenezer Howard, who founded the Garden City Association. Howard was a cooperative socialist, influenced by the movement of Victorian "Radicals" and later by the thoughts of Russian anarchist, Peter Kropotkin (Fishman, 1982: 36). His project of the Garden City was a tightly organized urban center for 30,000 inhabitants, based on a design which was small-scale, decentralized, with voluntary cooperation in all spheres of life, from the economic foundations of the community to its highest cultural needs (Howard: 54). Howard claimed that it was possible – and even advisable – for people living in the city to benefit from the advantages of country life. This theory had a great impact on the development of the twentieth-century urbanism.

4. Later Models of the City: from the Renaissance to the Enlightenment

In the Renaissance, many theorists worked on projects of ideal cities. Many of these projects were utopian, and their most common feature was a fully geometrical spatial form. The grid in the ideal city could have a radial shape of a star (like Sforzinda), but its shape could also be orthogonal, and inscribed in the polygon. The designs of the Roman architect Vitruvius were discovered in 1415 and had a strong influence on the models of the ideal cities mentioned above. Referring to eight principal winds, Vitruvius claimed that the ideal city should have an octagonal shape. As for the basic rules determining the planning of the city, they included *firmitas* (durability), *utilitas* (utility), and *venustas* (beauty).

One of the most famous Renaissance designs of ideal cities was Sforzinda by Antonio Averulino, who was known as Filarete. The plan was prepared from 1457 to 1464, in honor of Prince Francesco Sforza who was supposed to finance it. The plan had a shape of a star inscribed in a circle (Sennett, 1992: 184). There were 16 avenues running from the center of the city, where the ruler's palace was located. Close to the center, there was a ring road connecting all the avenues. 16 markets were designed on the crossroads, where the avenues intersected with the ring road, and they were meant to serve as places for trade or worship. Apart from the duke's palace and the cathedral, the design of the city contained schools and other public places. Initially Sforzinda was thought to be an invincible stronghold, but gunpowder ballistics demonstrated that the star-shape city was practically defenseless against the mechanized, quick violence of airborne projectiles, and Filarete's project was abandoned (Sennett, 1992: 184). What is important is that not only was the city an architectural design, but also an allegory of a certain political order, with the enlightened duke occupying the central location in the design. Last but not least, Sforzinda included elements common to many later Renaissance city plans, privileging aesthetic values of the design over its functionality.

One of the best-known authors of theoretical models of the city in the Renaissance was Francesco di Giorgio Martini. In his designs from around 1500, he proposed different variants of the radial grid inscribed in the regular octagon. It should be noted that most of the Renaissance city models, like Sforzinda, had primarily military functions,

and those cities were thought to serve as strongholds. A rare example of the sixteenth-century realization of a radial-shaped design of the ideal city is Palma Nuova. This fortress was built in northern Italy by Venetians between 1593 and 1595. Later, the star-shaped grid became an important element of urban planning, used – for example – in the mid-nineteenth-century reconstruction of Paris.

Among the Renaissance theorists, whose designs were particularly influential, was Pietro di Giacomo Cataneo. In his models from 1554 and 1567, a rectangular layout was inscribed in many variants of polygons. Traces of his concepts can be found, for example, in the Renaissance plan of Zamość in Poland, in the seventeenth-century plan of Mühlheim, and even in the earliest of plans for cities in the United States, including Philadelphia and Savannah.

Among the Renaissance concepts of the ideal city, there was a particular model, quite similar to Sforzinda, namely "the royal city" designed by Albrecht Dürer. The fortified city accentuated the important role of the ruler in social life, and it had a square shape, with the king's castle in the center. In fact, Dürer's project was never realized, but the city of Freudenstadt, completed in 1596, undoubtedly shows a strong influence of the design by the famous painter. The architect was Heinrich Schickhardt, and his plan was based on a large square. Public facilities, such as the town hall and the church, were located in the corners of the central market square. Each side of the market square ended with a street leading to one of the city's gates. Rows of houses were arranged in such a way that the whole layout of the city resembled a board for playing Pachisi.

Another influential vision of the ideal city populated by a perfect society was presented by Italian philosopher Tommaso Campanella (1568–1639) in his *City of the Sun* (1602). Campanella's work was devoted mostly to the problem of social life, and it contained meticulous descriptions of various human activities. According to the philosopher, all Solarians had a duty to work, but work was not time-consuming and the citizens had plenty of opportunities for socializing. According to the law, all citizens were equal and all property was communal. Many social rules defined in *The City of the Sun* were later picked up by communists, and they were developed in communist concepts regarding city planning.

According to Campanella's vision, the city of the sun was located on a slope of a hillside, which made it easier for the citizens to defend themselves. At the same time, the city's location provided an excellent microclimate and allowed for the construction of housing projects in places where the air was particularly clean. The city had the shape of a circle and its interior layout consisted of concentric rings named after seven planets of the Solar System. Four streets coming from the center in four cardinal directions of the world provided communication between the rings. The spatial layout of the city suggested harmony, symmetry, and compliance to the rules of geometry. These features – including the optimal division of labour – were typical of the ideal Renaissance city.

One of the most striking features of the Renaissance ideal cities was a careful and precise allocation of specific economic and social functions in the city, resulting in formation of the so-called functional areas. This quality could be found in Sforzinda

by Averulino, in Dürer's *royal city*, in the utopian model of Christianopolis proposed by Johannes Valentinus Andreae, in the *City of the Sun* by Campanella, and it was also reflected in urban planning of later periods (Paszkowski, 2011: 158).

The need to define and separate various functional areas within the city became particularly important in the period of the industrial revolution. Claude Nicolas Ledoux was a precursor in the planning of the ideal city, whose purpose was mainly industrial production. In 1775, he developed a plan for the city of Chaux. The city was in the center of a larger area containing woods and drainage canals to remove salt water from the soil, which was a perfect arrangement in order to produce timber. The city designed by Ledoux had a regular form of the oval. The road surrounding the city was its external border and – at the same time – a ring road, connecting the avenues running from the city center. Public facilities, such as churches or schools, were located within the city limits. However, it has to be noted that Ledoux was guided predominantly by spiritual needs and not by practical goals (Kostof, 1991: 197). There was no hospital in the city, and its role was played by a building called *Pacifere,* where conflicts and quarrels would be resolved. Additionally, the city of Chaux included a structure called *Oikema* – a temple of love – and *Temple de Memoire* – a temple of memory.

Ledoux's plan was never fully realized, and only a half of the oval was actually built. Interestingly, his project gives us a foreboding of much later designs, with their characteristic separation of various administrative and business functions. There were three groups of residents in the city: army officers subordinated to the main administrator or the governor of the city, then clerks, and finally common workers. The governor's office was located in the very center of the city, and it was adjacent to the main businesses – the salt works. The main gate was near the guards' office, next to the prison and the bakery. On the right side of the governor's residence, there were blacksmiths' and coopers' shops, producing barrels for transportation of salt. Carpenters' and wheelers' shops could be found on the opposite side of the city. All families lived in tenements, in single rooms, but they shared kitchens. In general, the whole project was dominated by a functional approach to planning, and it used crude geometrical forms. Overall the spatial layout of the city and the allocation of various businesses depended on the most important function, which was salt and timber production. Yet, at the same time, the city was designed to provide its residents with good living conditions. Unquestionably, it was one of the first complete models of an ideal industrial city.

5. The Nineteenth-Century Urban Utopias

The nineteenth-century social utopias played a significant role in the history of utopian urban planning. Social unrest and increasing chaos in the development of industrial centers at the beginning of the nineteenth century provided impetus for the continuation of the search for urban forms that would satisfy all the basic needs of the working class. After the industrial revolution, it was a spatial form that helped design-

ers to strike a balance between effectiveness of production and acceptable conditions for a peaceful existence in environmental and sanitary terms.

Spatial organization of the city became one of the most important theoretical elements of the new social model that appeared in the nineteenth century. Planners created an entirely new conceptual matrix, which expressed disapproval towards the growing gap between the rich and the poor who were mostly the working class endangered by poverty and dreadful living conditions produced by rapid industrialization. The most famous social theorists fascinated by city planning – Charles Fourier (1772–1873), Etienne Cabet (1788–1856), and Robert Owen (1771–1858) – were attracted by the structural combination of an intensely private life with an ordered life of communal work. Their search for a perfect model of society, which became known as utopian socialism, reflects a widespread disillusionment with the city of the early industrial era. All of them criticized the idea of private property and suggested cooperative ownership of land in their cities models. All of them propagated the idea of teamwork and social harmony and therefore their designs of housing projects included shared kitchens, shared dining rooms, and other similar facilities. Interestingly, the most influential nineteenth-century ideas concerning the industrial city were developed by thinkers, activists, and philanthropic industrialists, none of whom were architects or professional designers.

In Charles Fourier's utopian plan of a production-residential complex, which he presented in 1829, we can find a design of a residential megastructure, which is in fact a whole city in one building. This structure is called a Phalanstery (*phalanstère* in French), and it is a complex consisting of connected buildings and in its design the Palace of Versailles is such an example. The residential building is 1,300 yards long and can accommodate from 1,600 to 2,000 residents. Fourier defines his project as a miniature town, and although it has no streets, there is an efficient communication route between various parts of the structure, namely a broad indoor gallery on the first floor. Notably, the residents of the Phalanstery formed a community with an autonomous economy, where the total income of all members was divided on the basis of labour and capital contributions. Moreover, the Phalanstery's progressive character manifested itself in the fact that it was supposed to accommodate people of various races, social classes, and age.

Additionally, in his project, Fourier emphasized the importance of the relationship between Phalanstery's residents and nature, and the complex was situated in a well-designed park. In 1859, a miniature version of Fourier's project was built in Guise, northeast of Paris. Familistere – the complex of three connected buildings – was erected under the initiative of a young industrialist and furnace manufacturer, Jean-Baptiste André Godin (1817–1888), who realized the importance of separate apartments for families. In this, he was different from Fourier, who disdained capitalist individualism and its liberties. The entire length of the complex reached a total of 200 yards. Each building had an internal yard with a glass roof. In front of the residential buildings, workshops were situated and a structure which served as a school and theatre at the same time. Factories were located in a walking distance from the complex. Before Godin died, he had transformed the entire company into a cooperative, owned and run by its workers.

Robert Owen is one of the most eminent representatives of utopian socialism. He set up a large cotton mill at New Lanark, in Scotland, where he tried to implement his social ideas. Between 1800 and 1810, he strove to improve the living conditions of his workers by shortening working time, raising salaries, and building cheap housing projects. New Lanark is a great example of an ideal industrial city. The housing district was planned along the bend of the River Clyde, and it was divided into three functional zones (Baranowska, 2008: 310). The production zone included the cotton mills and the dye works. The residential zone consisted of five main streets, dominated by terraced housing. The central zone was a location of the Institute for the Formation of Characters and a school that served educational and cultural purposes. Initially a follower of the liberal and utilitarian Jeremy Bentham, Owen had ambiguous feelings about private ownership and the traditional factory system. In 1817, he started to plan industrial villages, which were associations of about 1,200 people, forming self-contained communities and producing their own food, tools, and clothes. Owen also claimed that children should be raised collectively by all members of a community, and he was the founder of infant child care in Britain.

The structure of Owen's villages reflected the main objective of his social system, which was the harmonious life of all people. Apartment houses loosely surrounded the square in the middle of the village. Three of these buildings were intended for married couples, with children up to three years old, and the fourth building was a residence for children older than three. In the middle of the square, where all shared buildings were located with: kitchens, dining rooms, schools, etc. Beyond this there were the apartment houses, there were workshops and fields, and a few factories. One of Owen's villages – New Harmony – was started in the United States, in Indiana. This venture, similarly to all his previous ones, failed because people could not function in an ideal social and economic system, which is a fact that many social reformers could not understand.

Another important utopian urbanist was Etienne Cabet (1788–1856), who published a very peculiar novel *Voyage to Icaria* in 1840. In his novel, Cabet describes an imaginary land of Icaria, with a capital under the same name, built on a plan of a checkered deck, divided by a straight river into two sections. Two boulevards serve as a ring road, connecting different areas of the city. Workshops, hospitals, and cemeteries are located outside the city. Icaria consisted of sixty districts. In his social thinking, Cabet combined Christian charity with communist radicalism. In February 1848, a group of his followers traveled from France to the USA. After their first failed attempt at settling in Texas, they moved to New Orleans. A part of the group returned to France, and the remaining part moved to Nauvoo, Illinois, in March 1849. They built a complex of structures, using a dilapidated settlement abandoned by Mormons, who used to live in that area. Cabet's settlers organized a school, library, theatre, and a public dining room, but economic hardships continued to threaten the settlement's existence. Due to a split within the group, in 1855, Cadet moved to St. Louis, where he died a year later. Meanwhile, the inhabitants of Nauvoo moved to Corning, Iowa in 1860, where they finally found a perfect land for their ideal housing complex. When French traveler M.A. Massoulard

visited Icaria in 1875, many of the residents were around 75 years old. The plan of the colony referred to Owen's urbanistic concepts. The big rectangular main square was surrounded on three sides by detached houses, while the areas between the buildings served as gardens. The fourth side was reserved for public buildings, such as a laundry, bakery, etc. The central place of the settlement was occupied by a building serving as a public dining room. Because of numerous conflicts among residents, new complexes were created shortly: *New Icaria* (near the existing colony), which survived until 1895; and *Icaria Speranza* in California, which existed until 1887 (Benevolo, 1967: 79).

As Jospeh Rykwert reminds us, actual attempts at realizing utopian projects usually ended in failures, and the history of utopian urbanism is full of conflicts and economic disasters. Nevertheless, utopian theories have greatly and indirectly influenced the way we think about cities (Rykwert, 2013: 109). Utopian models had a significant impact on the development of social sciences and urbanism. Finally, it seems that realizations of utopian projects in the past opened new ways for the development of the twenty- and twenty-first century utopian thinking (Puślecki, 2012: 199).

6. Thoughts for Further Research

If we take into account technical, economic, and political difficulties, it seems that realization of a utopian urban design is simply impossible. It often requires breaking generally accepted rules and changing urban and architectural forms. Nonetheless, such utopian visions came into existence and creating them influenced the development of new ideas concerning urbanism which changed the focus of numerous planners of urban structures according to the most common social needs.

Comparing various features of utopian urban concepts that helped to broaden our thinking about the city, we might list many designs, whose objectives sound impossible and often naive. Some designs could be realized only years later, in different political, socio-economic or technological conditions. The most pervasive of those ideas postulates the importance of nature in human life and the need to return to a natural environment, preserving the spatial form of the city untouched. This idea is presented in Moore's island of Utopia, as well as in Ledoux's Chau project. The proximity of nature has also a fundamental value in Fourier's Phalanstery, and finds its full development in the garden city designed by Howard.

The alluring combination of the city and village can also be found in the Broadacre City concept introduced by Frank Lloyd Wright in 1935. His model consists of identical houses on one-acre plots. Each house is meant to merge with the surrounding landscape, and the size of the plot is based on a belief held by Wright himself that every family deserves their own garden. It is worth noting that the Broadacre City concept suggests the same population density as Owen's model from a hundred years earlier – one person per acre. Wright's concept was a futuristic vision, but it greatly influenced the process of suburbanization of America, which occurred after World War II. A de-

tached house with a small garden in the city or in its vicinity is still one of the most common life goals for millions of city dwellers.

Nowadays, when the idea of sustainable development is getting more and more popular, including urban sustainable development, new concepts of urban organization are created where the distinction between the city and village functions gradually blurs, and the city sometimes becomes a farming area (Wowrzeczka, 2014: 78). In fact, the above direction in urban design is a continuation of the idea of claiming that the city and nature should be unified, which has a long tradition in the search for a model of the perfect city.

In urban design, the concept of a residential megastructure reappears in various forms. Fourier's utopian ideas can be seen not only in Godin, but also indirectly in Corbusier's housing units and in the image of multistorey housing buildings, which became the dominating international housing model in the following sixty years. In his paper on the genesis of modern urban planning, Leonardo Benevolo shows a clear connection between Fourier's Phalanstery, Le Corbusier's housing unit, population density planned in advance, centralized services, and proper infrastructure for the main square of the city (Benevolo, 1967: 84).

The authors of utopian concepts had an unquestionable influence on forming the opinion that urban planning should not focus on emphasizing the grandeur of architectural forms or the absolute ruler, but that it should focus on fulfilling the basic needs of the city's residents.

Although often flawed and unrealistic, the models of the ideal cities created by the representatives of utopian socialism earned their place in the history of urban planning. Ideas suggested by Owen, Fourier, and Cabet became an inspiration for many later urbanists.

Reminiscences of some ideas concerning utopian models of the city can be found in Athens Charter signed at the Congrès International d'Architecture Moderne (CIAM) in 1933. During the congress Le Corbusier coined the famous slogan "Soleil, Espace, Verdure" (Sun, Space, Greenery). The main idea behind the slogan is that the housing districts should be located in the areas with the most beneficial physical and geographical conditions, providing each resident with enough sunlight. One of the most important ideas specified in the Athens Charter was the concept of functional zones. The Charter played a significant role in setting standards and requirements for urban planning for the next fifty years.

There were three fundamental conceptions that influenced the twentieth-century urban planning – the Garden City by Howard, the *ville radieuse* by Le Corbusier, and the Broadacre City by Frank Lloyd Wright – and the utopian ideas influenced all of them. All of these three conceptions were also utopias of their own. All of them criticized existing social and economic reality and suggested improvements in the spheres of daily life. Obviously, we should remember that the implementation of utopian ideas may bring unexpected results. The way housing problems were solved in communist countries in the second half of the twentieth century – by the creation of vast housing

developments – contributed to alienation and violence in social relations. On the other hand, uncontrolled development of suburbs in the United States produced what we now call an *urban sprawl*. American cities got transformed into car-oriented spaces, with no infrastructure like boardwalks, since it was eliminated in the process of disintermediation (Sassen: 106). That is why planners and urbanists should remember that the city is, first of all, a sustainable urban development and – simultaneously – a space of freedom, which means also a freedom to walk.

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W POSZUKIWANIU IDEALNEGO MIASTA: WPŁYW IDEI UTOPIJNYCH NA PLANOWANIE MIAST

ABSTRAKT: W artykule przedstawiono wpływ idei zawartych w utopijnych koncepcjach miasta na rozwój myśli urbanistycznej. Analizując rozwój planowania miast na przestrzeni wieków można dostrzec, że te utopijne /z pozoru nierealne/ założenia proponowanych modeli znalazły odzwierciedlenie w koncepcjach urbanistycznych, które stały się punktem wyjścia dla konkretnych projektów miasta rzeczywistego

W artykule przypomniano najważniejsze wizje miasta utopijnego, które pojawiały się we wszystkich epokach od starożytnej koncepcji zaprezentowanej w Państwie Platona, przez Utopię Tomasza Morusa, Civitas Solis Campanelli, projekty dziewiętnastowiecznych utopistów i próby ich realizacji po dwudziestowieczne przykłady realizacji modeli społecznych, które również zaliczyć można do utopijnych koncepcji miasta. Na zasady planowania miast w dwudziestym wieku w największym stopniu wpłynęły trzy koncepcje – miasto ogród Howarda, ville radieuse Le Corbusier'a, i Broadacre City F. L. Wrighta – przy czym wszystkie trzy zawierały element koncepcji utopijnych. W artykule podkreślono szczególny wpływ koncepcji utopijnych na ukierunkowanie projektowania miast na potrzeby społeczne.

SŁOWA KLUCZOWE: miasto utopijne, miasto idealne, planowanie miast