PLACES

Awards for Place Design
and Place Research

ntal Development

About the cover:
From *Public Spaces, Public Life*, a book summarizing nearly thirty years of research on the use of public spaces in center city Copenhagen. The research informed a strategy of incrementally increasing the amount of space devoted to the pedestrian realm. The project won an EDRA/*Places* award for Design Research. Photo courtesy Jan Gehl and Lars Gemzøe.

CONTENTS

Places become ours when we understand them.

Places become understandable when they are invested with knowledge and care.

For many years the Environmental Design Research Association has been dedicated to helping us to know more. EDRA has championed the conduct of disciplined research, convened the leading figures in the field and generally fostered the development of new programs and initiatives having to do with the accumulation of knowledge which can guide environmental change.

In this issue we report the outcome of the first EDRA/*Places* Awards for Place Design and Place Research. We jointly conducted this program to give greater visibility to the many people who build our understanding of what makes good places and to the intersections between research — conducted to build greater certainty in the formation of places and predictions of their consequences — and design — the exercise of bringing many factors together into places that enter into people's lives and provide continuing benefits and inspiration. The wonderfully well conceived projects and places that were permeated are presented in the following pages, along with comments from the jury and from authors we have invited to study the projects and offer additional observations. It's a fine group of presentations and we have supplemented it with a portfolio of provocative and instructive places that bear special examination.

We are pleased to have been able to work with the EDRA board to create this program, and are especially grateful to the Graham Foundation for Advanced Study in the Arts for financial assistance.

This summer we had the additional pleasure of presenting to Lawrence Halprin the first PlaceMark award. This award is to be given to someone who has demonstrated extraordinary leadership in the creation of places. The recipient is asked to set the PlaceMark, a circular bronze plaque, into a place that he or she has helped to create and which they would like us to consider as a benchmark for subsequent achievements.

The presentation of the award took place in Halprin's loft office space in San Francisco, surrounded by drawings, photographs and engaging objects, as well as study sketches and sample letter carvings from the FDR Memorial.

Lawrence Halprin was chosen for the award because his vision has become so much a part of the American landscape of places; there is hardly a major city that doesn't

have, or wish to have, some version of the cascading waterfalls that he pioneered in Portland; there is hardly a section of the country where his talents have not been used to bring life and vitality to the experience of public spaces. His current projects alone include continuing work on the FDR Memorial in Washington, and at the Sea Ranch in California, a revised trail system in Yosemite and, farther afield, a magnificent walk and outlook in Jerusalem.

The certainty of his vision has enabled him to be uncommonly open to innovation and change. Indeed Halprin has led the way in reaching out to larger constituencies, encouraging others to bring ideas and convictions to the table at an early point in the process. His RSVP Cycle lays out a cyclic sequence of events that can productively inform the design process at an early stage, then serve as the basis for subsequent modifications and invention.

Throughout his career Halprin has stretched our collective conceptions of process and form, bringing fresh insight — splashing life, you might say — into the ways we make and perceive the public realm. For his PlaceMark he has chosen a location in Levi Plaza, a space that connects its surrounding new office structures to the grid of a former manufacturing/warehouse area of the city and infuses a natural order into the open space system of the adjoining Embarcadero. It has become a much admired location in the structure of the city, as well as a fine place of respite for the people who work in adjoining buildings.

We salute Lawrence Halprin and his various associates for the creation not just of good places, but of a way of working and dreaming that embeds the force of imagination in the fabrics that structure our lives.

— Donlyn Lyndon

SAMINA QURAESHI
ROBERT A. GONZALEZ

CONNECTIVE TISSUE

Certain places are distinctive because of the scale of the buildings that give them their character, others for the many disparate qualities that come together to make them memorable. There are elements of the urban landscape as well, that deserve protection and preservation at the very least, if not replication and propagation. The EDRA/*Places* awards program brought together a group of practitioners and academicians from many places and many points of view to review 120 entries, and to help identify some of these traits — they came united by the focus of the EDRA/*Places* awards, which was to determine what makes good places.

Award programs and competitions can inform place-making before, during and after a design has reached completion. They can be vehicles through which provocative buildable or unbuild-able ideas are entertained; they can be instrumental, and are sometimes required protocols, for the building of public projects; and they can present formal adjudicating settings through which significant built work is distinguished. The EDRA/*Places* awards program presents a unique genre that doesn't easily fit into these categories because its form inspires a unique culture of criticism among its jury members, who were charged with two equally important tasks: identifying excellent research, which informs the making of places, and excellent design, which addresses existing places. The fact that all the entries were reviewed by the same jury inspired a whole other level of inquiry. What kind of research led to this design project? What kind of design might this research lead to? How can we conceive of one without the other?

Speculating on our own criteria, the very basis for the guiding rules that help us to measure better, was an outcome of countless discussions about the nature of the submission material and even about the veracity of the submissions. Inevitable questions lurked about — can we trust everything we have been asked to review? How can anyone responsibly judge existing places? Shouldn't we fly across the globe to test out every entry, to live out every research methodology? After judgment was made, we wished to present the winning entries in a manner that addressed these questions, and in a way that surpassed the assembly-line approach, the usual receiving, stamping, inspecting and publishing conduit. After all, the debate that was inspired by an overwhelming number of strong submissions, and which could never be accurately transcribed, was in many ways, the highlight of the jurying event, that is, the ruminating and the pondering.

The method undertaken in this publication was to bring multiple viewpoints together, a combination of the material we received, key statements made by the jurors and invited observations by people that know the projects and research we awarded first-hand. After all, the juror's choices can only represent the outcome of a particular intersection of personalities, projects and time; and if we are truly interested in locating that which makes good places tick, why would we end with the jurying process? Can we conceive of an awards program that adjudicates not simply to hand out accolades and glamour shots, but to raise and sustain new debates?

We also believe that it is important to share some of the lessons learned by the jurors, who filled the air with pithy statements about design, research and pedagogy. Again, the motive here is to formulate a way of understanding the practices that surround competitions, and to lay the framework for the forthcoming award program. Do we define and translate criteria in a similar manner? Are we on the same page? Momentarily coming together

and comparing our conceptions about excellent place-making was certainly appreciated by all the participants. And the goal of reaching consensus served the discussions when we encountered the challenges of jurying submissions that had already been published, or the work of colleagues. This is certainly the case within the small world of the allied disciplines at hand. It made sense, then, that we publish some of the projects that received at-large accolades, but that had some element of conflict of interest through the participation or close involvement of a jury member — what we perceived to be an unfortunate coincidence of time and place. In the Place Portfolio, we find two such projects and another that we considered to be particularly instructive.

We assumed that to serve the shared interest of the work represented and to best serve the interests of design and research, it would be critical to communicate in some meaningful way what exactly that shared interest is. We would not go so far as to suggest that art or architecture, or dance, for that matter, are the only tools for building a workable ecology or a sense of community in today's modern, television age. But the pursuit of a healthy environment and a community simply cannot be followed without meaningful architecture that elevates the human spirit, without town squares that honor the collective good, or even celebratory rituals when the occasion calls for them. And our ability to represent these shared interests fairly and equally to all is a test in itself. We would suggest that the connective tissue that has the potential to tie us together lies in the realm of articulation, in advancement as it is understood in the most diverse terms, and in the realm of communicating a common concern. That connective tissue is design, and the inquisitive and patient steps that lead to it.

Just how are designers of places going to communicate their aspirations better? To find out how is to reveal a common good. And to reveal the common good — our civic realm, our preserved and vital ecology — is once again to distinguish between truth and self deception, special interests and common concerns, and power and poetry. Design does have the power to articulate for our world that it is not power but poetry that reminds us of the richness and diversity of our existence. And the steps that lead to it, which fuel and sustain the creation of that power, also advance our shared interests in the most profound ways imaginable.

The EDRA/*Places* Awards for Place Design and Place Research

The EDRA/*Places* awards program was created to recognize the best in environmental design research and practice today and highlight the relationship between place-based research and design. Place research awards recognize projects that investigate the relationship between the physical form and human behavior or experience. Place design awards recognize completed projects that demonstrate excellence as human environments. Three projects in each category are recognized.

Projects for this awards program were received from designers, scholars, researchers, public officials and citizens. They represented the fields of architecture, urban design, landscape architecture, planning, interior design, lighting design, graphic design, environmental psychology, sociology, anthropology and geography.

Place Design

Place research awards recognize projects that study the design, use or management of places; pay special attention to the relationship between physical form and human activity or experience; and seek to inform design practice. All types of research can be nominated, including studies that provide background for specific designs or plans, evaluate recent projects, or document the form and use of established places.

Projects should enrich our understanding of how people interact with places from a behavioral, social or cultural perspective, how people experience places, or processes through which places are designed, occupied and managed. Projects should consider traditional public places like streets, parks and squares; quasi-public places like campuses, religious or commercial facilities; or private places that have a social nature or purpose, such as offices or special housing facilities. They should address a question of social importance or explore how designs can be configured to serve a broader constituency.

Research methods and findings should be carefully documented and clearly communicated. Projects should be grounded in the context of recent literature and practice, be repeatable and be able to be validated by peer review. Projects can revisit previous research, confirming, extending or challenging earlier findings. They should have broad applicability, informing design practice or teaching or setting the stage for further research.

Submission Requirements: With each nomination, include a statement that is no more than two pages and 500 words long, covering the following questions:

1. Describe the site involved, the client for the study (if any), the research question and methodology, and the findings.

2. How does this project address our understanding of human interaction with or experience of the physical environment?

AWARDS

Bryant Park

Hugh Hardy, of Hardy, Holzman, Pfeiffer was the architect for all the kiosks and cafes created on the Fifth Avenue terrace and within the park, and his firm submitted the nomination that received a Design Award. Bryant Park's success is the result of a collaborative effort. Hanna/Olin Ltd. was landscape architect for the park redesign and William H. Whyte provided important sociological observation of behavior within the park, as well as bold and effective programmatic and management strategies. Lew Davis of Davis Brody Architects led the entire renovation of the New York Public Library, as well as the expansion and construction of the underground stacks beneath the park. Koupic and Koutsomitis restored the public restrooms and maintenance structures. Howard M. Brandston and Partners were the lighting designers; Joseph R. Loring was the civil, electrical and mechanical engineer; and Robert R. Rosenwasser was the structural engineer. Lynden B. Miller executed the final design and installation of the perennial beds. The client for the park project was Bryant Park Restoration Corporation.

Waterworks Garden

Lorna Jordan, the artist and lead designer of Waterworks Garden, submitted the nomination that received a Design Award. She is an installation and environmental artist and is currently Artist-in-Residence for Seattle Public Utilities. Jones and Jones Architects were the landscape architects, and Brown and Caldwell Consulting Engineers were the civil and structural engineers. Sannon and Wilson were the wetlands scientists and geotechnical engineers; irrigation design was provided by Dragonfly Irrigation; Fuji Industries was the general contractor. Waterworks is a project of the King County Public Arts Program and the Water Pollution Control Division of the King County Department of Natural Resources and the City of Renton, WA. The project client team included Carol Valenta, Bill Burwell, Mark Sakagami and Fred Chou.

Radnor Gateways

The principal planner of Radnor Gateways, Ronald Lee Fleming, submitted the nomination that received a Design Award. Fleming, who has worked for many years in creating and implementing this project, is also the founder, since 1979, of The Townscape Institute, a not-for-profit public interest planning organization in Cambridge, MA. The Institute's principals have worked in over one hundred communities and ten countries with a practice that includes consulting, advocacy, education and the execution of design work. The design team for Radnor Gateways included artist William B. Reimann; Coe, Lee, Robinson and Roesch, landscape architects; and Dennis Sparling, who produced the clock. The client for Radnor Gateways was The Township of Radnor and Radnor Gateways Strategic Enhancement Committee.

3. What issues and places of social importance does this research consider?

4. How are the findings transferable to the design of places, the teaching of design, or the framing of further research?

Place Research

Nominations for this award can consist of individual structures, spaces or elements and multiple structures, spaces or elements that work together as a unit. They can involve the design of something new or the reuse of existing resources. Places must be recognizable and distinct with a larger fabric of relationships. The scale could be large or small, ranging from a local street to a civic boulevard, a community park to a regional greenway, a single room to a cluster of buildings and spaces, a monument to a family of streetscape elements.

Projects should help improve their setting by advancing a larger plan, repairing an unsatisfactory relationship or adding something that a previous design failed to provide. They should address a question of social importance, involve a place that is meaningful to a community or advances a societal goal, or explore how design can be configured to serve a broader constituency. They should address the interaction of people and the built environment.

Projects must have been completed within the last five years, with preference to those completed long enough to assess how well they function for inhabitants and/or users.

Submission Requirements: With each nomination, include a statement that is no more than two pages and 500 words long, covering the following questions:

1. Describe the site and its surroundings, the client, the scope of work and the design process.

2. How does this project contribute to the ongoing design or transformation of a larger place? How does it encourage multiple kinds of investment over time?

3. What issues and places of social importance does this project consider?

4. What evidence is there that this project is important or special to its inhabitants and users?

5. What aspects of, or lessons from, this project are transferable of applicable to other projects?

6. What research background was useful in designing this project? What research questions would be pertinent in evaluating it? What research could be done that would help make a future project of this sort even more successful?

1999 Awards Program

For information about the 1999 EDRA/*Places* Awards for Place Design and Place Research, contact:

Public Spaces, Public Life

Jan Gehl received a Research Award for the publication *Public Spaces, Public Life*. Gehl received his architecture design education in Denmark at the Royal Danish Academy of Fine Arts. He is a member of the Danish Architects Association. Since 1970, he has been head of the Urban Design Program at the Academy. He received an honorary doctorate from the University of Edinburgh (1992) and the "Sir Patrick Abercrombie Prize for exemplary contribution to town planning" by the International Union of Architects (1993). Significant contributions to this project were made by Lars Gemzøe, who worked closely with Gehl. Gemzøe joined the faculty of the Urban Design Program at the Royal Academy in 1982 after completion of this studies there. He has lectured extensively on his work in Europe and North America.

Blueprint for a Sustainable Bay Area

Urban Ecology, a nonprofit membership organization founded in 1975, received a Research Award for its publication *Blueprint for a Sustainable Bay Area*. The organization educates individuals through publications, forums and tours; it undertakes neighborhood change with the Community Design Consulting Program; it seeks land-use policy reform at the local government level with the Realize the Vision Program; and it is a leader in planning sustainable regions, with a special focus on the San Francisco Bay Area. In 1990, Urban Ecology hosted the First International Eco-Cities Conference and in 1998, the organization received the American Planning Association's national Public Education Award.

Alzheimer's Special Care Units

John Zeisel received a Research Award for the study *Assisted Living Treatment Residences for People with Alzheimer's Disease*. Zeisel is President of Hearthstone Alzheimer Care, a company that manages Assisted Living Residences for people with Alzheimer's disease and related dementia. The interdisciplinary team headed by Zeisel included his partner at Hearthstone, psychologist Joan Hyde, Gerontologists Nina Silverstein of the University of Massachusetts, Boston, Susan Levkoff of Harvard University, M. Powell Lawton of the Philadelphia Geriatric Center, Douglas Holmes and Jeanne Teresi of the Hebrew Home for the Aged in New York, and researcher Linda Shi. The client (funder) was the National Institutes of Health and the National Institute on Aging (NIH/NIA) under its Small Business Innovations Research (SBIR) program. Zeisel was recently a recipient of the 1998 EDRA Career Award for his contributions to design research. He is also the author of *Inquiry by Design* and has taught at numerous universities in the U.S. and Canada. He received a Ph.D. in Sociology from Columbia University and a Loeb Fellowship from Harvard University's Graduate School of Design.

EDRA / *Places*
Design and Research

Waterworks Garden

Waterworks Garden, an eight-acre stormwater treatment garden that was designed in conjunction with a reclamation plant in Renton, WA, is an example of how an industrial facility can incorporate innovative and natural place-making strategies for providing rich public spaces. *Photo:* Lorna Jordan

Bryant Park

The restoration of Bryant Park encompassed the collaborative efforts of many professionals and researchers. Located in midtown Manhattan and serving as the grounds for the New York Public Library, this major urban space exemplifies how restorative and revitalizing efforts can help to resurrect a vital urban space. *Photo:* Paul Warchol

Chapter One
1 **A PIVOTAL MOMENT**
The Choice Is Ours

Blueprint for a Sustainable Bay Area

The book *Blueprint for a Sustainable Bay Area* (1996) is an invaluable educational guide that explains how to achieve a more positive level of human interaction with the physical environment. The document's clarity and user-friendly qualities set a high standard. *Photo:* Urban Ecology

Awards

Alzheimer's Special Care Units

The research document *Assisted Living Treatment Residences for People with Alzheimer's Disease* presents valuable insight into place-specific research that focuses on Special Care Units and Assisted Living Treatment Residences for people with Alzheimer's disease and related dementia. *Photo:* Anton Grassl

Radnor Gateways Enhancement Strategy

The implementation of Radnor Gateways, which encompasses the building of a series of landscape and artistic projects throughout the city of Radnor, PA, successfully addresses a suburban highway corridor by creating a landscape that has historical overtones, and that is coherent at both the pedestrian and automobile scale. *Photo:* William Reimann
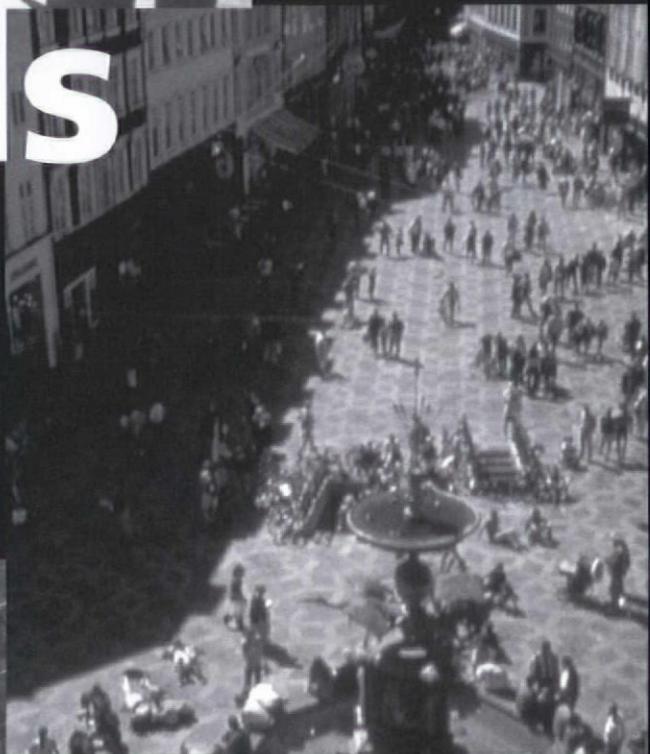
Public Spaces, Public Life

The book *Public Spaces, Public Life* is based on research conducted over a thirty-year period. The focus of the study is pedestrian activity and public life in Copenhagen. *Photo:* Jan Gehl, Lars Gemzøe
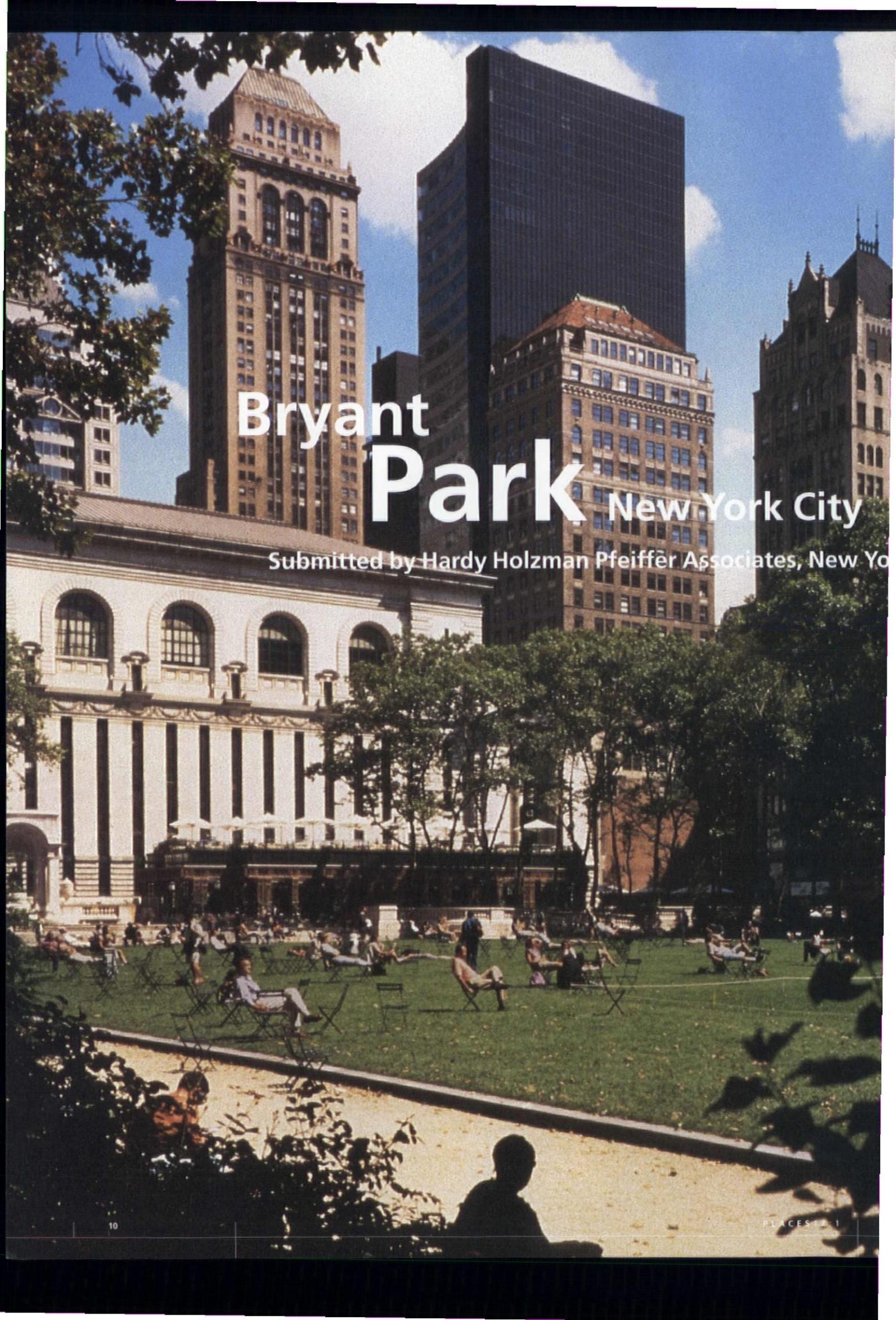
Bryant
Park New York City

Submitted by Hardy Holzman Pfeiffer Associates, New Yo
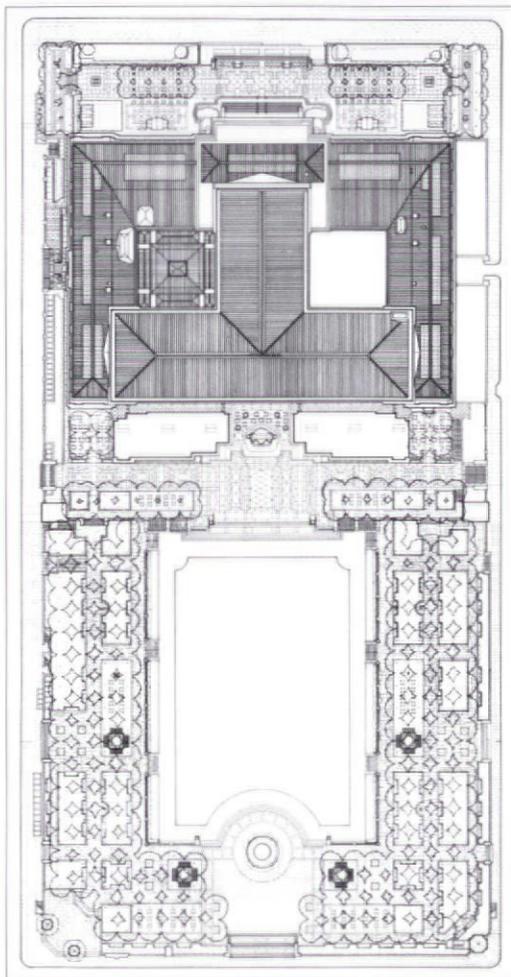
Bryant Park's restoration is one of the most dramatic and best-known transformations of an American public space in this decade. The project, first dreamed of nearly twenty years ago, involved the redesign of the park, the restoration of amenities like fountains and rest rooms, the addition of new restaurants and food kiosks and the addition of two underground levels of stack space for the adjacent New York Public Library. What it amounted to was something more: the civic reoccupation of a crime-ridden, largely abandoned, yet historic park; a vivid statement that public space can continue to play a vital role in urban communities.

The basic goal of the $18 million project was to make the five-acre park accessible and inviting to the millions of people who visit and work in midtown New York. That meant increasing visibility and access into the park, and improving and clarifying circulation within it. It meant adding amenities, from rest rooms to restaurants to 2,000 movable chairs. Many of the design decisions were based on research into user behavior in the park or on the accumulated experience about how people use public spaces in New York City in general — much of it generated by William H. Whyte and his successors.

In the decades before work began, the park had deteriorated into a haven for drug dealers and vagrants and was, therefore, underutilized by the general public. Despite its prominent midtown location, its proximity to many offices and attractions, and its elegant 1934 design, it fostered poor circulation and provided hidden areas conducive to criminal activity.


The park's restoration reinforces the basic elements of its 1934 design (the original park, designed in 1871, followed Victorian conventions; Robert Moses' 1934 redesign reached to the Beaux Arts tradition) — raised terraces, paved with bluestone and planted with bosques of trees, surrounding a great lawn. Adjustments to the composition included creating greater access (increasing the number of entrances from six to ten), providing ramps that provide access to all areas of the Park and offering six new informal seating areas. (Early plans for the restoration had proposed building steps all around the edge of the park, letting it meld with the street, but various groups objected.)

The Bryant Park Grill, a restaurant constructed along the west facade of the New York Public Library as part of the park renovation.
Photos: **Elliot Kaugman, Paul Warchol**

The redevelopment is anchored by two symmetrical 5,250 square-foot restaurant pavilions (one has already been built and the other is planned for future development) on the west terrace of the New York Public Library, and by four food kiosks at the edges of the park.

The new buildings were conceived in the decorative tradition of Parisian parks, a tradition to which the Moses redesign of Bryant Park belongs. These elegant, small-scale structures nestle in the trees, creating intimate pedestrian nodes within the larger park and helping to insure the park's active and safe year-round use. Outdoor seating for the restaurants overlooks the street beside both restaurant pavilions. Public seating in the park has been increased, with new seating added across from the restaurants and near the kiosks.

Night lighting was an integral part of the design; it helps recognize aspects of the park's formal French design while paying homage to its rich history of ornamental perimeter street lighting. The return to white light from the formerly all-pervasive yellow glow of standard city street lights created a special library–park precinct and contributed to park safety and neighborhood renewal. New fixtures were fabricated according to historic designs (the original fixtures had been created specifically for Bryant Park by Carrere and Hastings, architects for the library) and existing fixtures were restored.

Significant architectural details (such as the balustrade surrounding the green, the Lowell Fountains and the Bryant Monument) are softly accentuated with light. The west facade of the library is also gently washed with light to enhance its sculptural mass and distinguish its basic composition. The restaurant and kiosks are lit from within so that their layered qualities are maintained and they appear inviting and active when seen from the street.

A remarkable aspect of the redesign was the deployment of some 2,000 movable chairs that "turn the lawn, a more contained and elegant version of Central Park's Great Lawn, into a theater of shifting stage sets," observer Gianni Longo has written. This step, recommended by Whyte, had been tried in other New York City public spaces with great success. "They make the user sort of a park planner because the user has to decide where to sit. Most of the time [people] don't move them more than a few feet, but somehow it's a declaration of independence," Whyte has said. The green chairs have become a familiar icon of the park, perhaps the most familiar.

A critical element of the restoration was the creation of the Bryant Park Restoration Corporation, a business improvement district funded through extra tax assessments on nearby landowners, to oversee the construction and the management of the restored park. Although the role of the private sector in raising funds for rebuilding and operating the park has been controversial — viewed alternately as an abdication of public responsibility or a model that offers little to areas of the city that lack a strong economic base — BPRC has been critical in focusing and sustaining attention on the park.

The primary testament to the success of the restoration of Bryant Park is the number of people who now visit this urban space. Just as significantly, in 1979, the percentage of users that were female had fallen to less than a third, according to a study by Project for Public Spaces. In 1995, after the renovation, forty-three percent of the users were women. Crime has dropped dramatically, from some 170 robberies a year in the 1970s to just a handful since the park was reopened.

The park's success has also spawned a host of new events that demonstrate it is being integrated into the civic life of the city. The Bryant Park Movie Series, held on Monday nights throughout the summer months, regularly attracts crowds of more than 15,000 people. For several years, the fashion industry (based in the nearby Garment District) staged spring and fall fashion shows, and the park is sometimes a locale for "First Night" events on New Year's Eve.

Also, the park has spurred New York to greater challenges in revitalizing its public landscape. Shortly after it reopened, philanthropist challenged BPRC to add public toilets and pledged funds to make it happen. The success of Bryant Park's restored restrooms, in turn, encouraged the city to seek contracts for placing public toilets on streets throughout the city.

Jury Comments:

Donlyn Lyndon: This is an example of a great public space, the design of which was informed by a lot of research about how people use public spaces. The project was to take this important place in the city and transform it — in some ways big, in some ways small, to make it much more usable and accessible by the city.

One of the things that's interesting is the addition of uses and of structures to support those uses. Instead of being timid and afraid and taking the position that to create something other than the park would be bad, they have added new forms. Whether or not one likes the specific forms that have been taken, which is a very difficult problem, the fact that those forms have been made, and have been made as things which support the use of the place, seems to me very good.

Samina Quraeshi: The balance of programming, design, lighting and research, which is difficult to achieve, because there is always one taking the primary place, contributes to the success of the endeavor; that balance is something important to inform other work that might happen. The amount of energy that was put into programming beyond the design is a very important balancing device. This supports what Donlyn was saying about how the creation of non-timid structures supports the programming.

Gary Hack: The fundamental idea that the designers of this project took from William H. Whyte, that is,

turning the Olmstead Park inside out, putting the visible activity in the perimeter and programmed activity in the center, this is the tangible example of how public spaces in today's cities have to be thought about. This project has informed dozens of parks throughout the country.

Lawrence Halprin: Commenting as a former New Yorker, I am in agreement with everything the jury is saying. At one time Fifth Avenue was the most elegant boulevard in our country; it no longer is. When I was there, Fifth Avenue was the front, and this was the backyard. It did not mean anything to anybody. Now all of a sudden, they've made this a front yard. The front yard – back yard dynamic has shifted. That is what is important about it.

Mark Francis: An important thing about recognizing Bryant Park is to give credit to the research that's been done. I was teaching across the street [at the City University of New York Graduate Center] when they did the research. There were two doctoral students in environmental psychology, Wally Wentworth and Nita Nager, who did a study of Bryant Park in 1974. Their major finding was that the problem with the park was that there was this edge, and this fence, and this screen of vegetation that created the environment for drug-dealing; and they said remove that. And that's essentially what has been done.

GERALD ALLEN

A Small Plan

Hardy Holzman Pfeiffer's self-assertive little food kiosks and their first of a planned two restaurant pavilions have now brought the design for the new Bryant Park nearly to completion. Some ten years in the making, under the direction of the Philadelphia-based landscape architects the Olin Partnership, the park has attracted wide and favorable critical attention, and it is easy to see why. What the designers did still looks good, and it is well maintained and well used. It is a success.

In planning the renovation, they had a host of things to consider, both stimulating and daunting. The site itself, between Fifth and Sixth Avenues and 40th and 42nd Streets, is smack in the middle of midtown Manhattan, and it is also rich in New-York lore. An amazing receiving reservoir, in the Egyptian-revival taste, once stood on the eastern side of the block, and on the rest of the site was New York's version of the Crystal Palace, which, emulating the English original, burned in 1858.

Bryant Park, along with many of New York's other public spaces—Washington Square, Lincoln Square, Columbus Circle—is named for a real person. And not just a real person, but also an artist, William Cullen Bryant (1794-1878), who, in addition to being a distinguished New York journalist, wrote "Thanatopsis," everybody's great-grandmother's favorite long poem:

> *To him who in the love of Nature holds Communion*
> *with her visible forms, she speaks*
> *A various language . . . .*

On the other hand, the Bryant Park site also has a few notable disadvantages. For one thing, it is effectively walled off from Fifth, the decidedly tonier avenue, by Carrére and Hastings's 1911 New York Public Library. It is tantalizing to imagine how nice it would be if the main entrance to the library were also somehow an entrance through the building and into the park. The other side of the site, until only about fifty years ago, opened quite unpropitiously onto—or, more accurately, under—the Sixth Avenue elevated train track, the one that King Kong stomped around on in the movie.

The landscape design that the Olin Partnership was asked to renovate was done in 1934 as a part of Robert Moses's marathon rebuilding of New York City's parks.

It conceived of the place as an oasis set apart and somewhat secluded from the city. This was a strategy the design shared with New York's very much larger and heavily admired Central Park. And, very much like its more famous relation, Bryant Park had become the scene not just of pleasant pastoral musings, but also of some more aggressively un-social behavior. In the mid 1970s the AIA guide to New York listed among the park's features "a convention of drug dealers."

From a horticultural standpoint the park's most prominent feature was a formal planting of large sycamore trees (*Platanus occidentalis*) that were relentlessly admired by Moses's designers, and which have lately become almost as reviled as Moses himself, trees being as subject to fashion as anything else. "If native to an area, do not remove the tree," counsels contemporary plant guru Michael Dirr, "however, do not plant it."

So, with all these challenges, and all these rich resonances, what did the Olin Partnership actually do in Bryant Park?

In terms of design they did—in two words—almost nothing: They added more entrances. They removed plantings that screened the park from the street. They added places for people to sit. They kept the sycamore trees.

Having said that, one should also note that between the decision to do these relatively straightforward things and the ability to do them well lies a very wide gulf. The Olin Partnership knows how to do these things really well, and with a meticulous but still unflashy attention to detail.

It is also important to note that, on the management front, several eminently duckable issues were squarely faced: security guards were provided to create the feeling as well as the fact of public safety. Clean-up crews, á la Disney, kept the place tidy. And teams of horticulturists were hired in acknowledgment of the ineluctable fact that landscapes require regular, ongoing attention.

All of this was very much in the spirit of William H. Whyte, who collaborated on the project. Whyte, who published *The Organization Man*, a classic tract on American corporate culture, in 1956, subsequently spent several decades painstakingly observing and describing the features that help—and that do not help—make public spaces user-friendly. His conclusions? First, that people tend to use a public space if there is something there for them to sit on—a bench, for instance. Further, he deduced that people feel more comfortable sitting on that bench, and that they therefore sit on it longer and more frequently, if it is in an environment that feels secure—because of the presence of formal security personnel, perhaps, but also because of the presence of other people.

Heady stuff. Partly because it is so obvious. And, too, because it obviously is not obvious to some of the of people who design our public places.

It is tempting to wonder whether or not this kind of design approach—relaxed in the parti, rigorous in the details—doesn't have general utility in a world where students of landscape and architecture are trained, at least implicitly, to strive for subtlety and originality. When was the last time someone got praised for figuring out how simple the solution to a design problem could actually be and still be right?

By not encouraging originality, of course, we would run the risk of actively discouraging it. But still there must

be some kind of calculus whereby we can evaluate the socio-cultural benefits of genius on the one hand and something that is merely sensible on the other. How many church steeples by Wren or Hawksmore, for instance, might we be willing to sacrifice in order to get rid of a whole slew of the fiberglass versions that dot the landscape? How many fine houses by Wright or Neutra would we trade in for neighborhoods where all the houses take modest care in their relationship to the street, to each other, and the communities they help create?

The answers to questions like these are unclear. But one thing is very clear indeed: the design approach that the Olin Partnership took in their renovation of Bryant Park is as teachable as it is admirable, and so it is also repeatable, almost infinitely.

Oh yes, and by the bye: Who ever said that Americans feel uncomfortable sitting in a square? The droves of people sitting in Bryant Park every day look very com-

bottom: **The great lawn's greenery.** *Photo:* **Bryant Park Restoration Corporation**

fortable. But then there are those who still maintain that New Yorkers, even in this current era of civility and good feelings, don't really act like Americans.
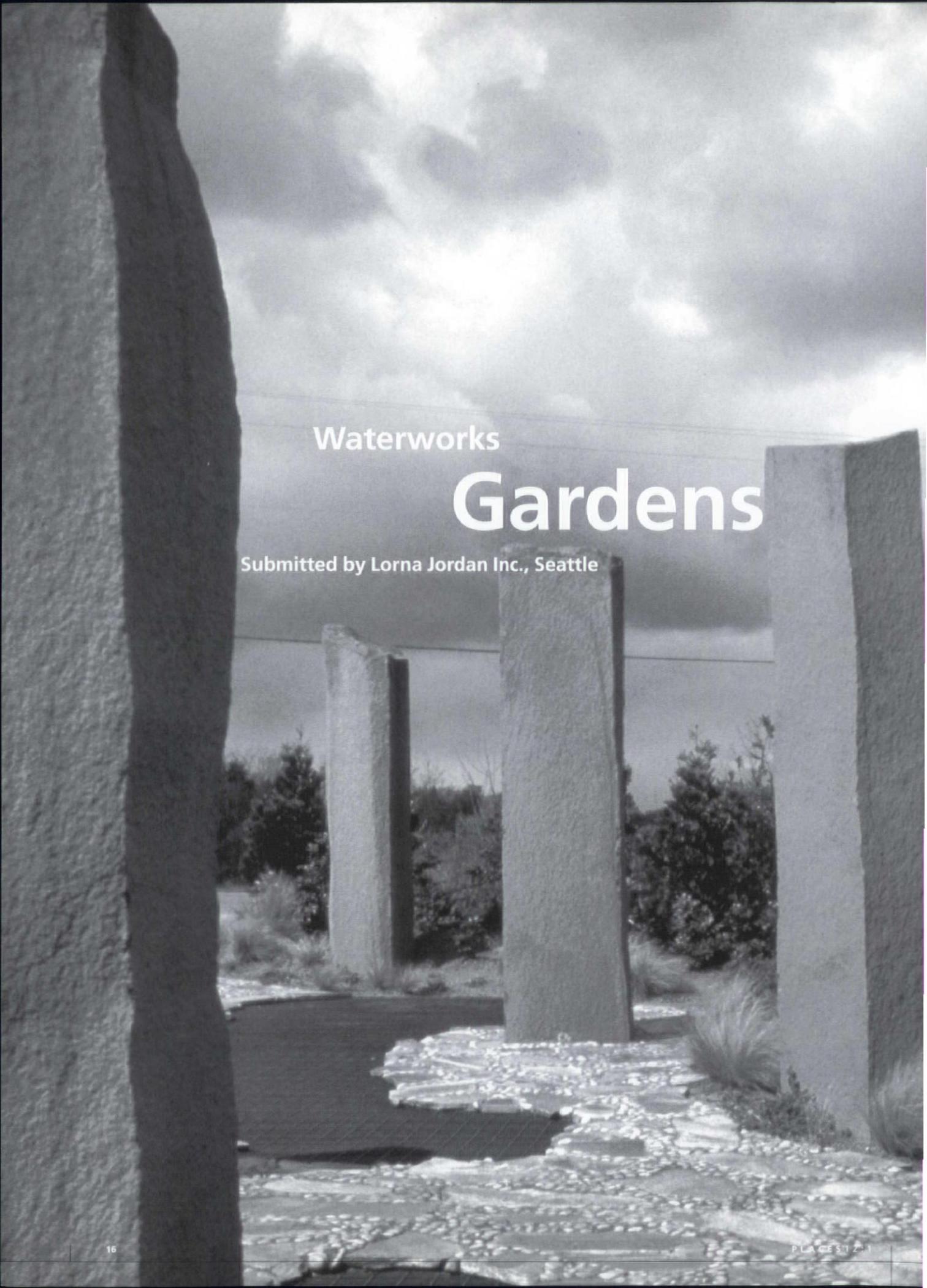
Waterworks

Gardens

Submitted by Lorna Jordan Inc., Seattle
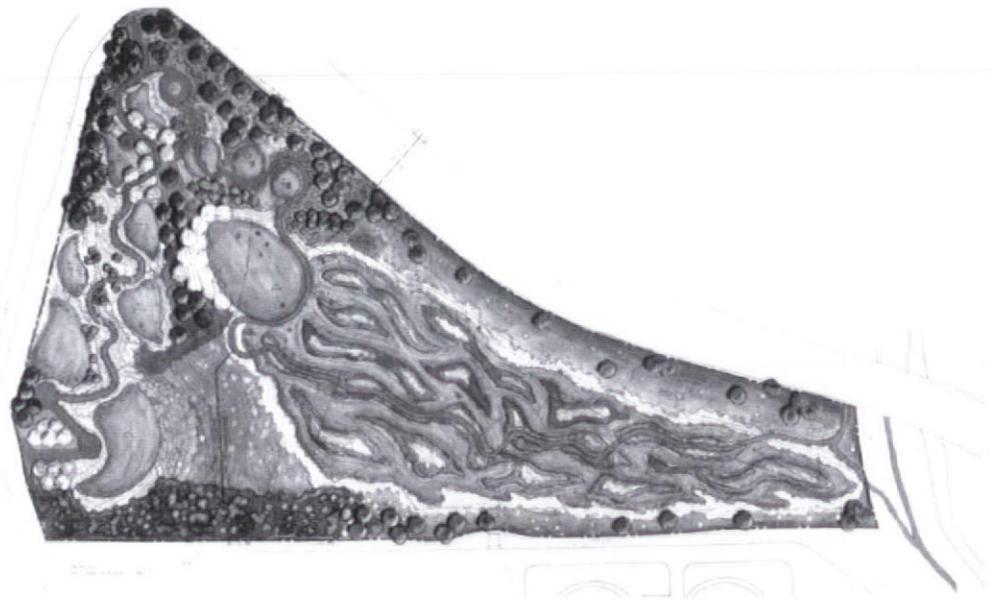
Waterworks Garden, a public space integrated into an otherwise ordinary water treatment facility in Renton, Washington, demonstrates a remarkable combination of experiential, eco-conscientious and didactic qualities.

The eight-acre garden, completed in 1996, was created by artist Lorna Jordan and built by Metro, the agency that handles water treatment for the Seattle region. It consists of stormwater treatment ponds and wetlands designed as an earth–water sculpture that funnels, captures and releases water.

The project's multiple accomplishments include the natural treatment of stormwater, the enhancement of two on-site wetlands, and the creation of five garden rooms for the public. This last aspect is perhaps the most important given the fact that this industrial site sits amidst a business park, quarries, shipping companies, residences and a heron rookery.

The garden rooms invite people to observe the natural processes of water purification while connecting them to the cycles and mysteries of water. Stormwater runoff from the grounds of the wastewater reclamation plant is collected and pumped into eleven ponds that settle out contaminants and sediments. Water is then released into the wetland below, helping to sustain plants, micro-organisms and wildlife.

Jordan developed the conceptual framework of the garden because she considered it to be a balancing point between nature and human presence. The garden demonstrates a level of in-depth research into the fields of gardens and indigenous plant material, water treatment technology and recycled materials.

Waterworks Garden may be the first attempt to integrate an arts project with a water treatment plant, and the story of how this came to be demonstrates the artist's commitment and perseverance. In fact, Waterworks Garden was not developed as the typical "per-

cent for art" project; rather, it was an artist-initiated project from the very beginning.

In 1989, Jordan advocated that a "people place" should be carved out of the ninety-five acres that Metro purchased for the King County East Section Reclamation Plant. More than anything else, Jordan wanted to move beyond an earlier design effort, which had proposed that a wall of trees be planted at the perimeter of the plant to hide it. The Metro Arts Committee also trusted that a more innovative solution could be reached if a strong design team were assembled.

As the artist member of the design team, Jordan advocated for a natural system treatment of stormwater that collected on the site. This was not met with total agreement at first, but when the plant's building permit required complete drainage of the site's stormwater, due to the impervious cover the treatment plant would require, the project came closer to reality. It took the joint efforts of Jack Warburton, the consultant team lead engineer, and Bill Burwell, the treatment plant manager, to reach the decision to merge the stormwater budget with an already allocated art budget.

Construction began in 1995 and groundbreaking took place in June of 1996; the total cost of the project reached $1.6 million, an amount not far from what a percent-for-art project might have yielded. But the development process here was a completely different experience. Waterworks Garden went through an incubation period of eight years, and this allowed Jordan to research a number of aspects of the project quite extensively; it was clear from the outset, the artist has commented, that the media and science at hand were not part of her usual palette.

The story of how Waterworks Garden came to be sited at the northern border of the plant reveals how an unexpected challenge became an important part of
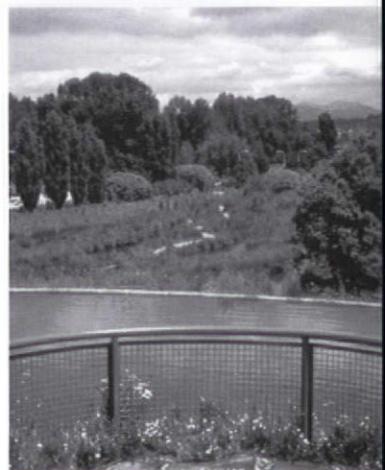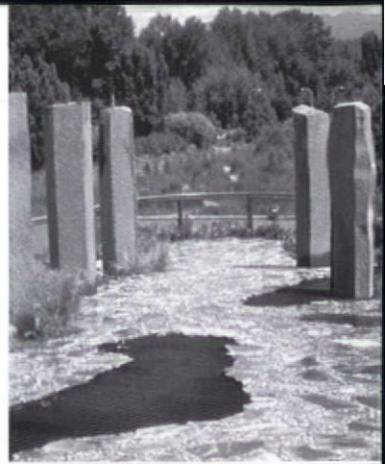
opposite page: **Basalt columns and grate-covered channel.**

left: **Illustrative site plan showing location of five garden rooms.**

top: **The Knoll, the first garden room.**

center: **View from The Knoll overlook.**

bottom: **Aerial view of eleven stormwater treatment ponds.**

Photos: **Lorna Jordan**

top: **The Funnel consists of a series of terraced, leaf-shaped ponds connected by a path, or stem.**

middle: **The Grotto, shaped as a seed pod, provides a point of respite.**

bottom: **The Passage is a path that passes by a row of Lombardy poplars and three circular ponds.**

Photos: **Lorna Jordan**

the design solution. Early on, Renton's city examiner had deemed that the stormwater runoff from the treatment plant was to drain into Springbrook Creek on the north side of the site, rather than into the Green River, where the treatment drains were already carrying water runoff. To do this, a vault and pump had to be installed to redirect this runoff to the opposite side of the site.

Jordan capitalized on this opportunity and devised a scheme whereby water pumped to the top of the hill could be re-directed down into the wetlands, a work of choreography that inspired the five outdoor rooms she developed. Jordan explained that "the progression of five garden rooms intimately engages visitors and follows the story of the water's cycle: impure, working, mysterious, beautiful and life-sustaining." The spaces are:

The Knoll, where stormwater splashes into the open system of ponds. The first stormwater treatment pond is framed in forced perspective by ten standing balast columns, and the wetlands that culminate the process can be seen from the outlook.

The Funnel consists of a series of terraced ponds that emphasize the role of plants in purifying the water.

At the bottom of the hill, cleansed stormwater cascades into *The Grotto,* which is designed as a dank, fertile environment.

The Passage evokes a sense of calm as the path passes by a row of Lombardy poplars and three circular ponds that symbolize the fruit of the plan.

In *The Release,* cleansed stormwater passes from the pond system to the wetland and then from the wetland to Springbrook Creek.

While the gardens do not instruct the visitor about the more complex technology required in the treatment of wastewater in the reclamation plant, which is a totally separate fenced-in experience, the presence of the adjacent tanks and digestors that do this job are certainly part of the garden ground's experience. The reciprocal to this is that planned tours of the reclamation plant include the Waterworks Garden, and this helps to inform the visitor about multiple forms of water treatment.

Waterworks Garden's tactile qualities express the integration of both recycled and indigenous materials and textures. Recycled glass cullet was used for drainage aggregate throughout the garden, and the grotto was built with eighty-five-percent recycled granite and marble; recycled concrete from nearby sites was also

used for structural fill. The artist also used a product called Gro-Co, a manufactured soil amendment, which is made from sludge (a by-product of the treatment plant) that is then mixed with sawdust.

The use of natural material was inspired by the four elements: earth, wind, water and fire, which the artist integrated into the project. Fire inspired the choice of the primary stone, described by the artist as a fiery-looking, almost sinched red quartzite. Water is celebrated in the underground watercourse, which cuts through the formal geometry of the first garden room; here, the sound of the water underfoot is meant to lead the visitor out onto the overlook. The natural setting brings the elements of earth and wind into the experience, primarily with indigenous plant material; Red Cedar, Douglas Fir, Quaking Aspens and Wax Myrtles are arranged in broad bands that create moments of intimate space and then vast openness. Plant material is irrigated by tertiary water that comes from the adjacent treatment plant.

Robert A. Gonzalez

Jury Comments:
Lawrence Halprin: This is an example of how one can take a very difficult necessary function in a city or a region, which is usually considered some sort of blight on the landscape, and turn it into a great work of art. It is clear that the project was developed so that one can interact with the industrial aspect of the site without feeling like they are excluded from this type of facility.

Samina Quraeshi: I think Waterworks Garden is an example of imaginative and original design work. What a wonderful use of materials. It is interesting to see the variety of ways that this project is made accessible to people.

Donlyn Lyndon: The garden is an example of how a set of processes that are interesting and valuable can be dealt with in an explicit and knowledgeable way. The designer then goes beyond just engineering the treatment process and makes a place that is understandable.

Gary Hack: Usually this work remains in the realm of engineering and gets treated as dumb environments, and to hear that someone has made this into a piece of public art is remarkable.

Waterworks Gardens

Waterworks Gardens is admired by all who see it but has yet to fulfill its recreational or educational potential. Fortunately, those in charge recognize the fact and are taking steps to change it.

Bill Burwell, in charge of operations at the King County East Division Reclamation Plant, acknowledges that the park is only "fairly well used" but says the use is increasing. Principal users are workers in the many nearby office parks who lunch in Waterworks Gardens in good weather. The path through the park is connected to regional trail systems so it is also well traversed by joggers.

There are no organized tours of the park. Periodically it is visited by University of Washington landscape architecture and other classes. Since the plant has remained under construction the presence of young children in the park has not been encouraged.

A tale Burwell tells with glee is that several couples have approached him about getting married in the park, although none has followed through. "Imagine telling your grandchildren that you were married in a sewage treatment plant." Occasionally there will be a visitor from outside of the region drawn by articles on the park in the professional press and magazines such as *Sunset*. The park has also received highly favorable attention in Seattle area newspapers. The Renton parks department's only involvement with the park so far has been to help with maintenance but there is talk of the city playing a more active role.

Carol Valenta, who heads the King County office of cultural resources, feels the need for more programming of Waterworks Gardens but points to severe limitations of time and resources. Valenta was a virtual partner of Lorna Jordan in the realization of the park, and is especially anxious to have it widely used by elementary and high school students. She hopes to have curriculum materials prepared by the next school year. "It would be an ideal destination for field trips," she points out.

She gets a steady stream of requests for information and slides of Waterworks Gardens from around the country. Jordan is impressed by the breadth of the requests. "They come from engineering and parks people, not just artists and landscape architects."

Both believe that "Waterworks Gardens can serve as a model for other infrastructure projects" and cites five reasons: "habitat has been created, water is being treated, an aesthetic place has been made, regional trail linkages have been incorporated and a strong connection has been forged between the community and the reclamation plant."

No direct use has yet been made of the prototype but it has influenced the city of Seattle to incorporate public art in a water treatment project now underway. And Jordan has since been appointed artist in residence at Seattle Public Utilities.

left: **The Release, the fifth and final garden room, where cleansed water flows from the last stormwater treatment pond to the enhanced wetland and then to Springbrook Creek.** *Photo:* **Lorna Jordan**
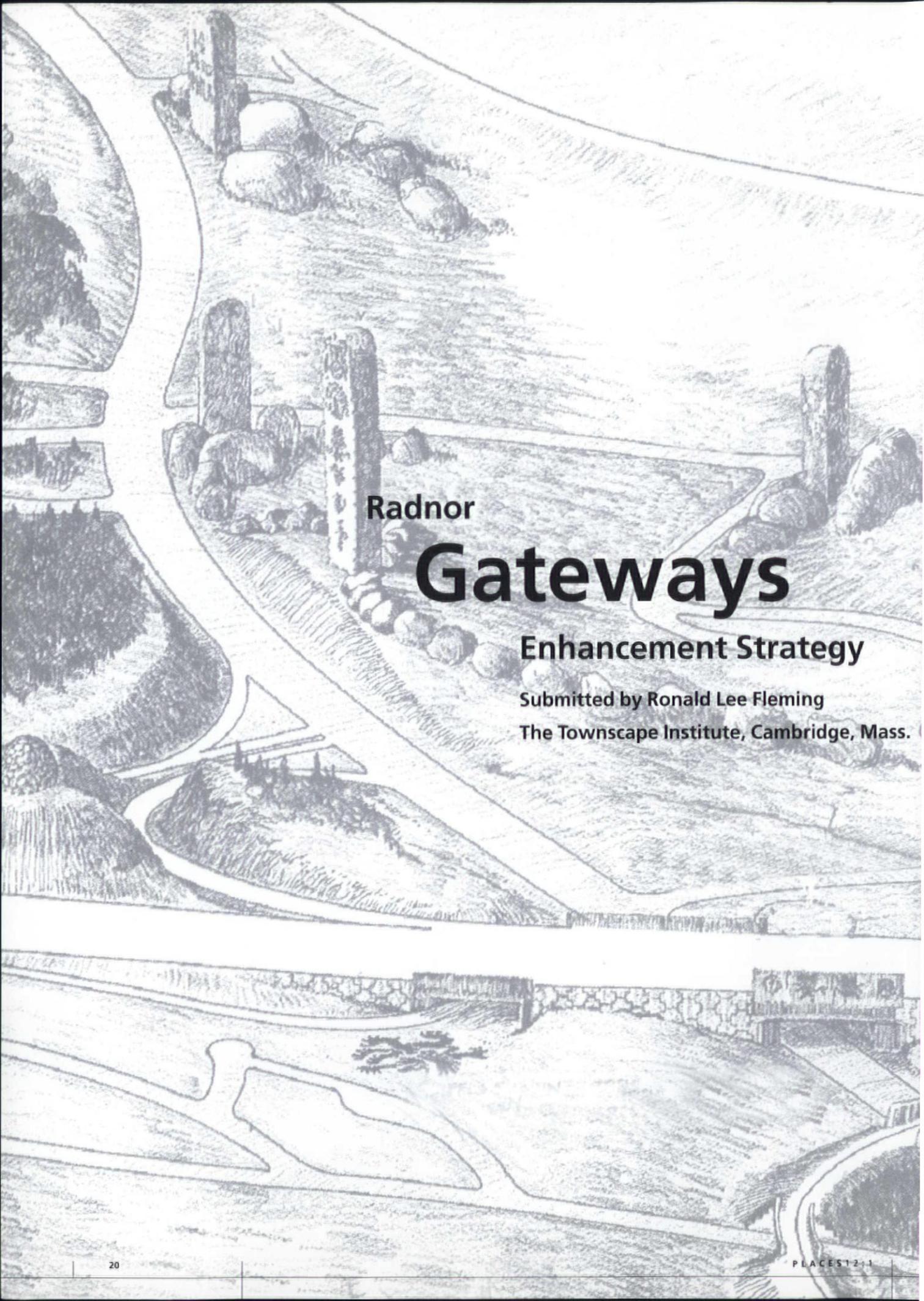
Radnor
Gateways
Enhancement Strategy

Submitted by Ronald Lee Fleming
The Townscape Institute, Cambridge, Mass.

The Radnor Gateways Enhancement Strategy was designed to redress the trauma created by the construction of an interstate highway through the township of Radnor, Pa., a suburb of Philadelphia, and to enhance the strip commercial corridor that the new highway bisects. Radnor Gateways, which has been in the works since 1988 and is still being implemented, resulted from a collaboration between township officials and a design team led by Ronald Lee Fleming, AICP, who heads the non-profit organization, The Townscape Institute. The project involved a public-private partnership between the township and the Radnor Gateways Enhancement Strategy, a committee of property owners and business leaders along the corridor. The project has also succeeded in involving corporations, merchants, school children, highway construction crews employed by PENNDOT and the township public works department.

The project — which involves art, landscape and infrastructure projects as well as a new commercial design review program — is one of the few urban design projects that has effectively embraced a suburban highway corridor in order to render the image of the landscape, experienced fleetingly at the speed of automobile movement, more coherent in time and space. The project redefines a central place at the four corners of Wayne; it addresses Radnor's central business district; it establishes distinctive entry points at either end of the township; and it creates a rhythm of elements which provide design continuity at a highway scale. Moreover, the project not only redresses the fragm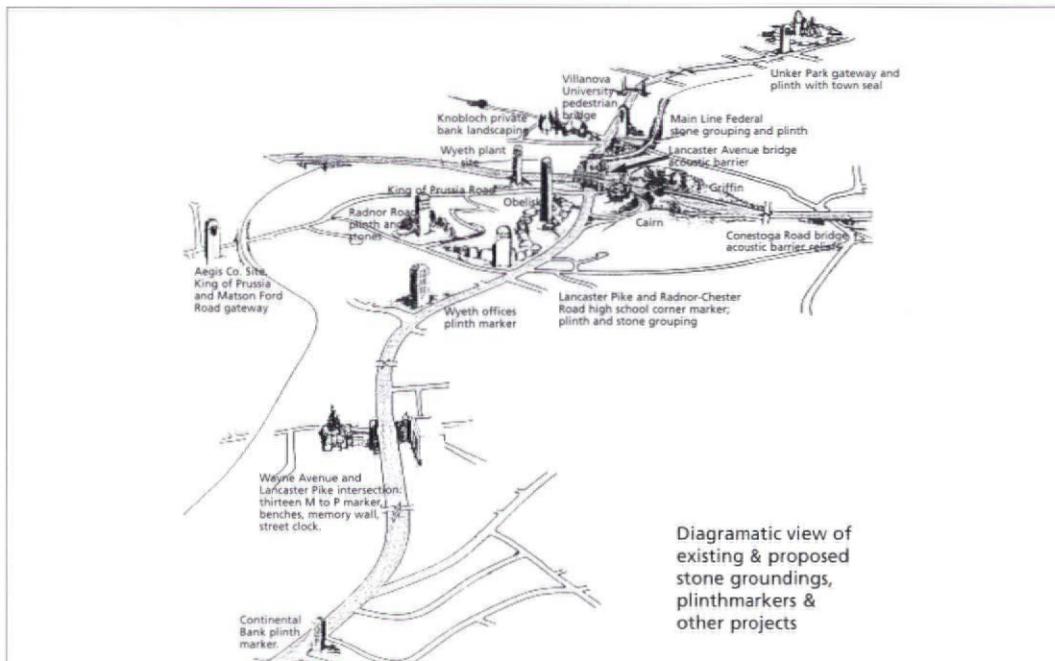entation of the roadscape, it also unites a bland, self absorbed suburban community that once viewed township government as a strictly maintenance operation.

The Story

The project's design was inspired by numerous major roadways and by the township's Welsh heritage. Originally triggered by the construction of the "Blue Route," a western bypass around Philadelphia, the enhancement strategy was originally meant to address the new freeway and the five-mile corridor of U.S. Route 30, which cuts east-west across Radnor and is also known as the old Lancaster Pike.

Perhaps it was a matter of reflecting upon the site's continuing transformation that the designer began to wonder about the city's evolution over a longer period of time. Radnor, originally settled by Welsh farmers, was once the estate country for wealthy Philadelphians and has since been emerging as a suburban residential and commercial center. But how could the site's heritage lead to a design scheme? The strategy proposed by Fleming and his team soon encompassed cairns, plinths and other symbolic stone groupings to mark important points along the current-day roads.

When Fleming was hired in 1988 to propose a way to enhance the site with landscape elements, the project was not clearly defined. The original plan was to simply enhance the site of the "Blue Route" with trees and flowers; however, the township also wanted to create a distinctive new entry from the new "Blue Route" and transform the perception of the Lancaster Pike, America's oldest toll road. The specific scope of
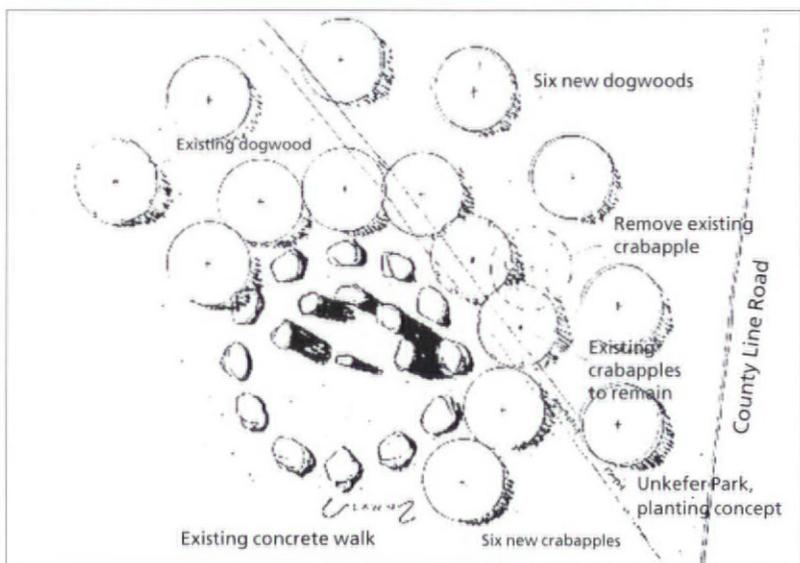

Diagramatic view of existing & proposed stone groundings, plinthmarkers & other projects

facing page: **Close-up detail of stone groupings in the I-476 Interchange.**

this page: **Aerial diagrammatic view of existing and proposed stone groundings, plinth markers and other projects.**

Drawings: **William Reimann**

Six new dogwoods

Existing dogwood

Remove existing
crabapple

County Line Road

Existing
crabapples
to remain

Unkefer Park,
planting concept

Existing concrete walk   Six new crabapples

Research

Fleming had been researching the place-making
qualities of public art and the regulation of commer-
cial signage and architecture for many years, and that
experience informed the strategy, which was to tran-
scend the initial planning vision of the township.
Working with the township's commissioners, its
planning board and PENNDOT, the design team
discovered existing place meanings and associations
through community support. Research about the
Welsh origins of the early settlers, the symbolic
implications of the township seal, and the remaining
eighteenth-century milestones, helped the planning
team to construct a design vision that had some reso-
nance with the community's history.

In retrospect, the design team has observed that there
could have been a more public design forum to articu-
late the strategy, rather than the township commis-
sioner meetings, which were open to the public. But
that research model would have anticipated the kind of
populist "environmental brief" that a more public
process might require. Further research might still
inform the design team as to whether a more public
process would have modified the design considerably.

Design and Implementation

The design work involved the collaborative skills of a
sculptor, artisans, landscape designers and planners.
The principal elements in the enhancement strategy
included six design strategies.

Milestones. A series of largely lost, but still memorable
eighteenth-century mile markers were recreated.
Originally designed to be eighteen inches tall, they
were redeployed at an auto scale of 8 feet.

Raised reliefs. The sound barriers along the Blue Route
incorporated elements of the township seal — the grif-
fin, lion, sheaves of wheat and a tree.

Groupings of stones. Stone was excavated from the free-
way corridor then arranged in the forms of cairns,
plinths, stone circles and other Neolithic composi-
tions that recall the heritage of the original settlers.

Lighting. The strategy included the illumination of the
town's stone church towers.

An animated clock. The installment of a clock that uti-
lizes the seal design elements. This was meant to
encourage pedestrian activity and reinforce the the-
matic understanding at the point of greatest pedes-
trian traffic, the four corners of Wayne, where an
obelisk will mark the Blue Route entrance.

work included a number of objectives. The design was
to provide a sense of arrival and cultural orientation at
key points along the way, physically link the corridor
by establishing design relationships between discrete
elements and encourage the animation of the principal
community space — the intersection of the Lancaster
Pike and Wayne Avenue.

Plantings. This included related flower plantings, a golden arc of daffodils around the high school and corporate perimeter plantings by citizens and high school students.

In addition to these design strategies, a new design review ordinance was introduced to upgrade commercial corridor development, including gasoline stations. The enhancement strategy has followed a dynamic planning process without the aid of a fixed master plan, although a rendered artistic vision has served a similar purpose. The strategy has also been incremental, and this presents opportunities for different public and private players to participate at different times. It is a dynamic process as well, because there are several possible sequences of actions that depend on the interplay between different parties. Finally, the plan has also evolved with specific opportunities, and the planning process seems to reach different levels of maturity at points along the strip, especially where there are scarcer resources and no comprehensive urban renewal powers.

Significance to Users
In the contentious America of the 1990s, success might be defined as reaching a point when citizen protests do not lead to the dismantling of intelligibly researched and crafted "strategies." With regards to this implementation strategy, it should be noted that in the five years the strategy has been in place, approximately twenty-five stone monuments have been sited along the five-mile corridor; about 130 trees have been planted; a number of new buildings along the corridor have passed through the design review process; and three existing service stations have substantially improved their landscaping. An early indicator of success, at least in terms of public use and site animation, was the assemblage of a group of self-styled druids who used the first ring of stones marking the Township's entryway to the east with Lower Merion Township, for solstice ceremonies.

Jury Comments
Lawrence Halprin: This is an incredibly creative way of dealing with high-speed automobiles running through towns or through areas; it depends on the idea of making the trip and the choreography of the trip, with movements through space, an enjoyable and designed activity. Not that it's just a single movement right through, but there is a visual content — a stopping and starting — that is part of all art forms. In addition to that, the project involves research that helped the designers develops an iconography of the past that relates it to this particular place. This basic idea could be transformed to any place, using the design of motion through space to develop an art form.

Donlyn Lyndon: To follow the same line of thought, there is so much discussion now about place and movement, with the implication that the only things that are places are specific rooms. In fact, we identify place at many scales and in many ways, and this is an example of actually staking out a larger territory through a repetitive element that you keep coming up against. And so they are actually helping to form another kind of allegiance to a territory, an allegiance to territory that equals place, as far as I'm concerned, that marks out a place through which you are mobile, rather than only a place in which you are static.

Halprin: That also implies that you are not rushing through, that the motion here is not to start somewhere and go to somewhere else past this place. This becomes, at another speed level, a place that you become part of.

Clare Cooper Marcus: This is a good example of resurrecting the history of a local area by going back to the cultural icons of its earliest inhabitants and placing them as markers in a major throughway.

Gary Hack: I like the fact that this project really does give structure to the corridor, that it allows people to structure it in their minds in important ways. My one reservation about it is that it really is an overlay of an idea which probably has rather little cultural relevance to most of the people who travel through this place. There are not many Welsh people living in suburban Philadelphia these days. In fact, most of the Welshness of suburban Philadelphia is encapsulated in names like Bryn Mar, and other place names along the way, so in a way, it's a set of references that probably are culturally not too relevant. Nonetheless, it's quite a terrific way of giving a psychological structure to the corridor.

facing page top: **Obelisk proposed at Springmill Rd. and Lancaster Pike.**

middle: **A circle of buried stones at Unkefer Park entryway, the boundary that connects Radnor Township with Lower Merion Township.** *Photo:* **Ronald Lee Fleming**

bottom: **Plan of stone circle.**

this page: **Icons from the Radnor town seal are stenciled onto sound barrier walls on top of the new Blue Route bridges over Lancaster Pike (U.S. 30) and Conestoga Road.** *Photo:* **Ronald Lee Fleming**

TODD W. BRESSI

Buillding a Civic Framework

Percent for art programs, those that require a portion of the money spent on public or private projects to be used for artwork, often seem like belated acts of civic atonement.

These programs are often rooted in a simple rationale. Designers have done a terrible job of shaping our built environment—our streets, community spaces and important buildings. These places have little spirit, little about them that is memorable or enriching. Since architects, landscape architects, urban designers, planners and engineers have failed to create habitable cities, we need to bring in artists to fix things up.

The Radnor Gateway Enhancement Strategy is cut from another cloth. It reaches beyond art projects to landscape, signage and site planning, demonstrating how they can interact not to hide a problem but to uncover and advance community identity. And it does so at a scale that extends far beyond the visual impact of the freeway to which the program is reacting.

The gateway program emerged not from a percent for art requirement but a special community commitment. Leaders of Radnor Township were fearful of the impact

the Blue Route, a new circumferential freeway, would have. So they raised public and corporate funds to pay for beautifying the corridor and hired the Townscape Institute to coordinate matters. The design team also included the landscape architecture firm of Coe, Lee, Robinson and Roesch, and artist William Reimann.

Radnor, as Townscape Institute principal Ronald Lee Fleming has written, had been a place to pass through long before the Blue Route was built. A Conestoga Indian trail connecting the Schuylkill and Susquehanna Rivers crossed the site before Europeans settled there. In 1794 a turnpike to Lancaster opened, and in 1832 the Columbia (later Pennsylvania) Railroad came through. Nevertheless, the Blue Route posed a challenge because it would divide the township, rather than provide a focal point for its activity.

The first critical decision was to look for opportunities beyond simply beautifying the freeway corridor itself (some soundwalls, interchanges and embankments have been embellished). Rather, the design team chose to organize the project along the town's main highway, which runs perpendicular to the freeway. Thus the intervention involves an integrated vocabulary of sculpture, street furniture, interpretation and landscaping along some four miles of U.S. 30 (Lancaster Pike).
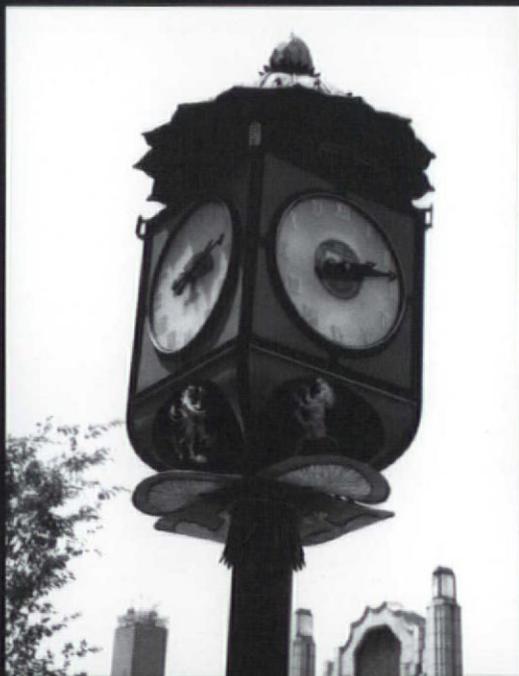
The vocabulary reveals Radnor's history by re-imagining the Neolithic stone landscape of Wales, home of Radnor's original Quaker settlers, as well as recalling the eighteenth-century stone walls and milestones of Lancaster Pike: large rocks excavated from the freeway cut were reused in the landscape in various ways. Moreover, the scale and placement of elements addresses the sequence of experiences people have as they drive through town.

The various visual elements include:
Unkefer Park entry. Motorists entering Radnor from the east encounter a park landscape with a circle of buried stones, which are embraced by a half circle of standing stones and two arcs of flowering trees.

Milestones and markers. Historic 18-inch milestones indicating the distance to Philadelphia were replicated as eight-foot markers. They punctuate movement along

right: **The Radnor Time Piece, which Fleming refers to as a European glockenspiel, stands at the Four Corners of Wayne. William Reimann designed the clock and artist Dennis Sparling constructed it out of copper, brass, steel and aluminum.** *Photo:* **Ronald Lee Fleming**

the street and reinforce the memory of the old stones. Elements of town seal (a lion, wheat sheaf, dragon and tree) were carved on back of markers. At key intersections, rough stones quarried from the freeway excavation are grouped around the cut stone markers.

Bridges and sound barriers. Elements of town seal are stenciled into sound barriers along Blue Route bridges over Lancaster Pike and Conestoga Road.

Wayne Center. At Radnor's main business district, the plan seeks to build an awareness of the facades of key buildings and to animate the streetscape. Benches will reflect details of building facades and the glockenspeil will incorporate elements of the town seal.

The cairn, obelisk and griffin. Three bold elements mark the entrances to the Blue Route. They strengthen the sense of township identity at the point where traffic is concentrated most highly.

A twenty-six foot high cairn, made of excavated rock, stands on a hillock adjacent to a freeway ramp. The griffin, a one hundred- by ninety-foot relief constructed of trap rock bound in wire, is located next to another ramp, and is powerfully visible to motorists along the freeway.

Just east of the freeway, a new park (on the site of a cleared gas station and tire store) incorporates some thirty large excavated rocks arranged in an undulating barrow design. At the apex is a twenty-foot obelisk, carved with the town seal and the quote from Euripedes: "Child of a blind old man, Antigone, to what place have we come, and to what sort of people?"

Beyond Beautification

The improvements have given the township and local businesses impetus to make further changes. They served as the starting point for a broader design review effort that would give the town more leverage over corporate franchises.

That process has had several clear results. For example, Sunoco, headquartered in the township, agreed to change its signs and provide landscaping according to town guidelines. Owners of four local Sunoco stations have agreed to change their signs and canopies and to upgrade landscaping. Other chains, such as Urban Outfitters, Kenny Rogers Roasters, Blockbuster Video and Taco Bell, have also adapted their standard signs or architecture.

The improvements have also spurred a further landscaping and lighting plan. In one project, high school students were recruited to plant bulbs on school property. The township has already planted eighty trees near the school and solicited several hundred thousand dollars of corporate contributions for landscaping along the arc of corporate office buildings that curve around the school. Villanova University has responded with its own landscape plan, and two of three churches along U.S. 30 have complied with plan's encouragement to light their edifices.

And the project has clearly been taken to heart by at least some residents. As one police report described a group of men congregating at Unkefer Park: "A group of self-styled druids were reported performing rituals around the stones the summer after they were installed. Caller reported 'a group of people dressed in black with plastic over their heads who appear to be chanting to the rocks.'" The druids, it turns out, "were praying to the rocks for the summer solstice" and were peacefully dispersed by the police.

Thus in terms of its scale and its transformative impact, the Radnor Gateway Enhancement Program has elevated itself above the scope of a typical public art project. It has moved beyond serving as an act of atonement for the scar the new freeway has left behind, and offers an example of how art and design can turn the most ordinary of roads into civic space.

Public Spaces, Public Life

Submitted by Jan Gehl
Royal Danish Academy of Fine Arts, Copenhagen

All cities have a traffic department, and generally they have excellent data, recorded continuously and systematically, concerning traffic and parking. Thus traffic concerns are well understood and ever present in the city planning process.

But few cities have a department for pedestrians, or for public life. And hardly any city has data, recorded continuously and systematically, concerning pedestrian activity and public life. Thus the people who are actually using the city are more or less invisible, and for that reason they are treated arbitrarily in the city planning process.

For more than thirty years, however, Copenhagen's public spaces have been fortunate to have had the attention of architect Jan Gehl and researchers from the Royal Danish Academy of

Fine Arts. His research on pedestrian streets, public spaces and public life has been used continuously by the city, and has been instrumental in inspiring, directing and accelerating the process of improving its public spaces.

Over the years, some of the streets in center-city Copenhagen have been closed to traffic—street by street, block by block—and Gehl and his researchers have monitored the results. Thus the design of the city and the monitoring of people's use of public space have been an interlocked, iterative process.

The broader purpose of Gehl's research program has been to develop a set of methods by which life in public spaces can be systematically recorded, evaluated and discussed—in short, a method of making the people using the city visible in the city planning process.

The research has produced a number of seminal books, articles and reports — including *Life Between Buildings* and *Public Spaces, Public Life* — that have set out basic research techniques that have been adapted by urban designers around the world.

The lesson from Copenhagen are that wherever public spaces of good quality were provided, a substantial increase in public life has taken place. The increase has been especially pronounced in regard to optional activities, or those activities people undertake by choice, which may be the best indicator of the attractiveness and comfort of public space. The findings challenge the notion that cold-weather cities like Copenhagen cannot develop pedestrian life, and suggest that even auto-dominated cities like those in the U.S. can carefully cultivate public, social life.

Gehl's studies of Copenhagen, based on the repeating the same research methods, make it possible to describe and evaluate the development of public life in Copenhagen over a period of nearly three decades. This probably makes Copenhagen the first city in which it has been possible to study the relationship between physical improvements and developments concerning the life in public spaces over a long period of time.

The research has centered on basic studies that investigate the character, range and diversity of the life in public spaces. The earliest studies identified three general types of activities that are useful for describing and evaluating life in public spaces.

Necessary activities, or what people have to do. These are activities with a high level of purposefulness, generally taking place regardless of the quality of the public spaces, because there is not much choice. Much of the activity in this category generates walking.

Optional activities, or what people choose to do. This group of activities is mostly recreational in nature — all the things people do in cities in order to enjoy themselves, to enjoy the spaces, the city and their fellow citizens. These activities are very sensitive to the quality of the public spaces. This category of activities has been found to be important in defining and evaluating the quality of urban public spaces.

Social activities, or the multitude of social encounters that occur in public spaces. These activities occur when people visit public spaces to engage in either necessary or optional activities. By creating good conditions for necessary and optional activities, opportunities for social activities are improved.

Studies similar to those in Copenhagen have been conducted in Copenhagen (1968, 1986, 1996); in Oslo (1987); in Stockholm (1990); in Perth, West Australia (1993); and in Melbourne (1993-4). Generally, the studies have been conducted in three stages, asking what spaces are available, how are these spaces used, and what can be done to improve the conditions for public life?

Public Spaces, Public Life

What kinds of public spaces are available? What are the general conditions offered by these physical environments? In answering these questions, Gehl and his research team found that the sectors that are recorded and assessed vary from city to city. Categories recorded included numerous items, such as scale, climate, integration of functions, presence of residents and students in the city center, aspects concerning safety, traffic, parking, furnishing, benches and outdoor cafes, paving, quality of ground floor facades facing the public spaces, and aesthetic quality.

In order to study life in the public spaces, selected aspects concerning the use of the public spaces were recorded. The studies were conducted on selected days of the week and year, and all studies were conducted in good weather. Generally, many types of activities were studied.

Pedestrian traffic was counted in ten to fifteen places, which gives a reasonable overview of the flow of pedestrians during the day and evening. Counts were made in the first fifteen minutes of each hour. Stationary activities were recorded in selected streets, squares and parks. The method for recording was behavioral mapping (i.e. recording activities on a plan of the area once every hour or every two hours, depending on the place and purpose). *Pedestrian traffic* and *stationary activities* were also documented during special activities and events, such as festivals or markets, whether planned or spontaneous.

Other issues that were examined were raised by a number of important queries. Who are the people

facing page: **Amagertorv Square, Copenhagen. During lunchtime on a sunny day, 142 people pass through. Between noon and 4 p.m., 384 people can be found in the square.**

this page top: **Bicycling as a mode of transportation to and from the Copenhagen city center has increased by some 65 percent since 1970.**

bottom: **More than 50 thousand pedestrians pass through the Copenhagen city center between 10 a.m. and 4 p.m. on a summer weekday. This has not changed much over the last thirty years.**

Photos: **Jan Gehl, Lars Gemzøe**

using the public spaces? Where do they come from, and how do they arrive? What do they engage in? What are their opinions about the public spaces and the life of the city? Various methods, including interview surveys, were used in a number of the city-surveys for recording such aspects.

Recommendations for Improving the Conditions for Public Life

Based on the public space analysis and the surveys of public life that this research brought forth, suggestions for improvements were developed. The studies conducted in different cities provided material for comparisons which have since been very useful for assessments and recommendations. *Public Spaces, Public Life* summarizes this research and follows by and large the patterns described above. The chapter on recommendations is rather sketchy, because this work is research-oriented rather than oriented towards planning issues. On the other hand, the study is especially interesting because information about eleven other city centers is included for comparisons.

Public Spaces, Public Life has been published in a Danish version for local use and an English version in order to describe to researchers and planners in other countries the methods of work and its application to a city over a long period of time. With this publication, as with all previous publications in this research program, considerable care has been taken to communicate the viewpoints and findings with simple layout, photos, graphs and texts, in a way which makes the information easily accessible to the general public. Both versions in this book have in less than one year attained an unusually wide circulation, indicating, as intended, a wide range of readers.

Jury Comments

Clare Cooper Marcus: This is an excellent example of longitudinal research on public life in a major city that documents the use of streets and plazas, before and after design interventions. Copenhagen has incrementally pedestrianized its downtown streets, and this study has observed before and after how they've been used since 1965. As the submission says, there has probably been no city in the world that has had such intensive before-and-after looking at its pedestrian spaces. It's quite an astonishing piece of work, and it's very handsomely presented — accessible to researchers, designers and the lay public; it is very easy to read, and it is supported by data.

Donlyn Lyndon: It is decent research and it is really connected — to a point of view, to actions that are

being taken. At the same time, it involves perfectly direct empirical observations that confirm and extend the pedestrian way.

Clare Cooper Marcus: They make changes and observe them again; it has gone on for many years.

Samina Quraeshi: This research demonstrates one intangible that is required in the practice of good urban design, and that is patience. It has taken so much time, and this has been accumulated, and demonstrated and disseminated. One of the things that happens is that people do things and then they are forgotten, and then they're reinvented and redone, and so on, so a lot of energy is wasted. This is a good prototype for other places to study that are concerned about the issues that they discuss.

Donlyn Lyndon: Yes. It's excellent across so many dimensions, from its sustained attention, to constantly asking new questions, to re-measuring and looking at things again, and then putting it all out there in an extremely clear and elegant way.

Lawrence Halprin: It's a remarkable demonstration of a culture willing to deal with its environment. But I wonder whether this would work in America, where our culture doesn't lead us to these kinds of solutions. I'd emphasize the cultural quality of it, because I think that there's a message there that implies that you could take that and bring it here.

Clare Cooper Marcus: I want to make a comment on that, because when this work began, the designer was laughed out of town. "Close down Stroget and turn it into a pedestrian street? The Danes aren't Italians, they will not come out and parade on the streets," he was told. And that was proved completely wrong. The designer argues that it's an innate human need, this public life, and it has nothing to do with whether you are living in the Mediterranean or the frozen north. So I think that this could apply in this country, both the type of research and the results.

Gary Hack: It strikes me that if you take that as an example in the American cities, what we did was took the centers of most cities and turned them into pedestrian malls, based on no research or study or experimentation; everyone did it. Then as the downtown's weren't saved by pedestrian malls, but continued to decline, we decided that the solution was to take them all out, without any observation. So while we are jogging from fad to fad, they are actually working at this year by year, learning more, making it better, making each decision based on what they learn.

A Tribute to the Work
of Jan Gehl and Lars Gemzøe

Last year the Environmental Design Research Association, together with *Places*, announced an awards program to recognize the best in environmental design research. In its first year the jury nominated the truly outstanding contribution made by the Copenhagen Group: Jan Gehl, Lars Gemzøe, David Yenken and, over a span of nearly thirty years, many professionals and students from the Royal Danish Academy of Fine Arts who have helped Jan Gehl to study *Public Life and Public Spaces* in Copenhagen, Stockholm, Oslo, Melbourne, Perth and other European and North American cities.

Thirty years is a long time in the life of a city. The very nature of public Life can change fundamentally in that time. In the 1960s living in the center of a major European city was like living in a village; small shops with a seemingly infinite variety of foods, restaurants, bars, pharmacies, schools and a hospital, small hotels, the undertaker, a cinema, a police station and a small post office could all be found on one street and around a few corners. Few people owned their flats or shops; most people rented. Properties were in the hands of few—religious institutions, some old families, private companies, and institutions. Public life was still heterogeneous; rich and poor lived together in relative proximity. Everyone was familiar with another. In all likelihood residents had gone to primary school together.

Whether it was the grime in the communal stairwells, disrepair of plumbing, lack of open space and parking, or simply choice that made people move to the new "dormitory quarters" on the outskirts of cities, is of small matter. The fact is that people moved out as institutions, professional offices and larger shops serving the city as a whole moved in. Even cities left largely undamaged after World War II went through a "heroic era" of replacing the old finely scaled fabric with modern structures, clean, light, spacious and new. The result was a dislocation of the remaining social groups.

In the seventies, the centers of European cities were dominated by automobiles. Pedestrians had to zigzag their way through tightly stacked cars on plazas and in narrow streets. "The traffic planners spent their most creative nights designing new circulation patterns for cars and buses while the citizens spent their most miserable days interpreting them."[1] Going to town and parking there became an ordeal. Supermarkets and shopping centers were built in accessible locations near new motorways that started to circle the cities in sometimes multiple rings.

Copenhagen, the authors said in the Introduction to *Public Spaces, Public Life*, is a "lucky city" and to a very large extent that is so true. The last bombs thrown in Copenhagen had been those from British ships in a battle to break Napoleon's continental blockade. With great smartness, it seems, Danes have avoided most mistakes of postwar urban planning experiments. They did not modernize the center of their town with the kind of rigor employed by their northern neighbors in Stockholm and Oslo. After one new, wide street was built next to the stark and modern National Bank, people in Copenhagen did not initiate any more. Two high-rise hotel towers appeared in the 1960s; taking a look at their beautiful skyline, people in Copenhagen decided that more were not needed. The university and related colleges stayed in five distinct but proximate central locations. As a result 14,000 students come into the center city during the term and when they go on vacation, a nearly equal numbers of tourists take over.

Copenhagen, by European standards, ranks in size, population and economic importance in a league that includes Vienna, Amsterdam, Zürich, Hamburg, Stockholm, Edinburgh and others. All cities in that group have lost residential population, density and social diversity over the last three decades. It is no surprise that only 6,800 residents remained, or rather were newly attracted to Copenhagen's center city living, and they live there at a density of nearly sixty residents per hectare, approximately twelve units per acre, if we assume an optimistic average occupancy of two people per flat. That is, of course, rather low compared to three decades ago, but it is much higher than today's averages among cities in this league; Zürich, Edinburgh, Göteborg, Hamburg, Birmingham, Oslo and Stockholm have far fewer residents and lower associated densities in their city centers. Incidentally, the center of Amsterdam has the highest density (24 dua) and Vienna the largest number of inner city residents, 20,200 total.

The greatest success story is the way the people of Copenhagen have dealt with automobile access. Car traffic volumes have been stable over the past twenty-five years, congestion is rare, and it is possible to go by car to any part of the city during the day and find parking if one is willing to pay for it. Four dollars per hour is the going rate at a curbside parking meters, yet, and this sounds like a contradiction, the city center is less accessible for motorists. There has been no increase in car trips because parking spaces have been reduced by two to three percent per year and incrementally the surface area of Copenhagen's squares has been converted to pedestrian use.

The mode of transportation for people arriving in downtown Copenhagen is divided into equal thirds: public transit, private automobiles and bicycling. The increase has been in bicycle trips. Again, this is a major success compared to the neighboring cities. People in

In the Copenhagen area, the policy has been to extend or establish bicycle lanes along all major streets, in order to offer a citywide network of comfortable and reasonably safe routes. Bicycle lanes have frequently been established at the expense of curbside parking or traffic lanes, thus promoting bicycling and discouraging car usage at the same time. *Photo:* **Jan Gehl, Lars Gemzøe**

Stockholm depend on 8,000 public parking spaces to make their downtown work, nearly all of them in multi-story garages. Oslo has 4,800 and Copenhagen only 3,100, mainly along curbsides.

Bicycling as a mode of transit into the city center has increased by sixty-five percent since 1980 and this has been made possible by adding nearly 100 kilometers of bicycle lanes on major city streets to the 200 already in existence in 1960. Within a thirty-minute biking radius from the center, a person in Copenhagen resides never more than 500 meters away from a major route. And there they go, in numbers that cannot be overlooked by motorists. At all times of day, bicyclists are a force to be

counted on. Old and young, in business attire and leisure wear, all pedaling along under shady trees, on two-meter wide dedicated lanes, next to sidewalks and protected by newly laid curbs inside the once car-dominated right of ways.

If a person is not an owner of a bicycle, and that is rare, or needs one on a moment's notice, a "Citybike" is there for the taking at the same fee that could have purchased the right to park a car for an hour, and the user can return the "communal" bicycle and get the money back anywhere he or she likes at one of 125 bike stands. Two thousand of these specially designed and easy to distinguish vehicles are in circulation. One of them was given on a permanent loan to the President of the United States on a recent visit. Called "Citybike Number One," it is parked at the U.S. Embassy.

The bicycle culture of Copenhagen has now exceeded that of Amsterdam, but of course the roots to that culture are old in both of these cities. Nevertheless, Copenhagen's Danes have changed their habits. The many squares and streets of their city are now firmly under the control of pedestrians. In the early 1960s when the first pedestrian street was proposed, the editor of one major daily paper wrote: "Danes are not Italians." The people of Copenhagen are not likely ever to use public squares. "Pedestrian streets in Copenhagen—it will never work."

In the summer of 1967 Copenhagen celebrated its 800th birthday and for that occasion a one kilometer long table was set up on its main street, Strøget. Really a set of old streets as old as the city, if not older, Strøget forms a long "S" curve through the center and connects five major squares. The people of Copenhagen invited each other to lunch and sat under many red and white flags. The concept of a one-kilometer long car-free center spine took firm hold in the minds of the citizens and they supported their politicians, regardless of political background, to increase the surface area dedicated to pedestrian use over the coming years.

The beginnings were modest; the one-kilometer long Strøget amounted to 15,800 square meters of pedestrian area. Twenty five years later, the pedestrian surface area had grown six-fold, to 95,750 square meters. Contrary to skepticism, Danes have used their newly gained public spaces. Pedestrian counts made on the same day of the year under comparable weather conditions show little variation over thirty years, and indicate that the pedestrian streets are filled to capacity. A five-minute count in July 1990 at 12:25 to 12:30 resulted in a total of 653 people, that is, 13.1 people per minute per available meter of walk way cross section, just as many as counted in Rome on a Saturday afternoon in June of the same year on the Via Condotti.[2]

New Harbour, Copenhagen. On a typical day, 65 people / minute pass through, and 962 are stationary. *Photo:* Jan Gehl, Lars Gemzøe

Danes use their walkways just as efficiently as Italians. The counts simply do not go much higher anywhere, including Barcelona's Ramblas or other major European people places like the Bahnhofstrasse in Zürich. At that "level of service," foot traffic is occasionally blocked but there are plenty of baby carriages being pushed along, and between surges it is possible to move swiftly.

Interesting is another set of figures: when Copenhagen had only 20,500 square meters of pedestrian streets in 1968, a surface area that included basically two perpendicular streets and only one square, Gehl and his students counted an average of 1,750 people sitting down or standing between 12:00 noon and 4:00 p.m. In 1996 that number had risen to 5,900 during the same time period and the surface area available for such activities had grown to 71,000 square meters. As space became available, the people of Copenhagen have used it. The utilization of space has grown, 12.4 square meters per stationary activity in 1968 to 13.9 square meters per stationary activity in 1996.

Gehl's research on public space and public life has been continuous since 1967. It has resulted in publications that have monitored the transformation of the city. Every time city government decided on creating a new public place, a record was made of how people used it. Students counted how many people walked through, how frequently people sat down, where they sat or stood, what times were busy in the life of the new place, what times were slow? Systemic and repeated observation over a long period of time in a variety of locations have produced a substantial body of knowledge; it is physical determinism at its best. The researchers observed and counted people in one environment, the environment changed, and as a result people's behavior changed.

On file with the EDRA awards committee is a letter from the City Magistrate of Copenhagen. The mayor responsible for traffic acknowledged that the research played a major role in putting the concept of public life and public places on the political agenda in her city.

Other cities commissioned similar results; the findings grew exponentially and gained in strength: Stockholm and Oslo have equally sized downtown areas, a similar climate, and culture. Perth and Melbourne followed, two cities with very different urban centers, but again, additional counts in additional locations added to the certainty of the findings: people attract people; design people-friendly places and public life will result.

The researchers at times have actually designed such public places, but more influentially they have helped to plan and give advice to politicians about the making of public places. They have exchanged notes and inspired researchers in other countries—William H. Whyte, Clare Cooper Marcus, Rolf Monheim, David Yencken, to name just a few. Jan Gehl and Lars Gemzøe have turned their research into a formidable movement.
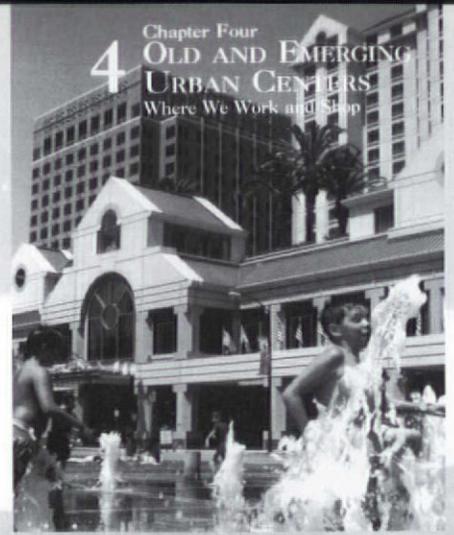
Therefore this award, for a sustained research program that documents how design can support public life in cities.

Notes
1. Observed by Lisa Rouchi, in her contribution to Donald Appleyard's book on the "Preservation of European Cities," (Cambridge, MA: MIT Press, 1979).

2. Counted by Allan Jacobs, *Great Streets* (Cambridge, MA: MIT Press, 1993), 315-317.
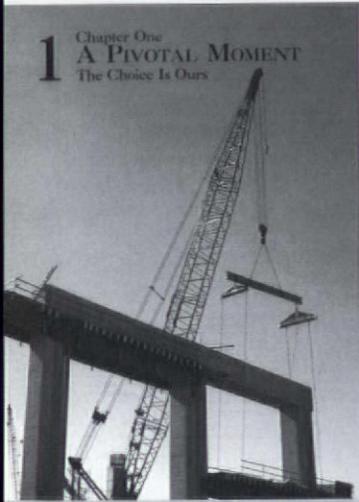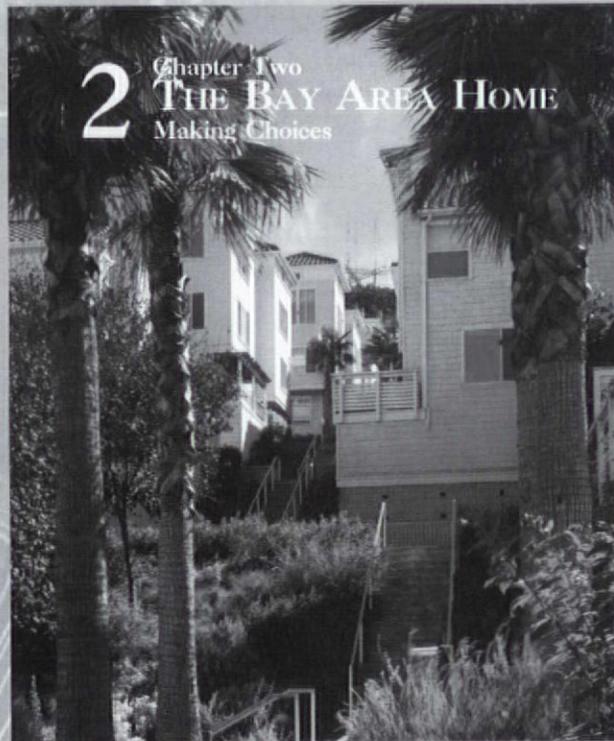
Chapter One
1 A PIVOTAL MOMENT
The Choice Is Ours

Blueprint
## for a Sustainable Bay Area

Submitted by Urban Ecology, Oakland

2 Chapter Two
THE BAY AREA HOME
Making Choices

The San Francisco Bay Area, long blessed with beauty, diversity of climate, and a colorful culture and history, is at a pivotal point. Because of past patterns of planning and development, the region is losing the special qualities that have made it a desirable place to live and work.

Chapter Three
3 **NEIGHBORHOODS**
Where We Live

Chapter Five
5 **THE REGION**
A Look at the Big Picture
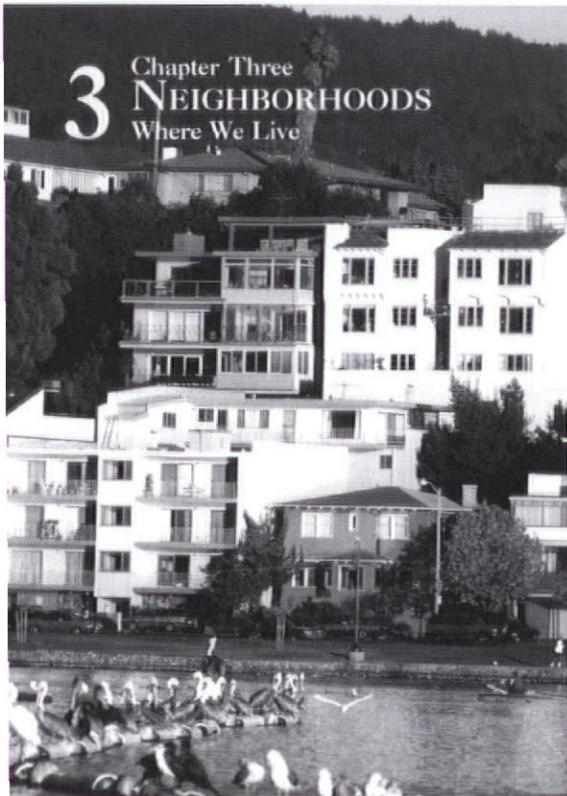
Urban Ecology, a Bay Area environmental advocacy group formed in 1975, has played a significant role in maintaining a green dialogue by forwarding positive steps to follow through literature, conferences and community participation. Its most recent project, a book called *Blueprint for a Sustainable Bay Area*, stands out as one of the most attractive and user-friendly compendia of research and guidelines meant to help nurture a region's ecological heritage.

Blueprint was released in December, 1996. It covers human interaction with the physical environment on four different levels: the home, neighborhoods, cities and the region. The topics concerned at each level are: the greenbelt, bay and estuary; jobs and industry; transportation and land use; materials, water and energy conservation; and regional planning and revenue sharing. The final chapter outlines appropriate roles for various participants and useful tools to use to reach the goals. Each chapter contains recommendations for action and illustrated case studies that are positive examples of local communities and
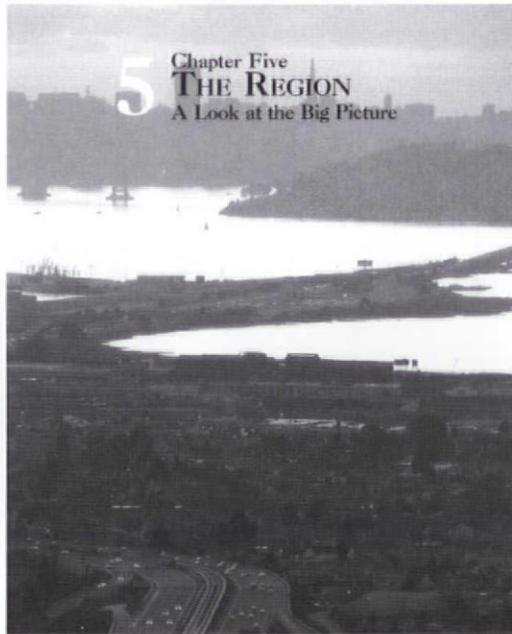
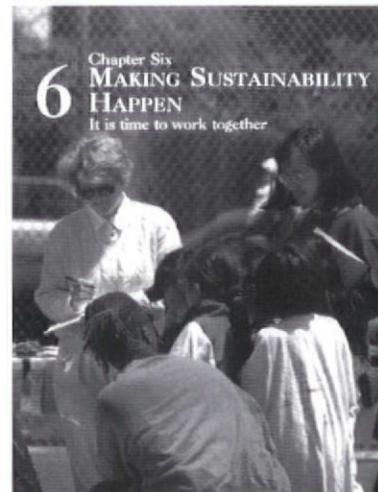organizations that are taking steps to move towards long-term sustainability.

The process of defining the issues, debating solutions and writing the book was highly collaborative. Urban Ecology reached out to many community-based and environmental organizations; representatives of local, regional, state and federal government; and the business and academic communities. During 1995, ten vision forums were organized around the main topics of the book. At the forums, advisors with a range of expertise provided the conceptual framework during morning panel discussions. Afternoon events included bus and walking tours and planning workshops. More than three hundred people participated, including forty advisors.

The book was written by a team of nine within Urban Ecology. Book drafts were reviewed by the advisors, professional writers, and members of a citizen focus group. The focus group met four times, and each time the group was given exercises that stimulated discussion. The process resulted in some interesting lessons: for example, the group sent a clear message that the book needed to find a compelling alternative to the American Dream of a single-family detached home in the car-dependent suburbs, before they would be willing to move. On the other hand, after doing an exercise in which group members recorded the number of amenities in their urban neighborhoods within a quarter mile radius (such as grocery store, park, school, etc.), they realized that most of their daily needs could be met by walking instead of driving.

Blueprint's attractive graphics and a conscientious tenor assure that the many layers of information packed in the book remain navigable and quite a plea-

Chapter Six
6 **MAKING SUSTAINABILITY HAPPEN**
It is time to work together

Contents

Graphics: **Urban Ecology**

sure to read, a quality that many of the other research entries that presented in-depth and meaningful research simply lacked. The use of graphs, images, diagrams, and fact boxes also make the book accessible, and the extensive glossary of terminology and bibliography at the end is equally helpful.

Blueprint is an exercise in participatory reading; it urges readers to take action. How-to-lists and checklists provide intermittent points of assessment for the reader. Each chapter is filled with recommendations for action, a capstone that could accompany any research project that includes empirical findings and criticisms. For example, the concluding chapter outlines the appropriate roles that various participants can take, and the useful tools needed to reach identified goals. Here, the tried and true methods gleaned from community participation meetings are offered for the taking — photographs of community participants in town meetings are juxtaposed with examples of the environmental report cards produced at these meetings. Meanwhile, other illustrations of case studies reaffirm that positive steps taken by local communities and organizations can have enriching end results.

Readers, of course, are encouraged to interact at every scale, but this method leaves the possibility open for concerted efforts to be aimed at specific areas: you can concentrate on advocacy in your home, and if you want, you can get involved at the city scale. At least at the level of awareness-building, this method helps clarify the map — it deciphers how different layers of infrastructure work and influence each other.

Finally, *Blueprint* is an example of the transformation from research document to paradigm. Although the kernel of the idea for *Blueprint* was to create a comprehensive regional plan to redirect the Bay Area's development course, the book has had far-reaching results. *Blueprint* has become a resource of note throughout the country and has won awards from several national professional associations.

Robert A. Gonzalez

Jury Comments

Donlyn Lyndon: *Blueprint* is an assessment of where people are, and a projection of what kind of things need to be done. It is an interesting example of combining the research and the participation process. A lot of things we received in this category have to do with public outreach. This submission doesn't aim for public outreach with images of what you might have, which is what planning is often doing; instead, it presents an assessment of what is out there. It presents a projection of what kinds of things you ought to be paying attention to.

Claire Cooper Marcus: I think it's a wonderful model for other cities and metropolitan areas, in terms of its method, its focus group, and input from the many areas and groups. It is a handsome production that is accessible by professionals and the general public.

Lyndon: Also, it is a very good example of taking in a lot of input, information and jurisdictions, and making

a way of thinking about how they can all operate to each other's benefit. It then puts that information into a form that is very accessible for people to understand, specifically what the key issues are and some of the actions that might be taken.

Gary Hack: This reminds me of the first regional plan for New York, which was also, in its time, a chance to commission research and pull together materials. It served as a great moment when ideas were synthesized for New York City. In a way, *Blueprint* could have the same impact, which is to rally people around the region, around a set of ideas, and get them accepted and serve as a guide. In the American scene, where we have no significant regional planning organization that can manage to pull the power of ideas and logic together, this is about the best we could hope for to shape the sense of the region.

Samina Quraeshi: This is a very useful document for community building, and for similar projects of that scale. This is trying to unify or offer unifying principles to a very important, quite large, very diverse area.

Lawrence Halprin: This is a thing that has been going on in the Bay Area for perhaps 40 years, where the interior of the Bay was saved by the Bay Coastal

Development Commission from becoming a river. Then beginning the ring of transit that is going all around, the BART. It's one of the great planning adventures of anywhere, I think — this saving. Blueprints demonstrates what many of us have been attempting to do on an on-going basis over time.

Marcus: The authors of this were not a large government funded organization, or even the Association of Bay Area Governments. It's a small, watch-dog, largely volunteer, group of people.

Hack: In that sense, it is similar to the Regional Plan Association in New York. And there are other examples around the country of organizations looking for models like this.

Halprin: It should be said that this is driving most developers crazy, and making for many people a claim that the Bay Area is where development is extremely restrictive, very expensive, forcing development not do all the things it wants to do. It is an important idea for that very reason. It doesn't come cheap, is what I'm saying.

DENA BELZER

A Green Plan for the Bay Area

Having recently reviewed a good deal of the literature on sustainable development and local planning initiatives from the past several years, I can say that the *Blueprint for a Sustainable Bay Area* is truly a unique and very special document. There are several reasons for this distinction, the most notable of which are: Urban Ecology's decision to create the *Blueprint* in the first place, the inclusionary process used to develop the document, its overall readability and visual quality, and the scope of the outreach efforts now being undertaken to disseminate the *Blueprint's* message.

Urban Ecology first began thinking about developing a document on sustainability in 1992. By that time most people had begun to accept the 1987 Bruntdland Report's definition of sustainability as "development that meets the needs of those present without compromising the ability of future generations to meet their own needs." This concept had spawned many works on sustainable buildings, neighborhoods and development. But nobody had looked closely at how to link a successive hierarchy of places, including both the built and the natural environments, starting with the home

and moving through the neighborhood, the community, up to the regional level, into a construct of sustainability that worked at multiple levels simultaneously. The initial intent of *Blueprint* was to create a plan that could look at each of these levels of development in relation to each other, and to seek a proactive approach to future development while still acknowledging the importance of environmental protection.
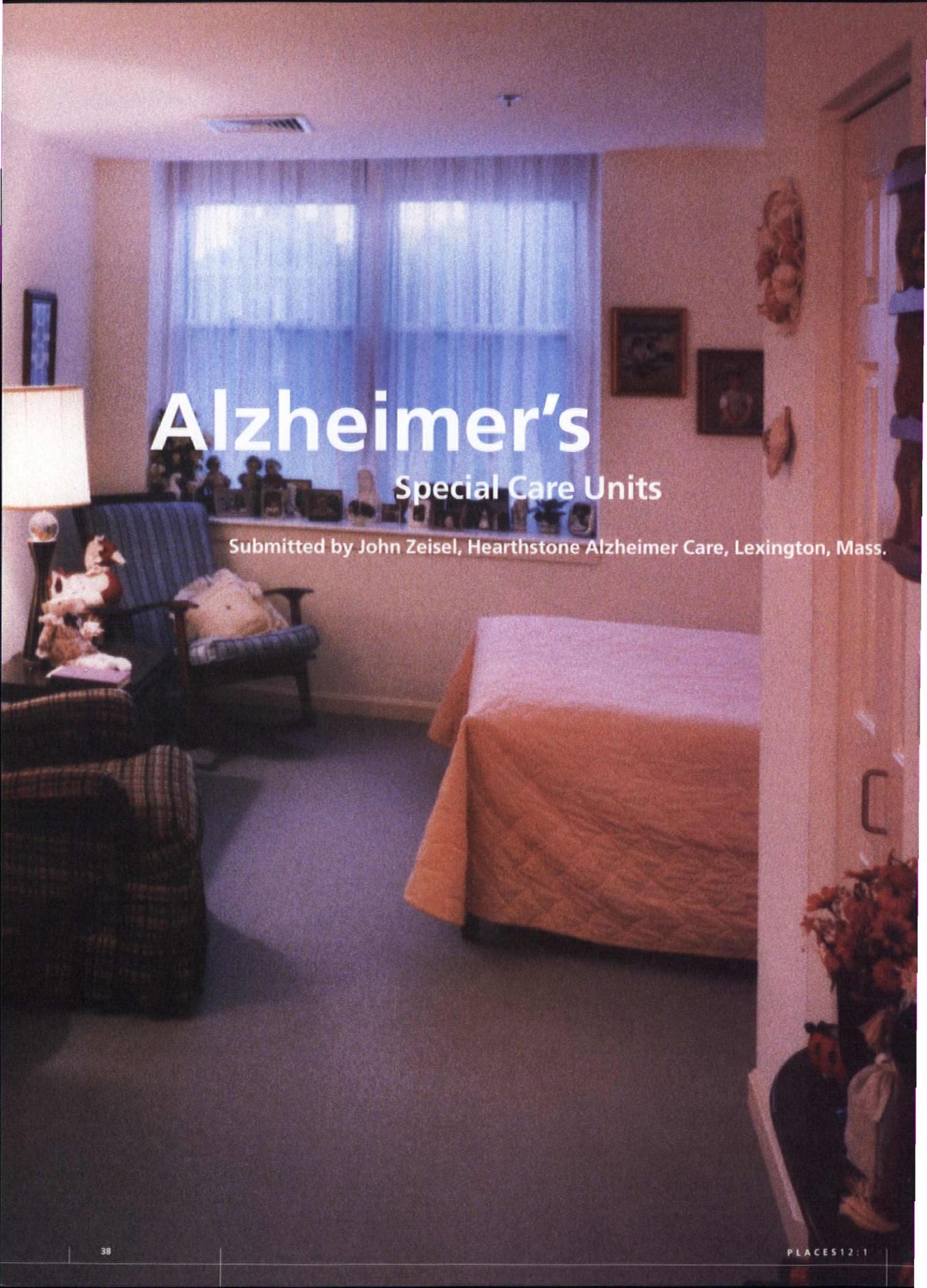
Having defined such an ambitious mission, Urban Ecology realized that if it developed a plan based merely on the vision of a few people, the ideas would, by definition, be limited, and the message would lack power, convictions or new insights. Instead, the group organized ten Vision Forums focusing on each level of the *Blueprint* (home, neighborhood, regions, etc.). Each forum took a slightly different form, ranging from lectures and panel discussions to walking tours and boat rides; however, every Forum had two parts: imparting information and creating a synthesis of new ideas based on what people had learned. The results of this exercise are both the broad principles articulated in the beginning of the *Blueprint* and the individual recommendations for action.

These recommended actions are really the core of the book. As one reads through each chapter, they are like pearls of wisdom strung together by a strong thread of coherent and cohesive narrative. It is probably no accident that visual analogies work well to describe the *Blueprint*, because it is a very visual book. Every page is designed to be very readable in several levels. For the reader with little time, there are sufficient signposts and guidelines to be able to skim quickly through the information and pick out the key salient points; on the other hand, for someone with more time, there is considerable depth of material.

Blueprint's superb readability is one of its greatest strengths. This book is targeted to many different audiences from the lay public to local elected officials. It is likely that most of these readers do not have masters degrees in planning, and many have only an intuitive or emotional attachment to the concepts of sustainability based on wanting to do very general good things, like protecting the environment, or cutting back on traffic congestion. These people need a starting point where

facing page: **Planning together. The *Blueprint* emphasizes the importance of planning efforts that give everyone a reason to participate. Individuals, community groups and city planners can create a vision for their community and can work together to make it happen.**
Photo: **Urban Ecology**

Topic

Sidebar or Information Tidbit

Discussion

Example

Color bar indicates "sustainable" alternative

Specific Recommendations

Sustainable Example

Case Study Photo

Quote

Case Study Description

What you can do

Case Study Description

Case Study Photo

they can begin to educate themselves about the problems we are facing and some of the real options they have to start moving towards meaningful solutions.

This is especially true for local elected officials, who often have to make decisions about future development in the face of opposition from people wanting to stop or minimize growth. While environmental protection is often used as the justification for blocking growth, there are many instances in which this resistance is as much or more about a dislike of change than it is about the environment. Typically, the elected officials lack a solid vision for the future on which they can base any decision as to whether the change will be good or bad for the community, and their professional staffs tend to get bogged down with trying to analyze variables that may link to the ostensible reasons people are protesting growth, but are not relevant to people's real concerns.

As a result, decisions are reached at an ad hoc manner, with no real or comprehensive understanding of how the future is truly being impacted. The *Blueprint* begins

to address this problem by providing both a vision and technical information that shows how to create policy that is linked to a vision. This approach is more proactive than traditional growth management strategies, and allows communities to be smarter about their future, even if they have less control over growth than they would like.

Urban Ecology has been able to reach thousands of people with both the *Blueprint* itself, and with the approximately one-hundred talks on the *Blueprint* that were given all over the Bay Area in the first year after its publication. This educational process is a critical first step in making any real changes in the way we think about our communities as they evolve. Over the coming years, the *Blueprint* will hopefully continue to provide a framework that allows people with diverse perspectives to identify their common areas of interest and begin to take concrete steps towards finding a more sustainable future for us all.

Early in the book, the structure of the *Blueprint* is explained to provide maximum clarity. This is one example of how the *Blueprint* assures a high level of accessibility.

Alzheimer's
Special Care Units

Submitted by John Zeisel, Hearthstone Alzheimer Care, Lexington, Mass.

The research presented in this submission does not involve the design of a specific place. Rather, it involves the design of a place type, namely, Special Care Units and Assisted Living Treatment Residences for people with Alzheimer's disease and related dementias. Currently, there are approximately 10,000 special care units in U.S. nursing homes and residential facilities and it is likely that another 10,000 or more new special care units (SCUs) and day care programs will be established in the coming years.

People with Alzheimer's and other dementing illnesses have extreme difficulty understanding and negotiating their environments, and there is substantial evidence that elements of the physical environment can either interfere with or support a resident's highest potential level of functioning. Moreover, many professionals and researchers believe that an appropriate physical environment can be an effective therapeutic element in the delivery of quality care and quality of life for individuals with Alzheimer's disease and related dementing illnesses. But while special care units typically cost more than one million dollars to construct, and renovated units can cost hundreds of thousands of dollars, these funds are being spent on designs whose effectiveness has never been validated.

The study *Assisted Living Treatment Residences for People with Alzheimer's Disease* was carried out in thirty special care Alzheimer's units in nursing homes in New England. The client (funder) was the National Institutes of Health and the National Institute on Aging (NIH/NIA) under its Small Business Innovations Research (SBIR) program. The research team consisted of an interdisciplinary group that was headed by John Zeisel of Hearthstone Alzheimer Care; the team brought together a psychologist, gerontologist, and researchers. The scope of the research was no mean feat — to determine if and how environmental design affects the health and functioning of patients with Alzheimer's disease. It was an attempt to bring environmental-design research to the level of provable science.

A key reason for the lack of previous research is the intrinsic methodological difficulty of research in this field. Each special care unit is different from the next, and no one facility has more than a small number of residents. The five year study occurred in three phases. Phase I entailed the development of a testable model of interaction between the physical environment and the quality of life and health outcomes. The research team employed the established Delphi technique to build on the collective expertise of leaders in the field of dementia care and design, including their ethnographic and scientific research. (The Delphi technique is a method whereby research is distributed to a panel of experts who are then asked to re-evaluate the "untested complex hypothesis" based on the shared data; the method was used to determine which independent environmental variables would be tested.)

During Phase II of the research (1995-6), the team focused on developing reliable and valid measures for gathering data on the independent, mediating and outcomes variables. Instrument testing took place in thirty participating special care units throughout New England. Phase III (1996-7) then gave the team a chance to gather comprehensive health data on over 400 residents in fifteen of the thirty special care units. Final data analysis demonstrated that environmental factors have clear health and quality of life effects, independent of other quality care characteristics, which in effect, translate into the specific design interventions below.

1. Unobtrusive and secure exits reduce paranoid delusions, the sum of misidentification syndrome and paranoid delusions and social withdrawal. For example, in SCUs with exits that met the criteria for high quality, doors were painted the same color as the walls or as other residential doors in the SCU. The doors were located along the side of the hallways and were therefore less visible to residents than if they had been located at the end of hallways, where they tended to invite residents to use them to leave. Similarly, doors should be fitted with little or no hardware, which sends a clear message to residents to use the exits and leave the buildings.

2. Increased bedroom privacy and "away spaces" in common areas reduce verbal agitation among residents, physical agitation and aggression together, and misidentification syndrome and paranoid delusions.

3. A manageable number and variety of common spaces in SCUs reduces physical agitation. Sometimes, too many common rooms could result in confusion. SCUs with a small number of rooms, for example a dining room, living room, activity room, and staff office, appeared to be more understandable and manageable by both staff and residents. A factor that affects this is the variety of decor, colors and surfaces.

4. Sensory environments where sights and sounds are controlled, yet understandable by residents, reduce misidentification syndrome of self and others. However, they tend to increase social withdrawal.

5. Supportiveness for resident autonomy through a safe, prosthetic environment reduced misidentification syndrome.

6. Aggression among people with Alzheimer's is reduced with the development of an environment-behavior model, which includes eight concepts — exit control, wandering paths, individual spaces, common spaces, outdoor freedom, residential character, autonomy support and sensory comprehension. The higher the quality on all eight environment variables combined, the more aggression and depression are reduced.

With great effort, this project was able to determine which design features and combinations of design features actually improve life quality and health outcomes for residents of specialized Alzheimer's environments.

This unique achievement in the field potentially impacts not only millions of dollars of construction, but also the regulations and approaches to care for this population.

The project also developed a unique research methodology that successfully addresses the difficulty of studying these facilities. This project adapted post-occupancy evaluation methods that have been developed for elderly and health care environments, using the latest bar-code reader and computer technology, to collect data to verify the relationship of the physical environments in SCUs to resident outcomes.

The long-term objective of *Assisted Living Treatment Residences for People with Alzheimer's Disease* is to develop a system of design criteria and tools that various care settings, including homes, adult day health centers, residential-care and nursing-care facilities, can use to create effective therapeutic environments for such individuals. Specifically, based on testing and modifying the therapeutic efficacy of the set of design criteria that the principal investigators developed over the last five years, the project will produce a manual and computerized data collection forms. When customized, each user will be able to complete a post-occupancy evaluation and/or design process for a therapeutic care environment. Families, facilities and design professionals will be able to purchase this system to evaluate existing, or to renovate or create new therapeutic environments.

Todd W. Bressi, Robert A. Gonzalez

Jury Comments

Clare Cooper Marcus: This is an excellent example of a very comprehensive multi-method piece of research, connecting design with actual health outcomes of Alzheimer's patients. It has very specific usable design applications, so in a way, it's exactly the sort of thing we were hoping for. This is absolutely the most comprehensive piece of research ever done, I think, on any user type-building, where they have documented many cases the physical facilities, then the staff reports on how the building is used, observation from the residents, resident profiles. They do a very fancy bit of statistical research that connects all these variables with the actual design of the place, and come up with some clear guidelines about how such facilities should be designed — what should be avoided in terms of confusing people whose memory losses are already pretty bad, and what should be included. It is not a case study of one place, that's what's interesting, it's a case study of many places using the same method.

Retreat Social Area. The enclosed living room with hassock provides a socio-petal gathering place that reduces social withdrawal.
Photo: **Anton Grassi**

Lawrence Halprin: There has been much discussion about the relationship between memories, which has much to do with a patient's early memories, and how they can adapt to that environment.

Clare Cooper Marcus: So you put in childhood things.

Lawrence Halprin: Yes, and also, you have a soda fountain, because when they were kids, they went to the soda fountain.

Clare Cooper Marcus: You put in flowers that were common in the 40s when they were children. I went to one recently where in the garden they had a 1950s red polished Buick in the garden, and the radio works, and couple go out and sit in it, and they go for a ride. They turn on the radio; and there's a spigot nearby with a sponge, and one man goes out everyday and washes the car down.

Donlyn Lyndon: My one hesitation about this project is that while there is an incredible amount of good serious ongoing research here, it is not put together with any of the organizing imagery that gets you into the research to connect with it. It doesn't surface illustrations that really are galvanized in the way that you just did.

Clare Cooper Marcus: Remember, this is written by researchers, so it's not making the leap into design that you might wish, but then, that's not what they do. It's going an awfully long way.

Lawrence Halprin: It doesn't take it to the other level, is what you're saying, of what you should do as a result of all this.

Samina Quraeshi: It does give criteria for how to deal with the disease, which they have done exhaustive pieces to organize how to take you through it; and they did talk about, even in the design submission, they talked about criteria to deal with it. The disappointing thing is that the photographs are of very ordinary environments, and not the Buick example.

Gary Hack: My first impression was that this is really symptomatic of one of the problems of doing environmental research, which is that results get reported in ways that a designer has a hard time making something out of it. Even the photographs aren't annotated, or in any way interpreted. I would have thought that one thing we've learned about environmental behavior research, is that the key thing is translating, making the connection.

But then I came to a somewhat different conclusion, which is that, these people are informing the administrators of homes and physicians and others, who are the real clients. The argument they're making is that the environment is actually a therapeutic device. In that sense, this is a very different way to go about the process of making better environments, which is to persuade people who are the clients that it's needed. Then, the designers get the room to try to innovative things.

Donlyn Lyndon: That's an extremely important point. One of the things about this is that it is connected research; it's connected with people who are going to be making change. It isn't something which sits off on the side and makes pot-shots. It's engaged.

Clare Cooper Marcus: This research has proved beyond a doubt that certain designs generate more agitated behavior, and certain designs make more people calmer. They've shown that environmental design is a treatment modality for Alzheimer's disease, not just drugs. The design actually affects the outcome. And that's astonishing.

This is a big issue now in terms of policy. It's a disease that is hugely increasing. More and more facilities are being built. And it's a user group which is tremendously impacted by their surroundings; whether the physical environment is right or wrong really impacts their mental health, the degree of violence.

Lawrence Halprin: This does something that I had not really thought about before. If you research something about health, and investigate how people with a disease react to alternate ways of being, then you could end up learning not how to cure people with drugs, but how the environment could help them accept their situation. It seems to me that a lot of the other research that we do about the environment is shallow compared to that.

I like this because it really digs deep into the human condition on a number of levels, and then gives you materials from which you can then derive what you should do to help people. This is a role model for environmental research on all kinds of levels of health and conditions that could lead us to all kinds of remarkably new ideas.

The other projects we've selected are beautiful, but this is very profound — especially what could come out of this as an idea, as a broader approach.

VICTOR REGNIER

An Environment-Behavior Model of Alzheimer Special Care Units

One of the critical priorities in the design of housing for older frail people is the development of residentially based housing and service arrangements for people with Alzheimer's disease and other forms of dementia. The current facilities in the United States available to this population are primarily nursing homes and health care facilities. These settings by definition and by regulation are designed to deal with the problems of aging as if it was a medical problem. Older people with dementia often do have chronic health problems but dementia by itself is not a health care problem. In this country we have dealt with memory loss by institutionalizing hundreds of thousands of older people whose only problem is an inability to remember.

The new technologies, medications and procedures that have allowed us to identify medical problems earlier and lengthen life have also increased the chances that older people will eventually succumb to some form of memory loss. The prevalence of dementia increases dramatically with age. Currently, 30% of those over age 85 suffer from some form of dementia.

In addition to the enormous cost burden associated with the growing size of this population we also must shoulder the burden of knowing that we are taking care of people with dementia in places that don't fit their needs and often rob them of autonomy, choice, privacy and dignity.

This dilemma is in part why this research is so important and so timely. Currently, it is difficult to find residential units which meet the criteria outlined in this research. However we are experiencing a boom in the construction of housing for people with dementia. Some of the buildings are sensitive to the criteria Zeisel has tested which when followed generally lead to more choice laden residential environments. However, many providers do not recognize the importance of making these settings more flexible and homelike and are comfortable with status quo institutional solutions.

Added to this dilemma is the single prong approach we have taken toward Alzheimer's disease an approach which relies primarily on drug therapies for intervention. Although we may discover a cure for Alzheimer's disease in the next decade, to date, the drug regimens

available prolong dependence rather than cure the disease. Given this outcome, it is imperative we pursue other approaches to therapy. Using the design of the environment to productively engage and calm residents while improving their quality of life is both creative and practical.

Zeisel's approach to design research is significant in a number of different ways. To begin his research he sought consensus from colleagues through an expert rating methodology he had successfully pursued in past research. Using this data in conjunction with his own keen sense of intuition he identified 8 environmental characteristics that were associated with specific patterns of use. Each of these characteristics taps a significant dimension of the designed environment. Collectively, they provide a clear philosophy for design development. His identification of these characteristics not only qualifies their application but creates clear design directives that are easy to apply or to identify in existing environments. This is a trait of much of Zeisel's past work which serves both design and research audiences. He knows his work will have limited utility unless researchers can further test its potential and designers can immediately apply the findings.

The second half of this research program pursues a test of the validity of these design characteristics by correlating them with 10 health related outcome measures. This is potentially a very difficult task given the infinite range of environmental possibilities associated with a designed environment. However, Zeisel's 8 environmental characteristics are both specific and universal. They include variables such as exit control, walking paths, residential scale, and access to outdoor spaces that govern important design and functional attributes of the setting. When correlated with health related variables one achieves a better idea of how attributes of the environment can affect the physical and mental health status of residents.

The research also addresses methodical conflicts like the dilemma of testing subjects and/or environments. Fifteen settings which provide housing for 426 residents are utilized in the research. He analyses the data in ways that target both the building design and resident behavior.

A living room ambience and destination is an important part of an Alzheimer Special Care Unit. A hearth and sitting area increases a resident's sense of control and decreases aimless wandering.
Photo: **John Zeisel**

Over the past 5 years Zeisel's research program has provided me with useful insights regarding the design of several buildings. His ability to relate research findings to design decisions makes the work particularly valuable. It should also be mentioned that Zeisel has tested his own work through the construction of Hearthstone facilities. These are buildings his company either owns or manages for other sponsors. When you walk through a Hearthstone design it is clear that the half walls, the fireplace, the kitchen bar, the outdoor garden, and the corridor system fit his interpretation
of this model. His research also benefits from his own experimentation.

The only aspect of the work which appears incomplete is the assessment of the value of outdoor spaces. My design experience and many of the creative features of Zeisel's buildings revolve around the skillful use of outdoor areas for exercise and recreation. I have found outdoor spaces to be important in the US and in other cultures because they provide a relief valve for frustrated behaviors and because many activities of daily living can be dealt with successfully in this context. I suspect future research will reveal aspects of outdoor space use which make the research even more valuable.

In summary, Zeisel's work is valuable because in the truest sense of environment-behavior research tradition it informs both the researcher and the designer of new ideas and insights. Furthermore, Zeisel's approach to testing his own ideas in laboratory form and working

with colleagues utilizing Delphi methods enhances the communication of outcomes to a range of users.

References

Abeles, Norman. *What Practitioners Should Know about Working with Older Adults*, Washington DC: American Psychological Association, 1997.

Tyson, Martha. *The Healing Landscape: Therapeutic Outdoor Environments*, New York: McGraw-Hill, 1998.

Regnier, Victor. *Assisted Living Housing for the Elderly: Design Innovations from the United States and Europe*, New York: Van Nostrand Reinhold, 1994.

Zeisel, John. *Inquiry By Design: Tools for Environment-Behavior Research*, New York: Cambridge University Press, 1984.

Mark Francis

Anatomy of a Jury

A well deserved mythology surrounds design awards. More than anything else today, awards are the measure of goodness and success in environmental design. They are coveted by professionals and academics alike as hallmarks of great firms as well as bestowers of tenure and promotion for faculty. Their importance is equal or greater to having projects published and reviewed in architectural magazines and even the national press. Yet the EDRA/*Places* Awards for Place Design and Place Research set out to be different. Its concern is the design of good places with an eye toward capturing public as well as professional interest.

But what really happens in a design jury, especially one with such a broad mission? Having served on several professional design juries, I have learned that they are simply hard work. It was with a great sense of anticipation and relief that I approached the EDRA/*Places* awards jury, which convened for almost twelve hours on December 13, 1997, in Lawrence Halprin's South of Market warehouse offices in San Francisco. My role this day was simply one as listener and helper along with *Places* executive editor Todd W.

Bressi, assistant editor Robert A. Gonzalez and EDRA board member Nana Kirk. The four of us were afforded a unique opportunity to observe a lively discussion by some of the most important environmental designers and researchers of our time. The discussion, as we would quickly discover, would not only examine the projects submitted but the entire state of environmental design today.

Genesis

At an Environmental Design Research Association Board meeting some years ago, fellow board member Roberta Feldman (of the University of Illinois, Chicago) and I mourned the then recent passing of the *Progressive Architecture* research awards. The magazine had discontinued its awards shortly before its sale to Billboard Publications in December, 1995, leaving no clear alternative for recognizing the very best design research. At a break in the EDRA board meeting in San Antonio, Roberta and I agreed that this was a serious loss for those of us that did research-based design or environmental design research and something needed to be done.

The first step was a letter from then-EDRA chair Roberta to the editor of *Architecture* (who had acquired *PA* in the then-historic corporate take over) encouraging them to continue the awards (which it has since done with a more limited focus on building technology). After a firm no-thank-you from *Architecture*, we decided to take on the effort ourselves. EDRA as an organization has a long history of awarding the best efforts of its members in the form of annual career, achievement and service awards (of which jury member Clare Cooper Marcus is one winner), so we knew that this program needed to be both unique and rigorous.

In late 1996, I approached *Places* editors Donlyn Lyndon, Randy Hester and Bressi about the notion of collaborating on a joint awards program. I found an immediate willingness to join forces with EDRA managing the program and *Places* publishing the results. This partnership seemed natural as both the journal and EDRA shared a common commitment to making better places and each offered a complementary perspective and avenue to the other.

Together we wanted to break out of the typical pattern of giving awards and publishing results, but to use this opportunity to highlight how research advances were being translated into the design of places. Far more progress had been made in research-based design than most practitioners and even the public realize, and we thought this could be a way to cast new light on the value of research in design.

We jointly proposed and received funding from the Graham Foundation to launch an exploratory two years of the program. The large number of diverse entries received from around the world and the gathering of this distinguished group on a cold day in San Francisco became the fulfillment of this dream.

Not only did the jury day provide insight into the workings (and limitations) of design juries, it helped clarify for me the state of environmental design research today. Many issues would raise themselves in the submissions and jury deliberations in the course of the day that speak to the difficulty of trying to identify exemplary environmental design projects and research. What makes a good place? How can one tell that a place in fact works (beyond the "let's look at the slides" pitfall of most professional awards juries)? What gives a project the potential to inform and make better places? How can you tell that the project was informed by research or can inform the design of future places?

Deliberations

Places and EDRA staff had in advance carefully catalogued and sorted the submissions into categories and subcategorizes. First, all submissions had been divided between place design and place research. They were then subdivided by project type including gardens, outdoor spaces, streets, master plans, public buildings, residential design (for the design submissions) and publications, exhibitions, teaching studio projects, building types and urban design (for the research entries). Binders covered every surface in Halprin's large studio.

We were all somewhat overwhelmed by the task at hand. Not only were there large-scale, big-budget built projects but more modest experimental neighborhood or site scale projects, and theoretical and studio proposals. Work not only covered a wide range of scales and types but were from all over the country as well as Canada, Mexico, Spain, Denmark, France, Italy and Pakistan. I remember my first impression as being one of satisfaction with the richness and range of environmental design laid out around us.

I found the reading stage to be one of the most critical to the entire jury process. Here the first line projects become identified. If the writing is not strong and the arguments not compelling, a project tends to get set aside. Many good projects might be passed over because they do not make a convincing case in the limited time a juror could pay attention to each entry — not because of their lack of quality. This was no doubt the case as jury members wadded through the large number of submissions.

Story telling

As such as anything, a jury gathering is about story telling. Over lunch, jury members broke into many personal and professional stories. I was struck by how well every one knew each other confirming how small the world of environmental design really is. For example, Halprin and Lyndon had collaborated on the design of Sea Ranch, Lyndon and Cooper Marcus were faculty colleagues at Berkeley, Lyndon and Hack were at one time colleagues at the Massachusetts Institute of Technology, and Lyndon and Samina Quraeshi had collaborated on the Mayor's Institute for City Design when she was director of the Design Program at the National Endowment for the Arts. While not everyone knew each other, by the end of the day, points of view were well established and new friendships established.

The day was a continuous stream of stories — Lyndon discussing logistics for an upcoming symposium at Berkeley featuring Giancarlo di Carlo; Quraeshi

Jurors meet to discuss finalists.

facing page: **Gary Hack, Lawrence Halprin, Clare Cooper Marcus, Samina Quraeshi, Donlyn Lyndon.**

facing page, far left: **Mark Francis, Halprin, Quraeshi.**

above: **Halprin, Quraeshi, Lyndon.**

Photos: **Nana Kirk**

trying out stories she planned to use as the invited commencement speaker at Berkeley in May, 1998; Halprin candidly recalling his interactions with presidents and first ladies; Hack reporting on a trip to the Philippines and innovative efforts he found to return a U.S. military base to local control; and Cooper Marcus recalling her visit to the Oprah Winfrey show to discuss her wonderful book, *House as a Mirror of Self.* This familiarly was helpful throughout the day as many of the projects were known already to one or more jury members (so much of the myth of confidentially of design awards). The informal exchange afforded by an intense day together may explain in part why professionals almost always jump to invitations to serve on juries, even with little reward and guaranteed hard work.

Discussing

The program organizers had set a limit of three awards in each category beforehand, which set the limitations of the final choices. During the morning reading session, each proposal was read by two jurors and given a score from one to five. Early on the jury agreed that every project receiving a four or five would receive full jury discussion. This would allow projects favored by one jury member not to loose out in a first round averaging of scores.

After scores were tallied, the jury retired into Halprin's conference room where some fifty submissions were to be reviewed and discussed. Slides were put into trays and binders passed around. This began as a free-wheeling discussion with much frank and honest dialogue about the merits and weaknesses of each project. It became clear at this stage that the jury was not only looking for the very best projects but also work that could inform and inspire others to do research based place design. This was a search for projects and principles that could travel and be extended beyond themselves.

Deciding

Sorting out the winners for me was the most interesting and unpredictable of the entire process. The fifty projects were fairly quickly reduced to thirteen and then the hard debate began. After doing this myself several times on juries and watching this experienced group struggle with making hard choices, I am convinced that juries are essentially a negotiated process. Here were some of the great masters of design negotiation in action and it was a joy to observe. If a jurist could not make a compelling argument for a project, it was passed over.

Six Winners

From my own review of submissions early in the morning there were few surprises. The strongest submissions quickly rose to the top and became the focus of intense discussion. Weaker projects (or weaker submissions) were set aside in favor of three winners in design and three in research. Altogether, these six covered a wide range of places from the park to the city to the region. Research winners included a longitudinal study of public space use, a ground breaking work on the relationship of environment, design and health and a grand plan for regional sustainability. Design winners included a well publicized rebirth of a great urban park, a transportation corridor of public art projects and an innovative ecological design of a park.

What was interesting to me was that higher-visibility or well-seasoned projects tended to be favored over more modest or experimental ones. Some of the winners had received previous design awards and most had been widely reported in the professional media. I found myself quietly wishing that more innovative and less publicized projects would have risen to the top.

The selection of high profile projects may be due to the fact that jurists had previous knowledge of these higher profile projects while more modest and unknown projects often raised more questions than answers. I think the key here is for entrants to fully present the impact and benefits of project with empirical evidence rather than broad statements such as "this project has been extremely successful."

Some Other Meritorious Projects

It was clear in the discussion that there were more projects worthy of merit and awards than could be agreed upon by all jury members. What distinguished projects that did not win but were clearly meritorious was some feature that made some jury members uncertain. Lack of time to return to an entry to examine the issue in more depth meant it was simply set aside.

It was interesting to me that there were at least ten projects that received detailed discussion and the jury felt were worthy of publication, some of which are featured elsewhere in this issue. These included a studio based planning project in Pakistan, the Tanglewood Performing Arts Center in Massachusetts and an elegant passive solar chapel in Houston. Other meritorious projects singled out by the jury included sensitive user-based studies of elderly housing and a psychiatric hospital, research and design standards for U. S. Post offices, an ambitious subway public arts program and a co-housing project in Berkeley.

There were many submissions that did not receive any jury interest. Most of these simply did not answer the questions posed in the original call for submissions. Many were not able to show a link between research and design action. Most did not include any evaluation about the impact of the project other than photographs and lengthy narratives. Others were simply lacking in innovation or vision.

The State of Design Research

Reflecting back on the entries and the hard work of the jury, I wonder what our process may say about the place of environmental design research. While a large and mature body of research exists today, I was struck by how little of design today is still informed by research. As architects, planners and landscape architects search for more defensible processes, too little research still influences these efforts. Even here with some of the very best environmental design projects before us, many were not successful in making the relationship of research to design clear. While many principles or methods of good research, such as behavioral principles, participation, expression of meaning, etc., could be gleaned from the projects, few of the submissions documented this well.

The jury deliberations and quality of submissions reminded me of sociologist and award winner John Zeisel's seminal book, *Inquiry by Design* (Cambridge University Press, 1984). Here Zeisel argues that research, to be successful, must be integrated fully into the designer's creative process. He suggests that when designers make research part of their everyday work, then projects take on a deeper meaning and significance. The fact that research was more implicit than explicit in most submissions is a partial fulfillment of Zeisel's call for the merging of research and design.

Many of the projects also did not fully acknowledge what made the designed place successful. Even in the winning project, Bryant Park, for example, I saw no reference to the early work of Wally Wentworth and Anita Nager, environmental psychology doctoral students at the City University of New York Graduate Center. Well before William H. Whyte, they had studied the park and its problems and recommended removing the walls and barriers around the park to make it better connected to the street — the one design act that made the revitalized park such a public space success story (this same principle is now being used by landscape architect Michael Fotheringham in his recently selected redesign of San Francisco's Union Square).

Some Future Thoughts

In future years, I would like to see the EDRA/*Places* awards program focus more on what makes good places — the core mission of both *Places* and EDRA. There could be more clarity about what is wanted in entries in this regard. We could be more specific about the qualities that make good places and the processes and form that makes them so. One only needs to read a recent EDRA conference proceedings or an issue of *Places* to get a good glimpse of some of these. One of the problems with award juries is they tend to focus on one person, firm or agency, while good places are the product of complex and often messy process involving many people. This awards program must applaud not the single designer or client but the large array of people involved in the design of urban places today.

This awards program should seek out the very best of both research-informed design and research-inspiring design. We should also insist on more evidence that places in fact work as they are claimed to. One way to do this might be to ask submitters to provide an audit of success, such as testimonials from users and clients. Another would be to develop a two-stage process in which finalists are identified and required to submit additional material addressing concerns of the jury (although I doubt we have the energy and resources to do this). The jury of the Rudy Bruner Award for Excellence in the Urban Environment, initiated and run by EDRA members, actually visit sites before bestowing awards. I think adding a public member to the jury would add a sense of reality to the process (Charleston, S.C., Mayor Joseph P. Riley, Jr., had been invited to join the jury, but he had to withdraw due to schedule conflicts).

It is too early to tell whether this joint awards program can sustain itself over time. I think all of us are convinced that there is still a need to applaud the very best of place design and research beyond the narrow venues of journal articles and traditional professional awards. I do see the EDRA/*Places* Awards as an important evolution toward developing a deeper culture of criticism and self reflection in environmental design. This first effort was a big step in this direction but clearly more can be done.

Turning to leave after an exhausting day, I paused to look at some of the hundreds of Polaroid photos covering one entire wall of Halprin's office. Looking at one photo of friends gathered for Larry's eightieth birthday party at his Sea Ranch house, I suddenly realized that environmental design is simply about improving the interaction between people and the environment. Thinking about the extraordinary work we had seen and discussed, I felt heartened that environmental design is, in fact, advancing this essential, life-enhancing activity.

Gary Hack

Search and Research

The search for information, or data, or examples, or a guiding notion for design, does not equate to research, contrary to what many of the EDRA/*Places* Awards submissions tacitly assumed. To be sure, a great deal of useful knowledge can be gained from dialogues with clients or occupants, by observing how environments are currently used or by interaction with people in newly completed environments.

But research implies much more. In Webster's terms, it means the "careful, systematic, patient study and investigation in some field of knowledge, undertaken to establish facts or principles." What distinguishes research from other fields of endeavor is the desire for theories that go beyond the specific instance — facts or principles, or, others might say, theories and models, from which particular solutions can evolve. The notion of a field of knowledge is as central to research as site and client are to design. Good research contributes to an evolving body of knowledge, reframing the way we see things, and enriching the field for future design and inquiry.

Several of the EDRA/*Places* submissions stand out as examples of how research can shape design. The Bryant Park Restoration Project, a fine design in its own right, was built on the foundation of years of studies of public spaces in New York City. Begun by William H. Whyte and colleagues, continued by scores of faculty and students in the environmental psychology program at the City University of New York Graduate Center, these have produced a wealth

of important theories about why public spaces work or fail. The results have been documented over the years through films and publications, tested through a range of small experiments in which spaces were modified and observed, and tried in temporary improvements to Bryant Park before the current reconstruction. The result is by now a substantial body of knowledge about how to create hospitable and safe urban public spaces. By learning to see and manage parks differently, it became possible to design Bryant Park in a new way. The importance of this work goes well beyond New York City; it is rooted in more general theories of behavior in public places.

An even more ambitious and systematic process of research, paralleling the building of public spaces, may be found in the Copenhagen *Public Spaces, Public Life* research document. The changes to public spaces in central Copenhagen — a series of changes that have extended over twenty-seven years and, through dozens of projects — have been based on a constantly evolving set of notions about sociable spaces. Each project has been carefully studied after reconstruction to test whether the design ideas were sound. The report on the project is a fine textbook on public life in urban spaces.

At the building scale, an important body of knowledge is evolving through the research and design of assisted living environments for Alzheimer's patients in a succession of New England projects. And a set of experiments with new U.S. Postal Service retail outlets (not chosen for an award) demonstrates how useful knowl-

Academy Station

Customers responded positively about clerks, describing them as "great" and "friendly."

This slat wall displays stamps but customers don't look much.

Cashier has added a tub, stool and trash bin.

Customers often form a queue at the number dispenser that stretches into the self service area.

Parcel slides are a confusing visual cue.

Customers like the 24 hour availability of self service features, but want more vending options.

Writing desks in box lobby were observed to be heavily used.

Customers like being able to see into the box area at night.

0   4   8   12   16 ft.
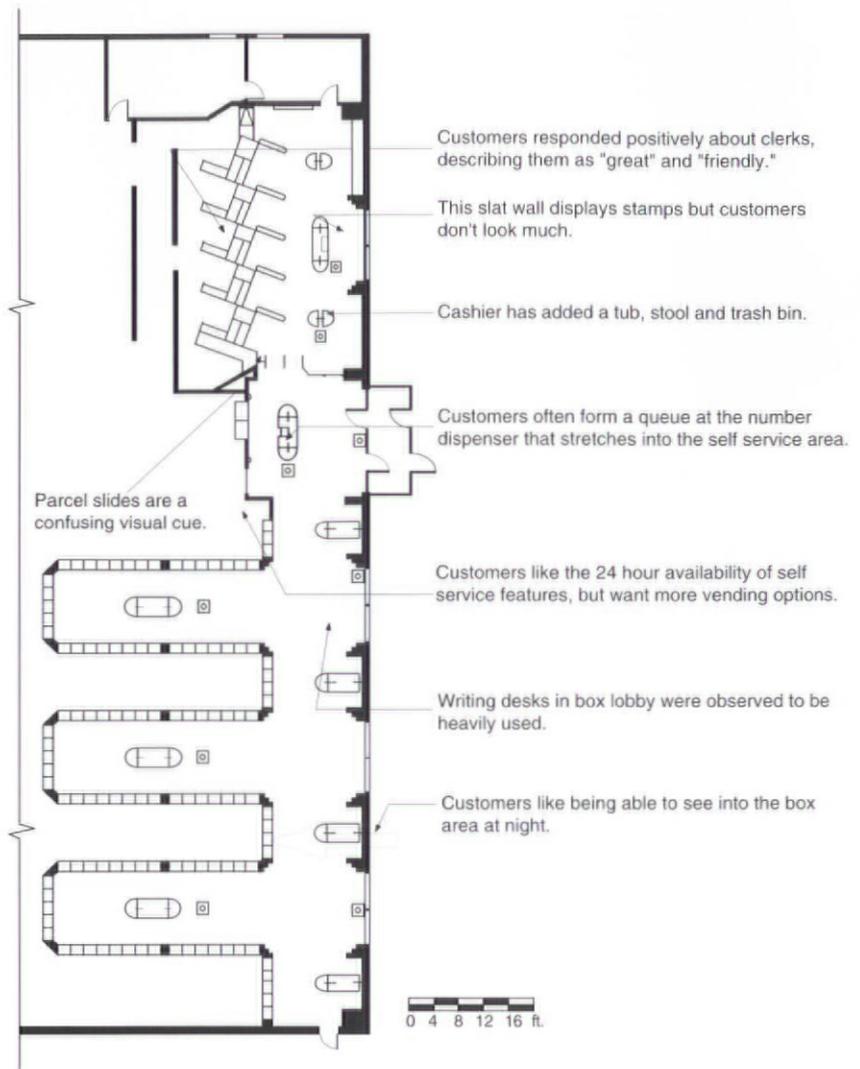
edge can be gained through creative experiments with even common building types.

Each of these projects is distinguished by having a clear strategy linking research and design. In the Copenhagen public space project, the Alzheimer's housing projects and the design of postal facilities, the succession of projects allows the knowledge from one to inform the next. This is easier said than done in a world that values novelty and is often willing to discard all that is known in the interest of attracting attention.

On close inspection, the real secret of these three projects is a dedicated individual or institution, positioned to take action and determined to learn from each instance. Profit may serve as one incentive for doing

so, or it may be rooted in a strong ethic of progress and improvement. The most hopeful result of this award program is the discovery that a number of organizations have developed an internal culture that values learning through experiments.

Where the body of knowledge must cross institutional or geographic boundaries, other strategies are required. Academics can serve an important role by keeping abreast of field experiments, and periodically codifying what is known through articles and textbooks. Sometimes a large project serves the purpose of focusing knowledge on actions. The publication *Blueprint for a Sustainable Bay Area* was a remarkable compilation of research and policies on ecological sustainability at the scale of the urban region; it will serve as an important model for other cities.

Customers like being able to see into the box area at night.

Self service area is small and gets crowded.

EAS panels are not wholly effective; false alarms occur frequently.

Clerks face slat walls and are able to monitor merchandise.

Take-a-number dispenser needs to be more visible and have better signage.

Cashier acts as a "greeter," educating customers about take-a-number and open display.

Saw tooth slat walls are angled toward customers as they enter.

Slat wall with stamps is highly visible to customers entering full service.

No writing desks are provided in full service; customers use the parcel slide.

0 2 4 6 8 ft

Professional journals can make a point of consistently publishing reports of experiments in defined fields. The danger, however, is that while these encourage the flow of ideas among researchers, those in positions to design or commission projects may be blissfully unaware of them.

A few special purpose organizations have evolved that are dedicated to both research and action, such as Project for Public Spaces, which for many years kept alive the tradition of translating observations of public spaces into prescriptions for changes (PPS was one of the organizations that focused its attention on Bryant Park). Groups such as this need the cross-fertilization of competing ideas, lest they lapse into ideologies. Professional associations that bind together potential clients for research are important vehicles for both compiling and disseminating the results of studies. Researchers need to shed their inhibitions and form alliances with developers, non-profit housing agencies, business improvement districts, and historic preservation groups, all of whom can benefit from their knowledge. This will require a new appreciation of how behavioral, economic and social factors intersect in decisions about environments.

Searching for the particularities of a project will always be an important prelude to design. But a body of useful knowledge will only evolve when research also becomes part of the agenda.

Donlyn Lyndon

Learning Extended

Legend

- Park & Recreation
- Institution
- Commercial Zone
- Public Housing
- Study Area
- - - - Train
- —— Major Road
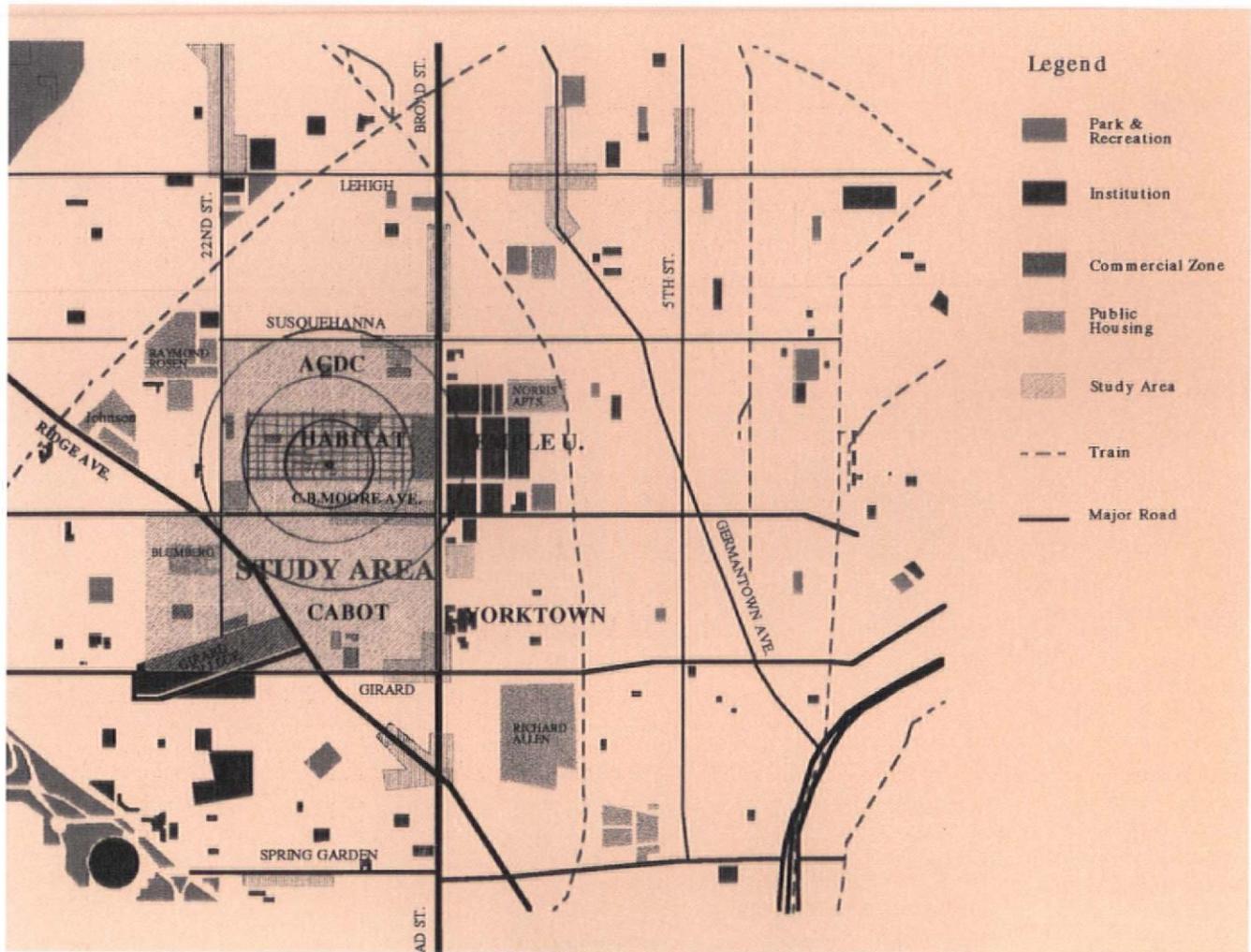
One of the most encouraging developments chronicled by the EDRA/*Places* competition was that a significant number of submissions were university-based studio explorations designed to register and accumulate information and develop design strategies in a rigorous way, sometimes over a several year period.

These submissions revealed the great potential for well-directed student projects to provide a backbone of research, exploration and communication that can provide real services to underprivileged communities while at the same time introducing students to the life experience of people outside the normal circuits of academic and professional engagement.

The work that students do in these contexts leads to a gradual, not dramatic, change in the conditions at hand — not least because these studies, when properly conducted, lead their participants not only to new understandings of the present conditions but also to a language of hope regarding prospects for immediate action and long-term renewal. These studies also can lead to processes that will change the academic environment in which people study.

facing page: **Proposed plaza, from the North Philadelphia Urban Initiatives Project.**

this page: **Urban analysis and participatory research from the North Philadelphia project.**

Graphics: **Temple University Department of Architecture**
Photo: **Sally Harrison**
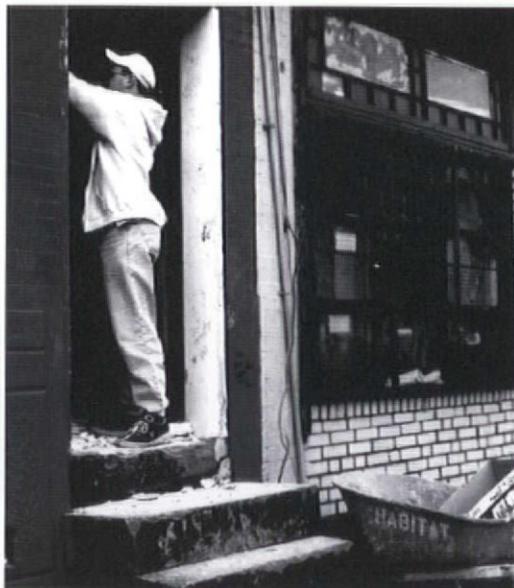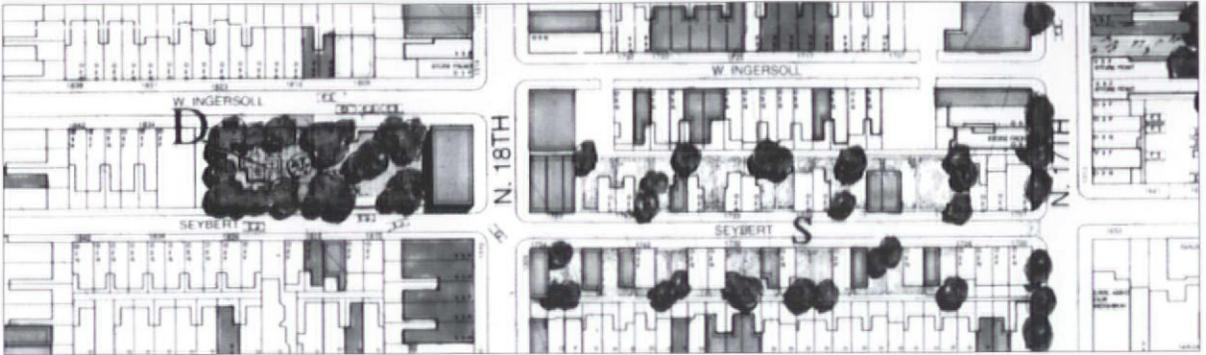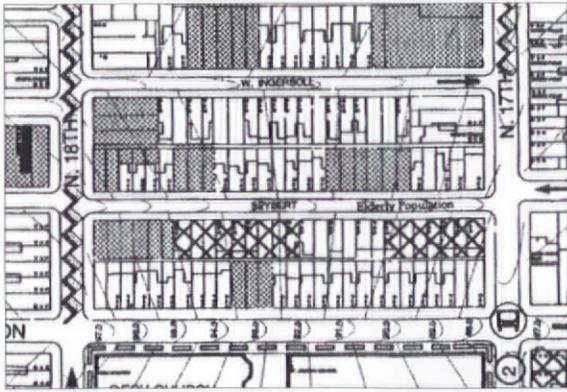
Two of the projects submitted for review stood out as being especially instructive. One was the North Philadelphia Urban Initiative Project, developed by Temple University's Department of Architecture over the course of several years. The second was the Massa-

chusetts Institute of Technology Urban and Housing Project, which presented design and research for the city of Karimabad, Pakistan.

The North Philadelphia Urban Initiative Project

The North Philadelphia project was supported initially by a grant from the Urban Community Service Program, a project of the U.S. Department of Education. It has since evolved into a continuing project for training programs for neighborhood residences, several small construction initiatives and work with Habitat for Humanity, involving students in both planning and construction.

A key element of the project's success has been the careful documentation of the neighborhood structure and activities over a period of several years. The incremental, patient approach that has been used in approaching the neighborhood has been equally important. The directors of the program, Professors Sally Harrison and John Collins, have worked within a set of sound expectations, neither hoping for dramatic, highly imageable transformation nor succumbing to despair and indifference in the face of what at first may have seemed like overwhelming obstacles — urban fragmentation, decay and degradation.

Instead, the project has been developed with an understanding of the current state of the environment as one stage in a continuing evolution of the city — a stage that may pose its own creative and incremental

renewal over time, if it is neither subjected to large transformative forces of the marketplace, nor abandoned as beyond repair, but evaluated in a close-grained way, discovering opportunities that are accessible to local initiatives and modest resources.

As the project organizers wrote: *Design propositions were made at both the neighborhood scale and at the scale of material inhabitation, seeking to establish continuity or reciprocity between larger and smaller spatio-temporal contexts. Design propositions sought to unearth opportunities present in the conditions of decay, but exploited, and to work with the physical context, and with the trend to lower density of population and building to open space.*

Proposals suggest carefully restructuring the physical fragments of the existing context according to a paradigm more sustainable and habitable than that which had determined original development and subsequent renewal schemes. This reweaving approach lends itself to incremental implementation, and use and reuse of local resources — both human and material. It is more accessible to small community developers, and more able to be assimilated as on-going, more locally profitable neighborhood undertakings.

The work undertaken by the Urban Initiatives project has begun to recast urban designing as a process of creative community activity, rather than a top-down bureaucratic imperative. This is a broadly integrative process that is appropriately initiated in an academic context, providing both students and community members the means to act knowingly upon the neighborhood context.

Urban and Housing Project, Karimabad, Pakistan

A second notable example was conducted in Karimabad, Pakistan, by faculty and students from the Massachusetts Institute of Technology, Department of Architecture, and led by Professors John R. Myer, William L. Porter and Masood Khan. Again, the project has taken place over several years, with the first site visit in 1994. This project was notable for its detailed efforts to know and make judgments about the cultural and technical factors that presently lead to vernacular forms in the region and to patterns of use associated with them.

The project is exemplary in that it brought an interdisciplinary team of students, faculty and consultants into a remote area of Pakistan and examined carefully the living spaces and customs, as well as the traditional materials and ways of building. The team then made patterns for modest innovations that would allow the addition of housing in the area without disruption to

Both these projects have developed information for communities in need, and done so with a degree of careful observation and investigation that would not be possible within the market forces of the profession. In so doing they have also developed new strategies for incremental improvements that offer the prospect of significant change without major transformations of the economy and social structure of the places being studied. They represent a kind of careful, critical, but patient investigation that is both productive for the places in question and of enormous value in bringing students of environmental design to recognize the conditions and circumstances that pertain in communities outside their personal, academic and professional experience.

Conducted in a vacuum, and carelessly, such programs can be misleading and exploitative. Conducted with the ingenuity, cross-discipline network of resources and the deliberate, long term patterns of investigation that these examples project, they can lead to outcomes
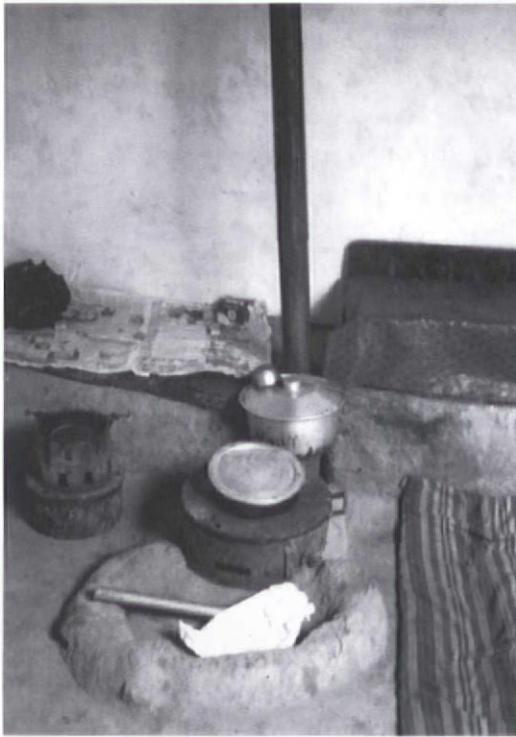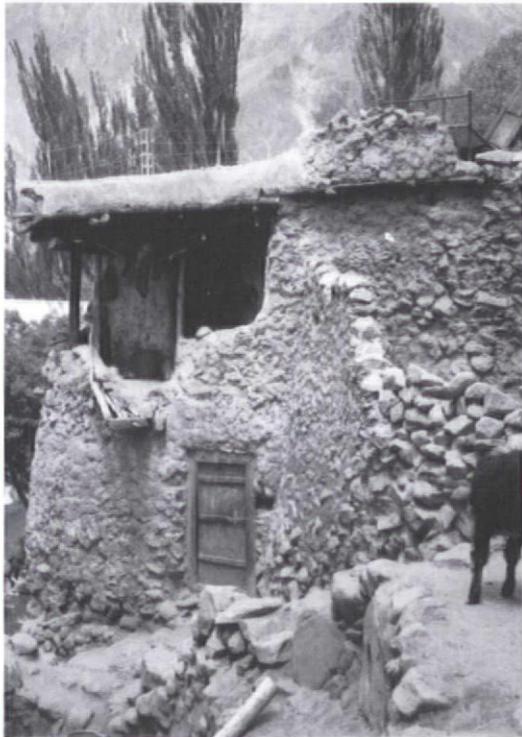
Traditional residential exterior and interior views of dwellings in Karimabad, Pakistan, from the Massachusetts Institute of Technology housing research project. *Photos:* **Duncan Kincaid, Margaret Myer, Jonathan Blair**

existing conditions and ways of inhabiting the site. They also proposed a series of technical innovations in construction, using readily available natural materials, along with the introduction of strategically selected new products and processes to increase the stability and insulation value of construction in the Hunza Valley, which has severe climate swings and is subject to considerable seismic activity.

that benefit both the immediate places at hand and the young professionals who will be responsible for future change in our environments.

Clare Cooper Marcus

On Recognizing Research
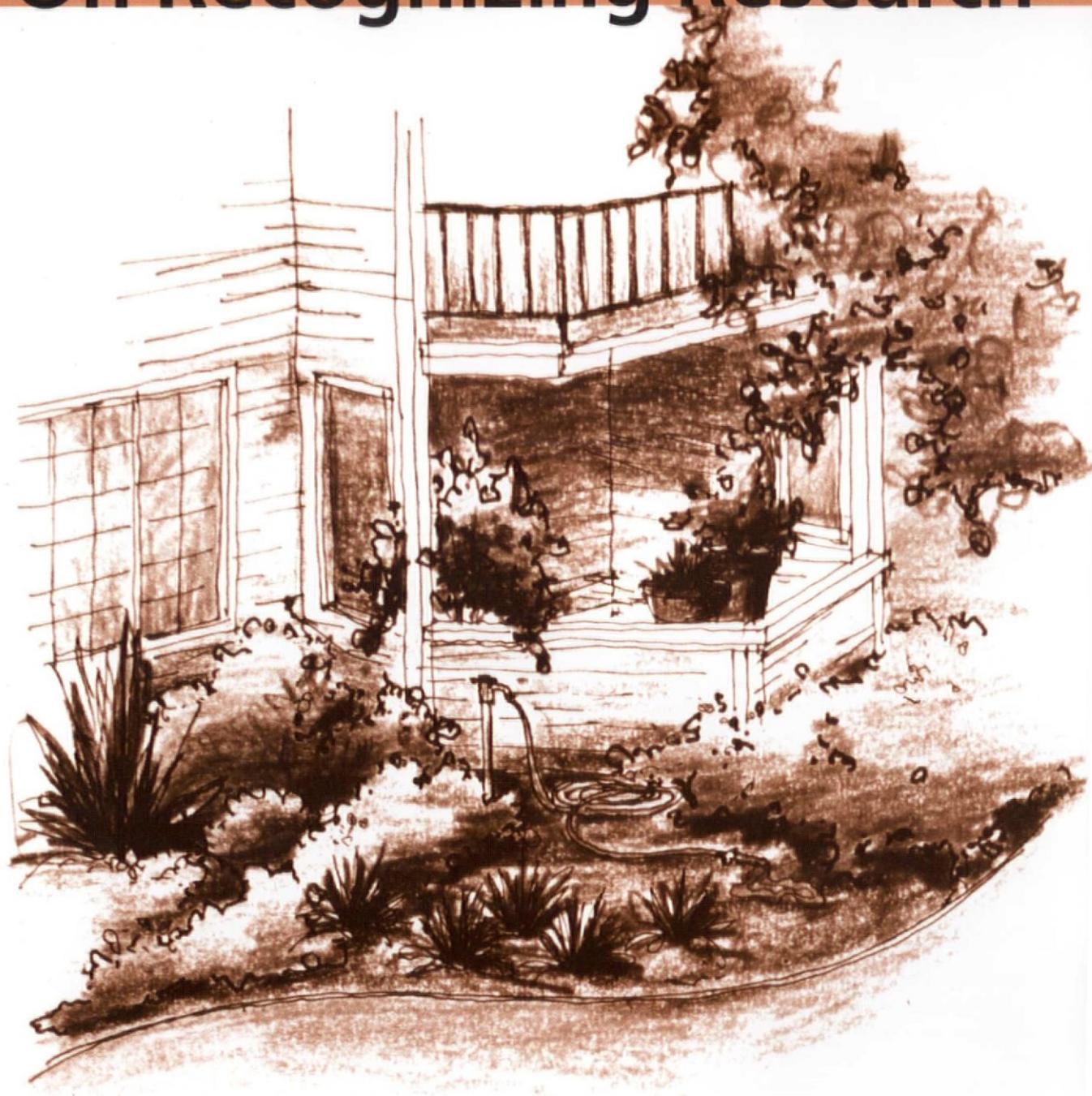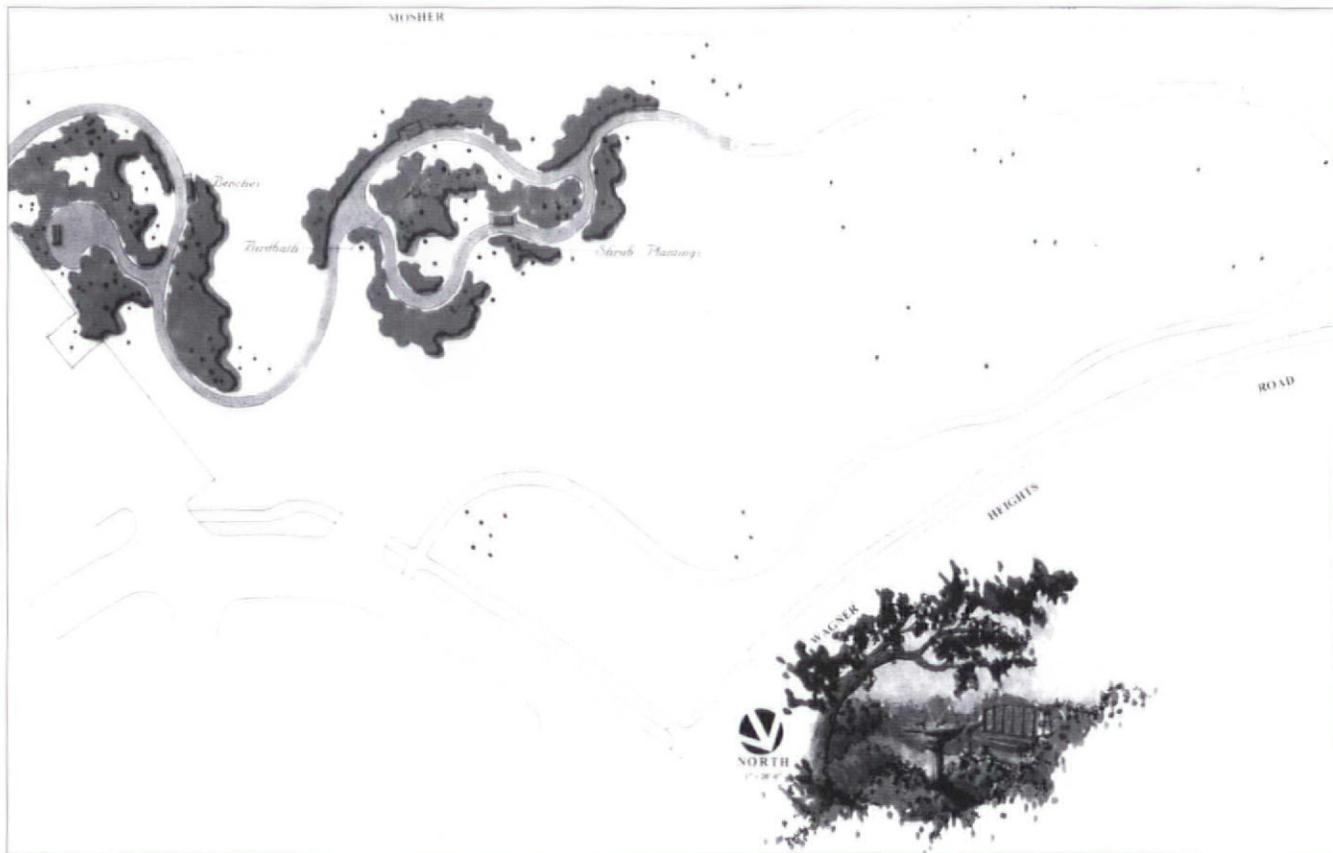
The EDRA/*Places* Awards provided an interesting perspective into the direction of place-related research and how it is being used. The research submissions fell into a number of categories: post-occupancy evaluation of specific places and building types, more generalized data-gathering integrated within an urban design study or studio project, historical – archaeological research and theoretical discussions and research proposals. In terms of research that could directly inform and enhance the design of future places, those submissions that fell into the first two categories were the most rewarding.

Post-occupancy evaluation (POE) — or the systemic appraisal of a setting after it has been designed, constructed or occupied — is a form of research that has been strongly supported by EDRA since its inception in the late 1960s. In fact, it was the very lack of this research or any mandate for it that brought concerned social researchers and designers together to form this organization. Now after thirty years, there is a literature of POE, some of the most recent being submitted to the awards program.

Most commendable in this category was the award-winning research on Alzheimer's facilities, which not only used multiple methods at multiple sites, but also resulted in findings that clearly indicate the physical environment as a modality of healing. Alzheimer's dis-

ease is not presently curable, but any research that helps us see how the actual design of facilities can help ameliorate the progression of this distressing disease is boundary-breaking and of enormous import.
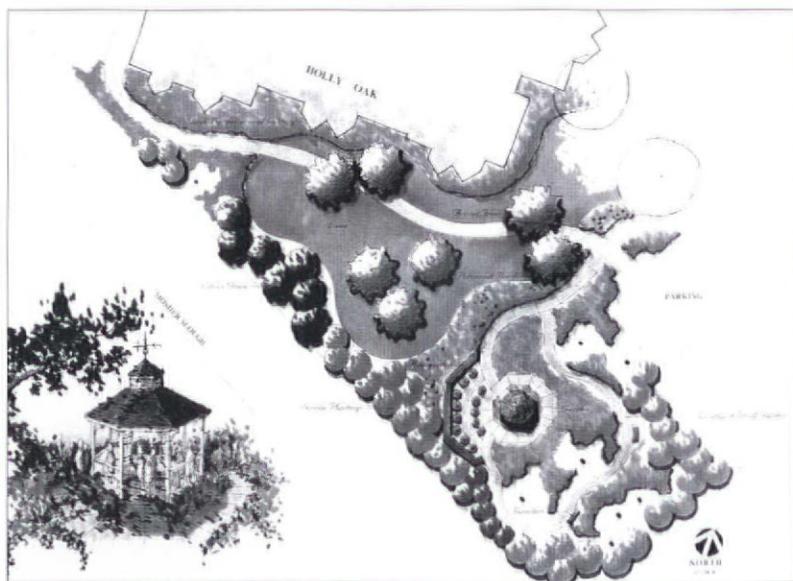
It is interesting also to see excellent research directed at, for example, the use of public space over a thirty-year period (*Public Spaces , Public Life*, Jan Gehl and Lars Gemzøe); the use of urban public space in cold weather (*The Winter Life of Small Urban Spaces in*

Images from the Participatory Research for the O'Connor Woods Senior Community Landscape Master Plan.
Submitted by: **Fisher & Hall Urban Design, Windsor, Calif.**

McKinnon Courtyard
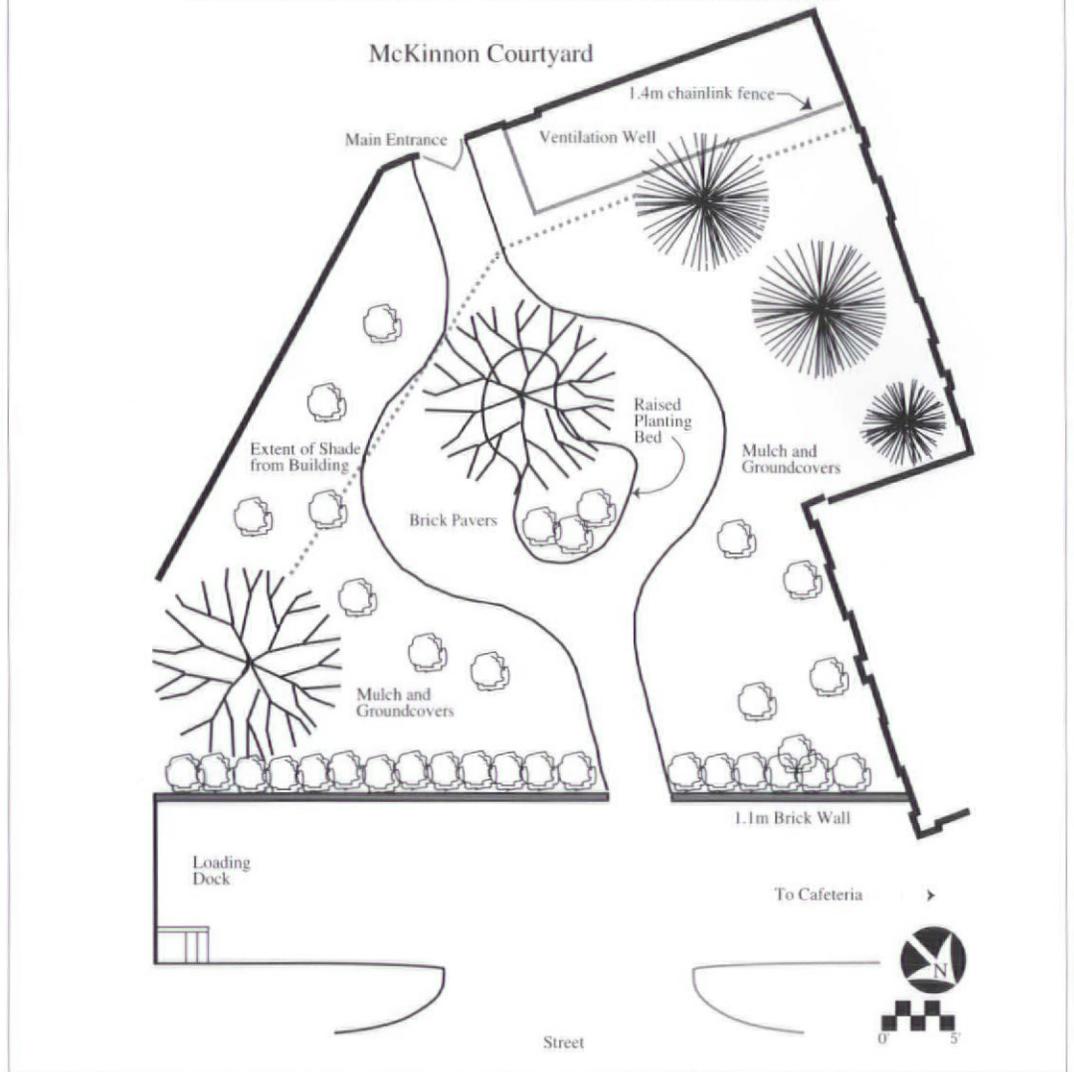
New York City, Shaogang Li); public reaction to the design of post office lobbies (*U.S. Postal Service Retail Lobby Evaluation*, Jay Farbstein) and user input in the development of a landscape master plan for a senior housing – assisted living complex (*Participatory Research for the O'Connor Woods Senior Community*, Fisher and Hall Urban Design).While most POE studies used the familiar data-gathering methods of interviews, surveys and behavior mapping, some used more innovative methods. One gave user – participants disposable cameras to photograph areas that should be preserved or needed more shade (*O'Connor Woods Study*, cited above). Another employed innovative interactive computer technology to gather input from staff and patients in generating plans for place-improvement in a hospital (*An Experience-Based Master Plan for a Psychiatric Hospital*, Nathan H. Perkins).

Submissions that could be roughly categorized as data-gathering to inform a planning document, urban design study or a studio project were not, to me, as interesting or innovative. For the most part, this consisted of pulling together existing information on demographic trends, water quality, transit use, traffic flows and so on, and presenting it within the framework of a local or regional plan. This work was laudable but not particularly innovative.

More commendable were a very few submissions where the most difficult task was attempted of relating cultural norms to a proposed design program (for example, the *Rio Rancho Community Studio*, Min Kantrowitz, and *Research on an Urban Design in Karimabad, Pakistan*, Massachusetts Institute of Technology).

Perhaps it would be useful for those who plan to submit next year if I were to comment on some of the weaknesses in this year's submissions. Some presented research proposals not yet carried out. Some presented completed research but included minimal discussion of application. Since this is an awards program focused on place-enhancing research, the jury considered this a lack. Some proposals presented research that was nothing more than a place or building description, or the assemblage of easily accessible facts.

Summary Map of Patient and Staff Behaviour Observations

Morning Summaries (7am -12)
- Individuals
- Group of > 2

Afternoon Summaries (12-7pm)
- o Individuals
- ■ Group of > 2

Peak Use Periods

ave.#	time
20	7:45 - 8:00am
45	10:00 - 10:15am
12	12:30 - 1:00pm
33	2:30 - 2:45pm
8	5:00 - 5:15pm

McKinnon Courtyard

Extent of Shade from Building

'Group' Territory

Intended to be an entry courtyard, this area now serves as an outdoor smoking place.

Loading Dock

94% of all people observed were smoking cigarettes

Individuals

Major Path for Visitors and Staff

Running the gauntlet of smokers

Street

"An Experience-Based Master Plan for a Psychiatric Hospital." McKinnon Courtyard, before and after with a summary map of patient and staff behavior observations.
Submitted by: **Nathan H. Perkins, Ontario, Canada**

Unfortunately, the term "research" has wide usage in contemporary American English, covering anything from randomized, double blind medical studies to a third grader looking up facts about armadillos in the encyclopedia. Certainly, in the area of environmental design we need more discussion of what constitutes research. Is a commendable site or contextual analysis prior to design, research? Does a trip to the library to look up a few articles on parks prior to designing one, constitute research? Unfortunately, the semester-bounded studio-teaching of design rarely includes time for anything beyond relatively superficial fact-finding. While this is understandable in terms of primary focus of design-training, it does tend to leave some designers with a rather hazy idea of what research is, and hence what might be appropriate to submit for an award in place-based research.

In terms of weaknesses, at the other end of the scale, so to speak, were rather large tomes, poorly presented and organized, that may contribute to place-based research but which were not easily accessible to the

jury. Finally, and this is not a weakness or criticism, a number of full-length published books were submitted. For example, *Placing Nature: Culture and Landscape Ecology* and *Out of Place: Restoring Identity in Regional Landscape* were nominated. Unfortunately, the jury could not do justice to these in a packed, one-day evaluation process. Both of these books probably deserved an award. In the future, it would help if the submission rules required that published books be submitted along with a range of reviews from scholarly journals which could facilitate the jury's understanding of the value and impact of the work.

Overall, the review of submissions was a stimulating and rewarding experience. Place-based research is alive and well! Hopefully, with wider publicity and with more specific parameters for submission, next year's award program will cull an even richer harvest of design and research work.

Place
Portfolio

Los Angeles Central Library and Maguire Gardens
In October, 1993, the city of Los Angeles completed a ten-year effort to renovate and expand its historic, downtown Central Library. The project involved the rehabilitation of Bertram Goodhue's 1926 landmark, the new construction of the Tom Bradley Wing and the creation of the Robert H. Maguire III Gardens. Central Library by Hardy, Holzman, Pfeiffer, Associates; Maguire Gardens by the Office of Lawrence Halprin.
Photo: Jay Venezia

Tanglewood Master Plan
The master plan for the Tanglewood Music Center,
the summer home of the Boston Symphony Orchestra,
included the design of ten new background buildings,
three renovations and all site improvements needed
to realize the master plan. Project by: Catharine A.
Verhulst and William L. Porter, 4Architecture.
Photo: Catharine A. Verhulst
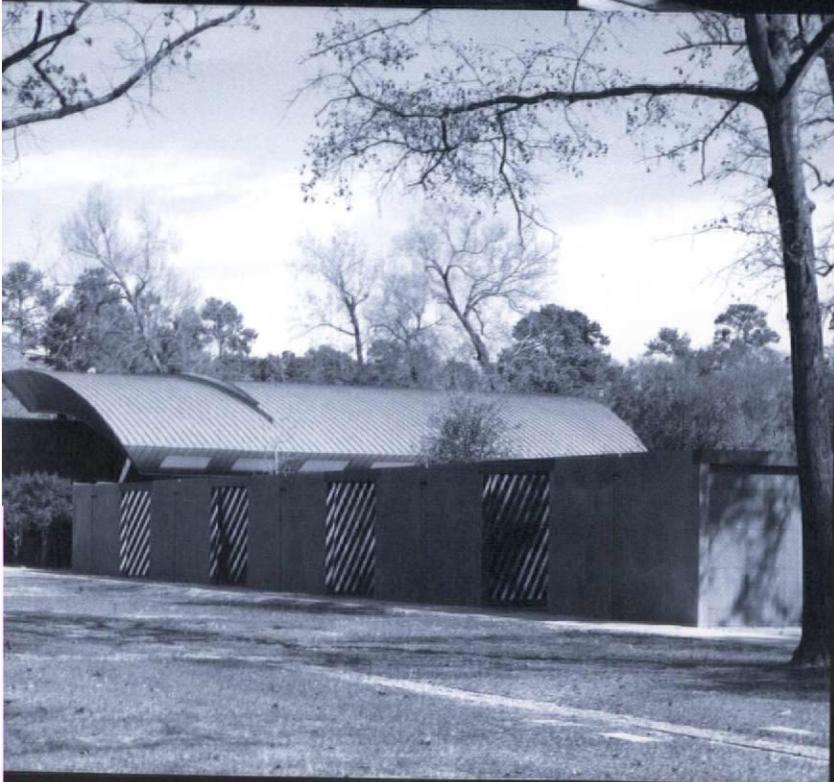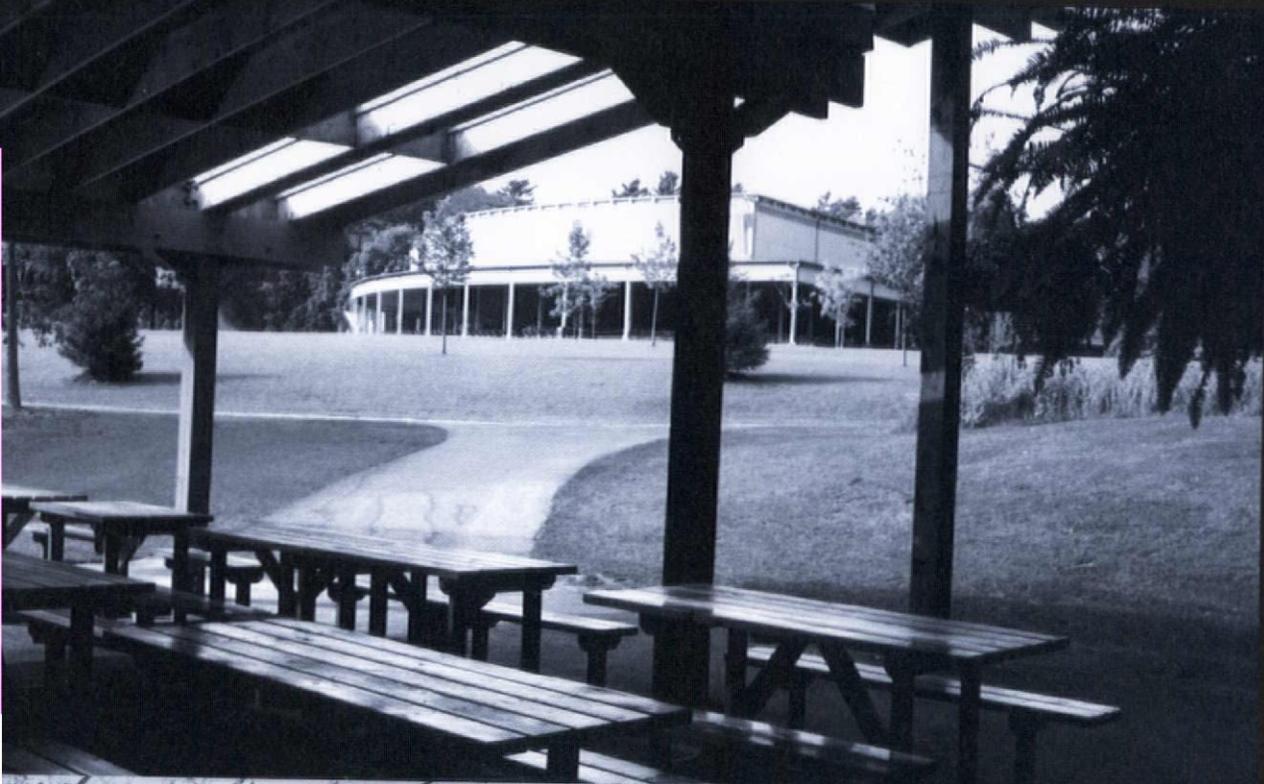
Beth Israel Memorial Chapel
This project consists of a covered outdoor chapel to
accommodate 176 seated and 130 standing mourners,
and crypts for 456 above ground interments. The site
is a partially filled, unkept section of a larger cemetery
that Beth Israel, a Reform Jewish synagogue, wished
to define and improve for the exclusive use of the con-
gregation. Project by: Daniel Solomon / Gary Strang,
Architects. *Photo:* Timothy Hursley
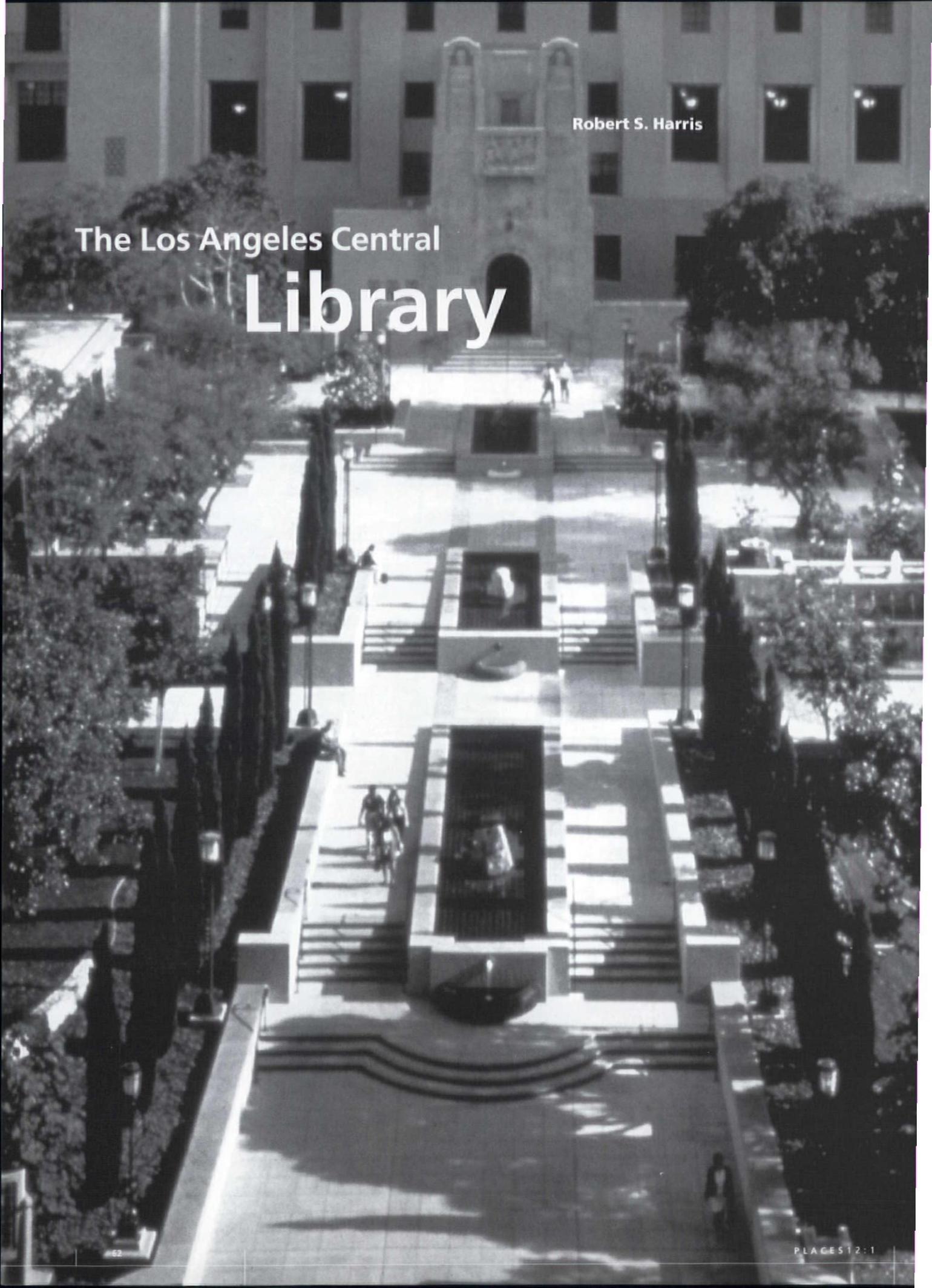
Robert S. Harris

The Los Angeles Central
Library
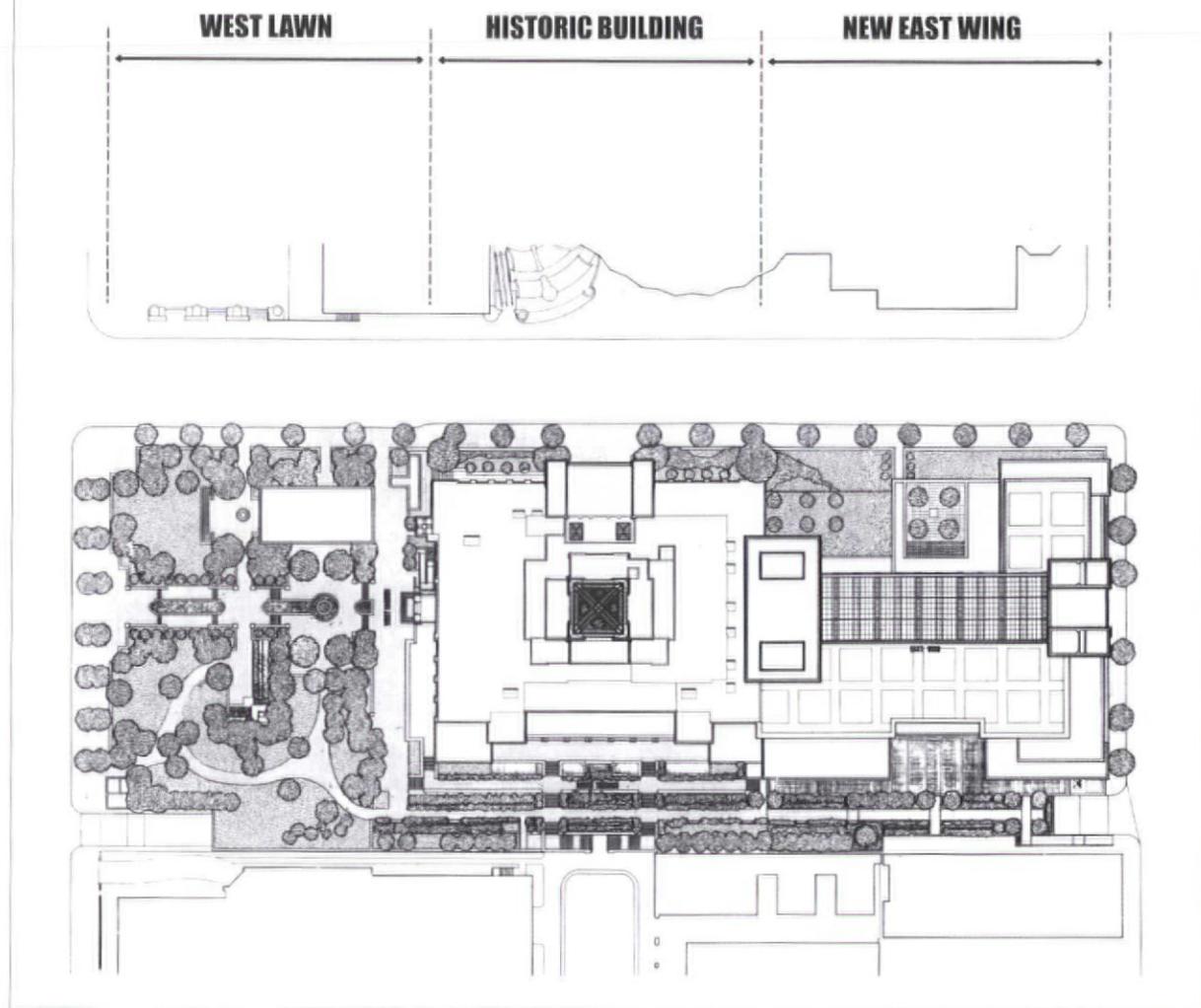
Los Angeles built its central downtown library in 1926. Given the importance of such a project, the renowned architect Bertram Grosvenor Goodhue was commissioned for the project. This was truly an extension of the city-building of that era, in which the place of downtown was clearly central and the role of the library was as symbolic as functional.

By 1983, not only had the clarity of downtown's position in its region been challenged, but the great library had also fallen into disfavor among its own staff. They found it inefficient and cramped and wished that it could be demolished and replaced by a larger structure, which could be built on a less centralized, less expensive site. Symbolism and place-making were to be set aside in favor of the business transaction that would bring sufficient new capital to fund construction of a new and much enlarged library.

Over the thirty years the Central Library declined in quality as its interior was fragmented to accommodate offices and operations that Bertram Goodhue could not have imagined. Its interiors were further diminished by uneven maintenance, its intended bridge connection to Bunker Hill had never been made, and the quality of its grounds, of the small parks Goodhue

had pressed so hard to create, had been increasingly eliminated in favor of automobile parking space. The American Institute of Architects and the Los Angeles Conservancy brought suit against the city to prevent the demolition of the Library. But there was no workable plan for the future of the Central Library where it stood. Further, two terrible fires were set in the building in 1986, and an earthquake caused further damage in 1987.

Against this background, two downtown business leaders, Robert F. Maguire and Robert Anderson, began a series of initiatives and negotiations that eventually became the Central Library Redevelopment Plan. This was a remarkable financial plan based on two primary purposes: to create and re-create great public value, and to create new private opportunity. This model of serving such multiple purposes, with important economic and cultural advantages for the city, became the heart of the project, and is one of the two great lessons it teaches. There is an inextricable linkage between the quality and prosperity of the public realm and the opportunity for robust private enterprise.

facing page: **Aerial view of main stair leading to Central Library.**
Photo: **Jay Venezia**

this page: **Site plan showing the original Bertram Goodhue library, the new east wing by Hardy, Holzman, Pfeiffer Associates, and the Maguire Gardens by the Office of Lawrence Halprin.**
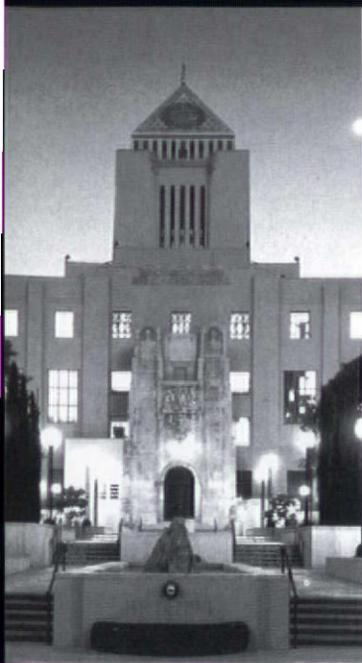
The plan came to include both restoration and expansion of the Central Library, and the development of three additional public places: the restoration and renewal of the library's West Lawn, now to be known as Robert F. Maguire III Gardens; the construction of the Bunker Hill Steps, which finally relate the library to both Bunker Hill and to the primary business terrace of downtown; and the redevelopment of Pershing Square, a separate but highly related initiative of Maguire-Thomas Partners and a consortium of nearby property owners. A great public realm was to be created as a setting for the library and as a stimulus to new private sector investment in the district. Hardy, Holzman, Pfeiffer Associates were chosen to restore the existing Goodhue building and to design its expansion, a new East Wing. This eight-story new wing (four-stories high and four-stories underground) holds the libraries main collection.

These developments were made possible because two major office projects, Library Tower and the Gas Company Tower, were part of the negotiation. Their own significant economic contribution to the city became important, stemming not only from their construction but also the attraction of important tenants and the creation of many jobs. Moreover, their occupants were to rely heavily upon the restaurants and shops and other amenities of downtown rather than following the earlier model of such projects that attempted to be almost entirely self-sufficient.

Significantly, these buildings became rather exemplary designs, urbanistically well behaved as they enliven sidewalks around them and provide visual interest from afar as well as nearby. Library Tower, whose principal architect was Harry Cobb, and the Gas Company Tower, whose architect was Rick Keating, then with Skidmore Owings Merrill, are Southern California's two most distinguished office towers of the last twenty years. And so the second lesson is finding the talent able to realize the power of architecture to bring urban places to life.

The transformed and expanded library is an especially rewarding destination in the city, and has been a catalyst for new activity around it. The Goodhue Library, which remains the central element, can be entered from three directions. It has been restored to its earlier glory, and it is once again a cultural and architectural landmark. Its rotunda was never the center of activity because it is on the second floor and the bridge that was to enter it from Bunker Hill was never, and will never be built. Meanwhile, from the rotunda one can enter the children's library restored wonderfully and
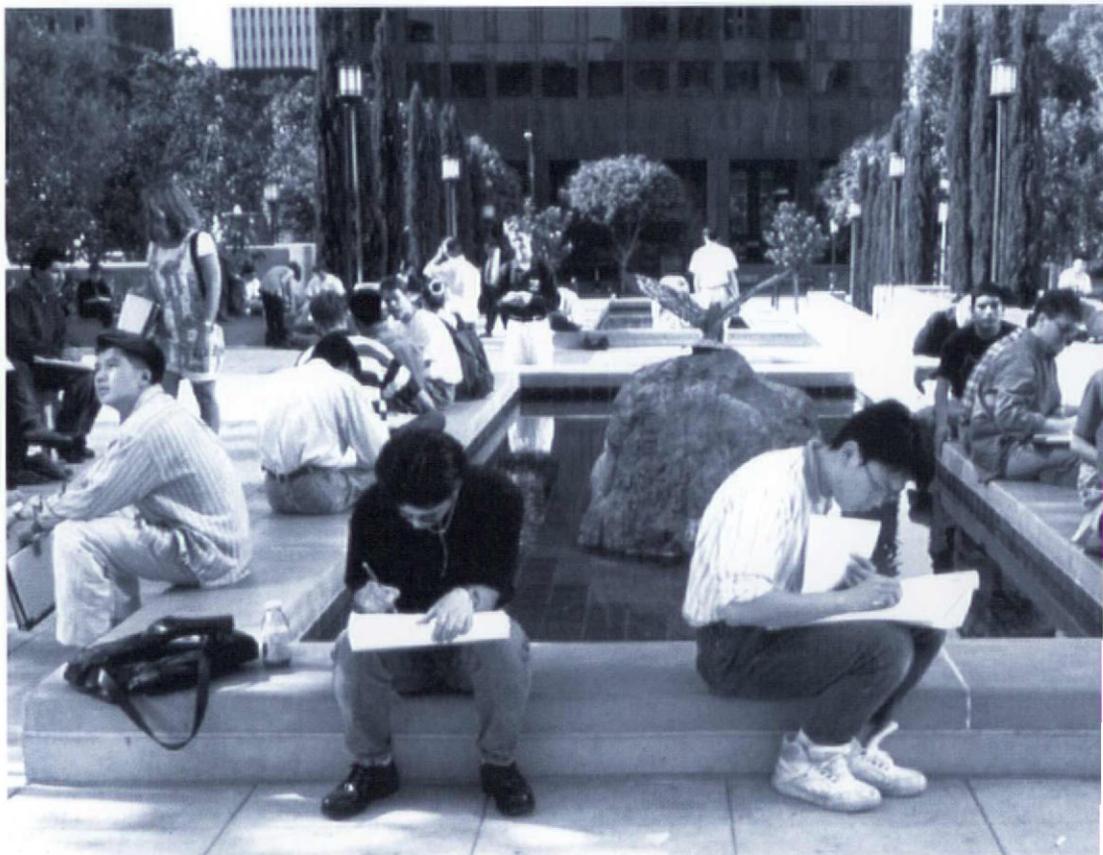
always busy with young readers. On Saturday mornings, the house is packed for marionette shows. That the library for children has such a central location in such a central place in the city is a source of pride to Angelenos.

The new addition is thus entered from the historic building, and on axis is the wing's great atrium. Within the atrium is a series of descending terraces that give entrance to the library's collections, thus each distinct collection has its own prominent location. The historic building's public spaces are used for all the most active purposes including information desks, of course, but also a gift shop, cafes and exhibits. Outside on the west is a restored – new garden, designed by Lawrence Halprin, with a restaurant pavilion, terraces, 160 trees, lawns, and actually engaging water features. Works of art are integral to the construction and relate closely, but discretely, to the sciences and literature.

On the side of the principal street, toward the center of greatest pedestrian access, is a public auditorium. It can be entered from inside the library or independently, and is adjacent to a small but well proportioned courtyard. On the side of the library that is towards the center of the block, a paseo provides both convenient pedestrian linkages, several of the most rewarding spatial experiences, and a connection to Hope Street on the south and one of the best views of the Goodhue library. The east facade, on Grand Avenue, finally allows one to grasp from outside the great size of the new addition. However, because of the good decision to provide entrance only from the historic building, the east facade brings no activity to the street. Wide sidewalks may some day become host to vendors' carts, and this problem will be overcome.

Purposeful and inventive sponsors found the political and financial tools necessary for action to be taken,

and design talent was assembled to assure that great city-making would actually occur. The meaning and fabric of history has been respected and given a new trajectory into the future. The Los Angeles Central Library is a textbook example of how the potential for a meaningful public realm and the expectations of private opportunity can be powerfully fulfilled.
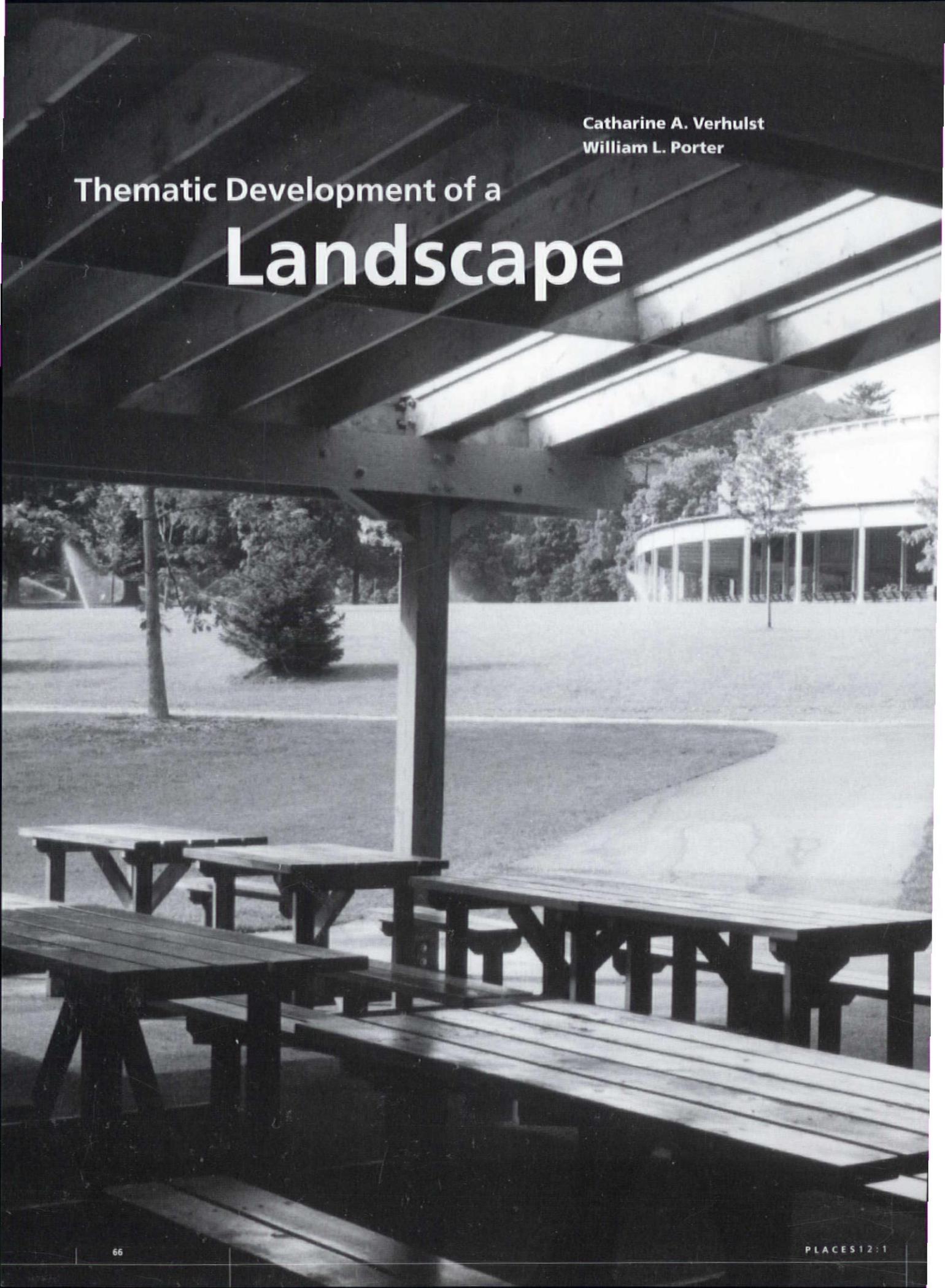
Catharine A. Verhulst
William L. Porter

Thematic Development of a
Landscape
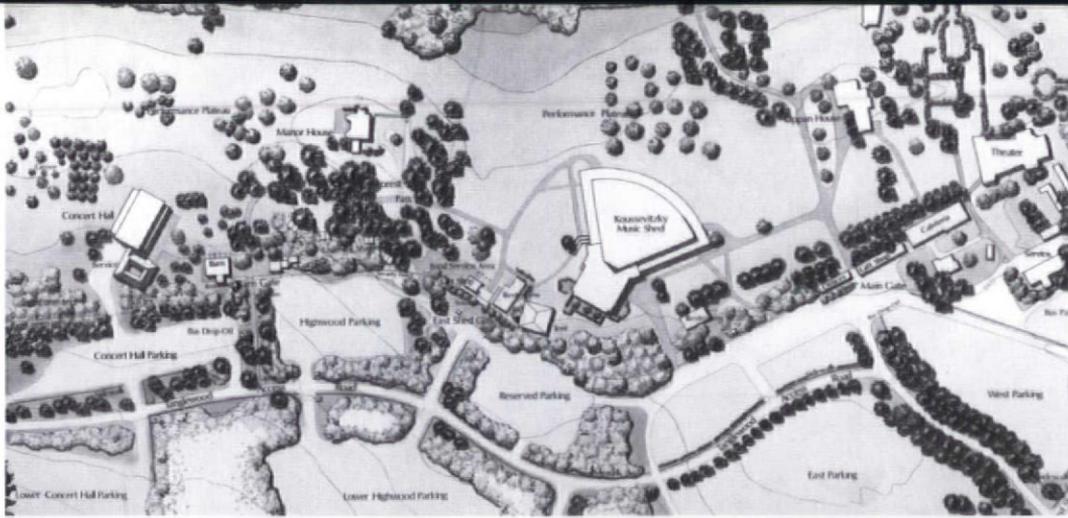
Tanglewood, the summer home of the Boston Symphony Orchestra, recently doubled its size by buying an adjacent property. The challenge was to create a larger Tanglewood that retained the feeling and spirit of the original, smaller landscape.

Continuity with history was important as well, a history that began with Eliel Saarinen's sketches for a center for the performing arts. He proposed an idealized landscape designed in a neoclassical manner, but what the trustees wanted was "just a shed." The large Performance Shed was designed and constructed by a local engineer based on Saarinen's sketches.

The layout of the original property, as well as the newly acquired property, was focused on the manor houses, sited in each property at the highest point and commanding the best view of the Stockbridge Bowl and the hills beyond. The landscape retained its natural character, with minimal intervention: only a few straight paths, most moving with the contours in soft curves, and no axial relationships.

Other buildings were built for rehearsal and performance. These were sheds also, built in a Scandinavian style, typically asymmetrical and placed at the edges of the great lawn that surrounded the manor house (the most notable of these was the theater – concert hall, designed by Eero Saarinen). They all declared their purposes simply, and they merged with adjacent

landscape elements to create subtle interruptions in a continuous defining edge of the Tanglewood precinct (the exception to the naturalistic edge was the main gate, also by Eero Saarinen, which picked up on one of the strong straight defining edges of his father's original sketch.)

The effect was to create a sharply defined linear zone, reinforced with a linear planting of evergreens, through which one entered the inner landscape, emphasizing the transition from the outer world of travel and arrival. The extraordinary lawn and the view of the Stockbridge Bowl coupled with these buildings to form the vivid and memorable place of Tanglewood that afforded extraordinary and memorable experiences of music.

Our work proceeded from our perceptions of the place, and it was carried out in close association over a period of several years with the Tanglewood administration and staff, and with the client committee. Because the new property was at the same elevation as the original, we proposed to extend the lawn continuously into the new property, creating what we termed the Performance Plateau.

above: **The Music Shed restroom building incorporates both ventilating clerestory awning windows and fixed clerestory glazing. Rafters and trusses are left exposed.**

above right: **Canopies of the Tanglewood Cafe stretch over the eating area and to the lawn. The building is framed by trees at its back and sides.**

right: **Cclerestory and high vertical windows offer natural ventilation for the Rehearsal Hall. Studs, beams and rafters are exposed, providing acoustics that are well suited for soloists and for small and large ensembles. The sliding doors are open and face the Performance Path.**

bottom right: **Rehearsal Hall opens and is parallel to the Performance Plateau and Path. One of several new buildings that reinforce the edge of the Tanglewood campus, it also forms its own place by being inserted among the mature trees of the former Highwood Estate.**

Photos: **Catharine A. Verhulst**

Although we had to extend the Tanglewood precinct, we broke it into subsections in order that the new and larger territory be accessible without being obvious; we wished to achieve continuity and a sense of unity without an increase in scale. We reinforced the edges of the property in order to guarantee a clear transition from outside the performance areas into that memorable place of Tanglewood.

New buildings were to be built in ways that would merge with the landscape at the edges of the inner precinct. We proposed a site, on the new property opposite the existing Theater Concert Hall, for what

would be the Ozawa Concert Hall. This site afforded flexibility for the use of the new campus by allowing for simultaneous performances and rehearsals while minimizing acoustical competition.

Paths would bind the whole together and at the same time reveal landscape and buildings through their

movement with and against with the contours of the land and through careful opening and control of vistas and views. Outside the performance areas, we deployed parking and access roads to reinforce the new shape of the Tanglewood campus, to give easy access to the existing and new parts of the property, to create a clear organization for arrival and parking, and to increase the safety of pedestrian circulation.

Our project included eleven new buildings, three building renovations, new roads, parking lots and paths plus several re-grading projects for extending the campus lawn — the Performance Plateau. We also coordinated all work for installation of major utilities: water, sewer, electric and telephone lines, drainage and irrigation lines. Finally, tree and shrub planing, combined with wildflowers and cultivated flowering beds, completed the work.

Distinctive new places include two major entrance gates, a new café and commissary kitchen, a new restroom facility for the Music Shed, a chamber music rehearsal studio, a percussion rehearsal studio and new locations and facilities for the Tanglewood Tent Club and Hawthorne Special Events Tent. A new Performance Path links the original Shed with the new Ozawa Concert Hall, which was designed by William Rawn and Associates.

Most of the buildings are background buildings, albeit with some identifiable design features. They are designed to foreground activity, and to create a sense of place. They insure continuity throughout the

campus, as well as the presence of the past, through repeating elements, relationships and orientations of existing and new buildings. Their asymmetrical design calls for visual completion by elements outside the buildings, emphasizing place-making rather than object-making. A variety of porches create a sense of

invitation and accommodation; and they insure an active conversation among buildings, as well as with landscape features that surround them.

These characteristics, combined with gently sloped roofs, exposed columns and open truss work, clerestories, vertical board and batten skins, declare a recognizable and unifying design fabric that stands in deliberate contrast with the manor houses, but in sympathy with the original built and natural landscape of Tanglewood.

left: **The skylight for the gift shop runs parallel with the fence line. It also is part of the exterior roof above the loggia, the shop's primary entrance.**

right: **The gift shop rafters and trusses are exposed. Three walls of the shop have clerestory windows and fully-glazed doors. The roof slopes very gently and drains water to a single point.**

Photos: **Catharine A. Verhulst**

above: **The gift shop forms a reflective and transparent edge near the entrance gate.** *Photo:* **Catharine A. Verhulst**

Daniel Solomon

Beth Israel

Memorial Chapel

Daniel Solomon
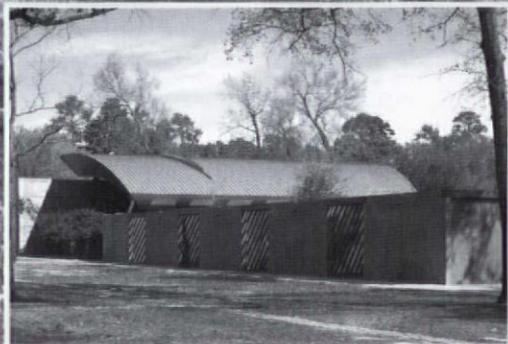
On our first tour around Houston, Joyce Chesnick could not understand why I wanted to photograph those huge, amazing spaces along the freeways that are made from rows of little plastic pennants. Sometimes they sell cars in these places, sometimes boats, sometimes motor homes or other things.

Joyce Chesnick was the chairperson of the building committee for the Beth Israel Memorial Chapel and became president of the congregation during its construction. She was the primary fund raiser and the chapel is very much her project. Our first tour around Houston was to visit places we thought would be relevant to our work — the Rothko Chapel, the Menil Museums, the Mies addition to the Houston Museum of Fine Arts, Ulrich Franzen's Alley Theater, the Rice campus, a quick trip to Forth Worth to see the Kimbell. This astonishing collection of modern monuments is a part of the culture of Texas. Plastic pennants are another part. This is the odd condition of Houston — a vast contingent landscape, flimsy, junky, spread to the horizon with these solid, serious, expensive modern buildings embedded like nuggets in mud.

And in Houston you drive. You drive and drive and drive everywhere for everything. And there is the weather. Hot, oppressive, sticky, god-awful heat, punctuated by stupendous rainfall. Even in Los Angeles it is not inconceivable to be on foot and outdoors occasionally, but not for most Houstonians. Sealed air-conditioned house to sealed mirror glass office, or school or gym or mall via air-conditioned car with tinted windows. You never even hear the out-of-doors, let alone feel it or smell it. When Joyce and her husband moved to a condo with operable windows, their doctor advised them to keep the windows sealed because their immune systems were so unused to outside air that they wouldn't be able to handle it.

Grand, modern monuments, plastic pennants, heat, driving and air-conditioning. How utterly different from my own life in benign little San Francisco, where the monuments are mostly retro and not so good, where the town fabric is precious and dearly loved, where one walks and exercises outdoors all year and where neither my house nor my office even have air conditioning. Clearly, the Beth Israel chapel was a task unlike any that I had ever done.

facing page: **Exterior view of Beth Israel chapel.** *Photo:* **Timothy Hursley.**

this page: **Site plan of chapel, row of mausolea and memorial garden.** *Graphic:* **Solomon, Inc.**
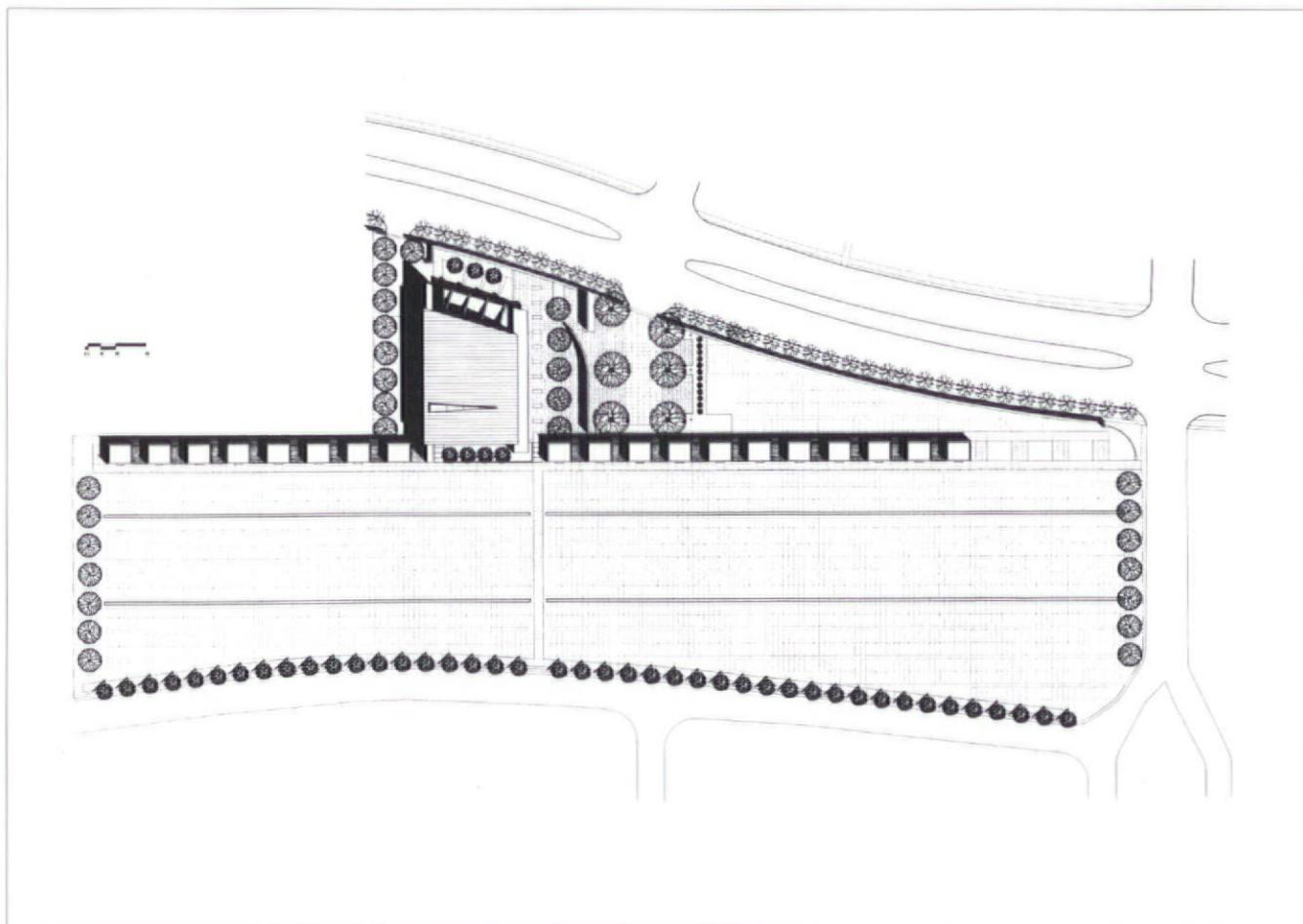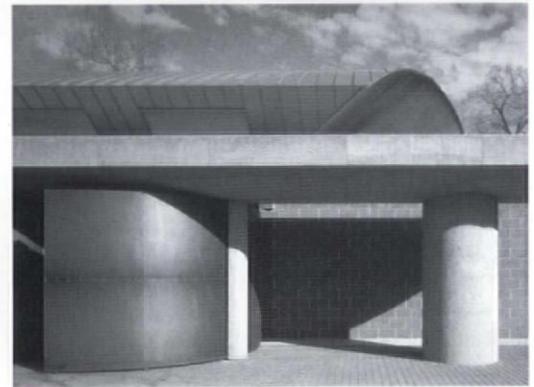
The initial idea for what the chapel might be came from Beth Israel's great rabbi, Samuel Karff. His genius, very much that of a Reform rabbi, is to grace the lives of his assimilated, and frequently affluent congregates with a dimension of spirituality. He sensed that there was something missing at Beth Israel and that the funeary Chapel could fill a void. He thought it appropriate for people who are always under glass to gather in the outdoors on the occasion of a funeral, to hear the birds and to touch the world that Houston in its technological wizardry has obliterated. His instinct for what was appropriate became the idea of the place. An outdoor chapel erasing the boundary between architecture and landscape resonated so clearly with the intention behind all the work that Gary Strang and I had done collaboratively for years and with Gary's own works.

The design was nurtured by a series of conversations with Rabbi Karff and by readings he recommended. Reflection on these conversations and readings gave shape to ideas or clusters of ideas that underlie the design. They are as follows:

The Idea of Boundary. The boundary of the cemetery stands for the boundary of the congregation. It represents Beth Israel's role in the community and, by extension, Reform Judaism's relationship to secular society. Reform Jews are a distinct community, but a worldly and assimilated community, not a hermetic one. It is appropriate therefore that the edge between Beth Israel Cemetery and Woodlawn Cemetery be distinct but permeable, transparent but not absent. The tethered tree walk at the western edge of the cemetery gives expression to this idea of boundary.

The Idea of Community. In Jewish tradition one finds God best with others, not in isolation. Communal prayer, not personal meditation, is at the heart of Jewish worship. This idea shapes the chapel. Its seating plan is "L- shaped so that the people of the congregation are turned toward one another's faces and voices. The entry is a courtyard for gathering and conversation.

The Idea of Abstraction. One of the most fundamental precepts that rings through Judaism is the commandment "Thou shalt not make unto thee a graven image, nor any manner or likeness of any thing...." This most basic of Jewish texts aligns Judaism with the underpinnings of the modern movement in art and architecture and clearly against the great traditions of western religious architecture. Judaism rejects adornment and symbols. The absence of physical symbolism in the diaspora was theological, political and also practical because Jewish worship had to be portable. Historically, therefore, Jews have reverence not for things but for the qualities of things; not for the statue or what it represents, but for the solidity of the stone, its coolness. But mostly, Jews revere the word. It is appropriate that the only art in a Jewish place of worship should be the art of the calligrapher.

Since assimilated and sometimes affluent Reform Jews started making permanent buildings for worship in the nineteenth century there has been a quest for an architecture that looks Jewish. There have been few successes and many failures — mostly Islamic sources adorned with kitsch Mogen Davids or menorahs. Our attempt is to reflect more deeply on Jewish roots and to make an architecture of qualities: tactility, light, coolness, silence.

Confrontation with Death. Jewish observances of death stress acceptance and not denial. Acceptance of loss and finality is healing for the bereaved. The cosmetology and Muzak common in the American funeral industry are offensive to a Jewish sensibility. In our chapel's design it is the casket itself, and the cart which bears it, that are the sole focus of attention in a room of complete simplicity.

For Jews death is absolutely democratic and without hierarchy. All dead are equal and their number is infinite. The repetitive wall of crypts in our site design gives form to these concepts.

The Idea of Pluralism. Reform Judaism is remarkably non-authoritarian and non-dogmatic. It not only permits personal interpretation of tradition and ancient texts, it encourages it. Every Jew must find his or her own way to Jewishness. The authoritarian axial arrangements of many kinds of architecture are inexpressive of Reform Judaism's pluralism and liberalism. The ways of entering our sanctuary are not axial, but permeable like a filter. There are many ways and people are at liberty to find them.

Mourning as Accompaniment. All parts of the funeral ceremony, from arrival, entry into the chapel, the service, the walk to graveside, internment and departure are all a part of the ritual. But caskets are unwieldy and there are many points at which the awareness of moving this heavy object could intrude upon the solemnity of the ritual. Our design includes a simple ceremonial cart bearing the casket from the hearse nearby to graveside and functioning as a pedestal for the casket during the service. Most importantly, the cart denotes the
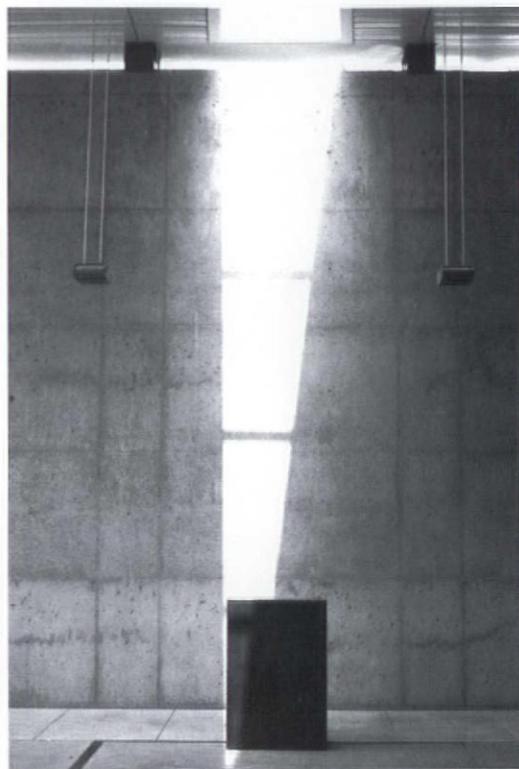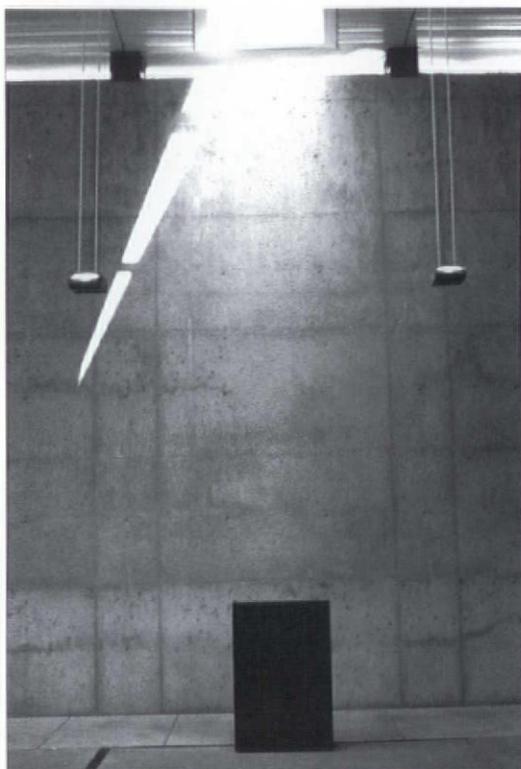
ephemerality of the service compared to the duration of death. Mourning consists of taking the first steps with the departed on a journey that is infinite.

Immanence of God, Finding God in the World. Judaism is not pantheism, and that monotheism is not monism. Jews do not worship stones like transcendentalists in the mountains or Zen monks in their garden. This is an important fact that doesn't make the architect's job easier because architects of all people, are inclined to worship stones. But even though in Judaism we acknowledge that stones are not God, they are his work.

This idea — gaining access to God through an intensified experience of the physical has particular poignancy in Houston at the end of the twentieth century. A reasserting of tradition within Judaism and a general longing for spirituality in our times have come about through the collapse of our faith in enlightenment rationalism and the idea of progress. Curiously, Houston is perhaps the world's most spectacular symbol of modernist optimism. From the Port of Houston, to the freeways, the Medical Center and the Museums, Houston is a city built with incredible vigor and real belief in the messianic age of the technocrat — life made better by the car, the air-conditioner, the elevator and reflective glass.

Our aspirations for the chapel are twofold and paradoxical: to be a part of what Houston is and to be what Houston is not — to have made a small addition to Houston's great collection of modern architecture, and at the same time to have created a respite from that very triumph of modernism. Coolness made by shade and breezes; the time of day, the rain, the seasons memorialized by architecture and landscape; berries planted so the cardinals will come.

The Lurianc mystics talk of "divine sparks" that remain in nature after creation. Religious experience is the elevation of these "divine sparks" to their redemptive unity with God. They write also about "the rumor of angels." Our hope for the chapel and cemetery is that it contains within it divine sparks and the rumor of angels.

CHARLES C. BENTON

A Place in the Sun

During the summer of 1855, future General Philip Sheridan commented, "If I owned Texas and Hell, I would rent out Texas and live in Hell." A hundred and forty years later newcomers undoubtedly appreciate Sheridan's sentiments as the Texan climate remains oppressively hot. In our time, Houston's citizens invoke mechanical remedy at a grand scale. In the fifty years since air conditioning arrived they have sealed and chilled virtually every inhabited space: home, vehicles, offices, gyms, convenience stores.

Houston's extensive cooling is costly, however, and not just in terms of energy and capital. Air conditioned spaces are, by practice and design, divorced from nature: dark glass extinguishes daylight, a flush facade the sounds of nature. This is Le Corbusier's manifesto realized—the house is sealed fast! And deep within vestigial memories of time, season, and weather fade in the monotony of a steady state.

When Dan Solomon described to me the Beth Israel chapel project and Rabbi Karff's desire to avoid mechanical conditioning, I wavered between appreciation and fear. It was easy to embrace their desire for an architecture of physical qualities. Here was the rare assertion that a building, if clever, could adapt to Houston's natural setting and, in doing so, be closer to God. Willis Carrier be gone. We can exist for a moment without artifice, exposed and connected like the generations before us. My fears arose from years spent in the similar climate of New Orleans, a past filled with indelible impressions of a viscous, clinging atmosphere and spontaneous perspiration. Engaging the physical world without a mechanical safety net can get out of hand in these conditions. The design should provide a path to God, not cause a heat stroke.

Dan and I maintained a running discussion during the soft pencil stage of the chapel's design. Each sketch presented possibilities and cautions. Hot-humid climates such as Houston's offer little opportunity to reject unwanted heat. The traditional heat sinks for passive cooling—earth, air, and sky—are already warm. Without a heat sink, or mechanical intervention, the chapel design must painstakingly avoid heat gain. In our design meetings I found myself sounding like Barry Goldwater, "Extremism in roof insulation is no vice.

And...moderation in shading is no virtue." At least some aspects of the program worked in our favor: the chapel had a transitory and infrequent occupancy, there were few internal sources of heat, and the site was favored by shade trees.

The building that emerged from the sketches is completely open toward the cemetery. The south wall is porous thanks to an ingenious baffling scheme tuned by acoustical consultant Charles Salter. The baffles provide a sculptural entry while shading and reducing sound from an adjoining roadway. The chapel's porous nature and tall ceiling allow free air movement and thus convective cooling of occupants.

Much attention was paid to the building's parasol roof, a large surface bearing the brunt of the summer sun. Here we used a ventilated ice house roof section with carefully chosen finish properties and insulated connectors to avoid thermal bridging. Heliodon studies at the Pacific Energy Center helped size and place a cleft in the roof. With its deep lightwell, the opening provides the desired daylighting effect without allowing excessive heat gain. The building's opaque walls have reflective finishes and are shaded. A large concrete thermal mass on the shaded north side dampens peak afternoon temperatures.

The chapel faces a brief but distinct heating season. Our scheme does not attempt to heat the building during cold snaps but instead warms occupants directly with a heated bench. Though designed, this feature will not be installed unless the congregation deems it necessary.

In the end it seems to have worked. The chapel has weathered its first cycle of seasons without calamity. It stands in Houston as an oasis of sorts, buffering the natural world without avoiding it and without mechanical distraction. Doing so seems particularly poignant in our day.

Enthalpy hour diagram. This plot, a plan view of the U.S. looking from the northwest, shows cooling loads by location in the country. The load is proportional to the height of the surface. Southeastern Texas is second only to Southern Florida in severity of heat gain, and Florida's climate is redeemed by a sea breeze.
Graphic: **Charles C. Benton**

American Institute of Architects Committee on Design, Regional and Urban Design Committee, Housing Committee

Raymond L. Gindroz, AIA

Why Three Places in Central Florida?

Cross Sections enable us to see relationships among the various parts of our buildings and environments. The Committee on Design is using this theme throughout 1998 to explore the role individual buildings and architects can play in creating public space.

In this first conference we saw three distinctly different ways in which many architects and builders can work together (or against each other) across both time and space to create a large scale-environment. We learned

left: **Hyde Park neighborhood, Tampa.**
Photo: **Committee on Design**

center: **Celebration, Florida**
Photo: **Smith Aerial Photography**

right: **Florida Southern College, Lakeland.**
Photo: **Committee on Design**
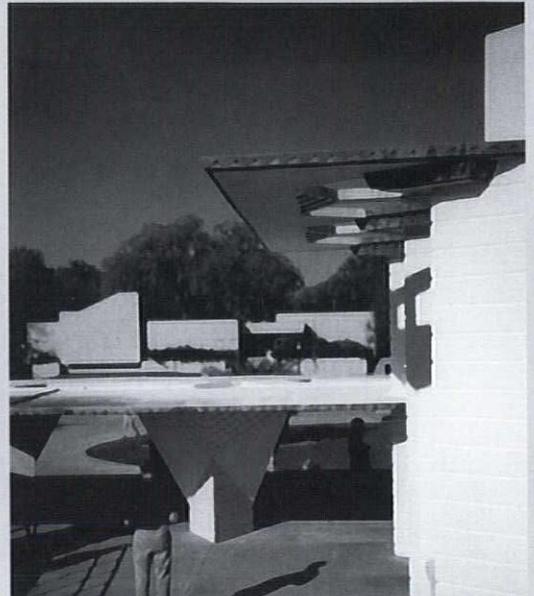
This article, and the two that immediately follow, report on the spring, 1998, forum sponsored by three committees of the American Institute of Architects: the Committee on Design, the Regional and Urban Design Committee, and the Housing Committee. The forum, held February 19–20 in central Florida, was organized by Raymond L. Gindroz, AIA, chair of the Committee on Design; Stephen Quick, AIA, chair of the Regional and Urban Design Committee; and Michael Rosen, AIA, chair of the Housing Committee. Conference chairs included Jan Abell, FAIA, and Joseph Barnes, AIA. For information on future AIA forums, contact AIA at 800-242-3837.

from the contrasts among the design approaches for Celebration, the Florida Southern campus and Tampa's traditional neighborhoods and commercial districts.

In Celebration, many architects, all working within the concept of creating a new home town, designed buildings that create a sequence of streets and public open spaces that have the character and quality of a traditional American town. Required to choose among one of several possible traditional architectural styles, they designed buildings that relate to each other and to the character and design of streetscapes and landscapes. Through collaboration, the design–invention of many architects has created a unified environment.

By contrast, Frank Lloyd Wright created a single, unified vision (and style) for the campus of Florida Southern

College. He called this campus the "Child of the Sun" and produced a rich sequence of spaces within an orange grove, linked by canopies. The singular vision has been less successful in directing the work of other architects than Wright would have hoped.

In the Hyde Park and Ybor City districts of Tampa, committee members saw traditional residential neighborhoods and commercial districts in their natural state, unified by the urban and architectural conventions of their period. These include conventions for the way houses and porches create a neighborhood street space, the way mixed use commercial buildings create a room like streetspace, and the architectural elements of buildings.

The Committee on Design was pleased to be joined by the Regional and Urban Design and Housing Committees. The program provided joint sessions to share common information and individual meetings to discuss topics of more specialized interest.

Raymond L. Gindroz, AIA, is managing principal of Urban Design Associates in Pittsburgh.

Beth Dunlop

From Fantasy to Traditional Planning

Florida has always been a place where fantasies are turned into architectural realities, at least since the 1880s, when railroad tycoons Henry Flagler and Henry Plant began to build hotels for the tourists they were luring on their trains. In St. Augustine, Flagler built odes to the Spanish Renaissance; in Tampa, Plant erected a great Moorish pile topped with minarets.

As time passed, the fantasies that shaped Florida became more palpable—Mediterranean-themed neighborhoods or eccentric roadside attractions, for example—and sometimes even converged easily with reality. That is, seen in one way, the case at Florida Southern College in Lakeland, which houses the largest single congregation of Frank Lloyd Wright buildings anywhere in a campus designed as an ode to the sun. Wright's delicate stucco buildings, trimmed with copper and stained-glass fragments, were set amid a grove of oranges, though today the citrus trees are all but gone and the buildings suffer from years of collegiate wear and tear.

The era following World War II, a period of rapid growth, became less fanciful. Yet Florida was not to relinquish its role as a fabricator of architectural illusions, a role taken up by Disneyworld and the many theme parks that followed. Today, the Disney Company, under chairman Michael Eisner, is known as one of the world's foremost patrons of architecture, and Disneyworld is where many of the company's most interesting buildings have been constructed. Most recently, Disney has branched out into what is best termed the New Urbanism in constructing a new town adjacent to its theme parks.

Neotraditional towns have become one of the most important areas of architectural inquiry and practice. Many designers and theorists believe the New Urbanism, the movement that has spawned the revival of traditional town planning, is perhaps the most compelling (and popular) movement in American architecture in many decades.

The earliest neotraditional towns garnered critical attention and popular admiration, but with Celebration it all seemed to gel. Celebration is not only buoyed by the panache of Disney and the marketability of the Orlando area but also a serious attempt to grapple with ideas about the nature and future of neighborhood, community and town planning.
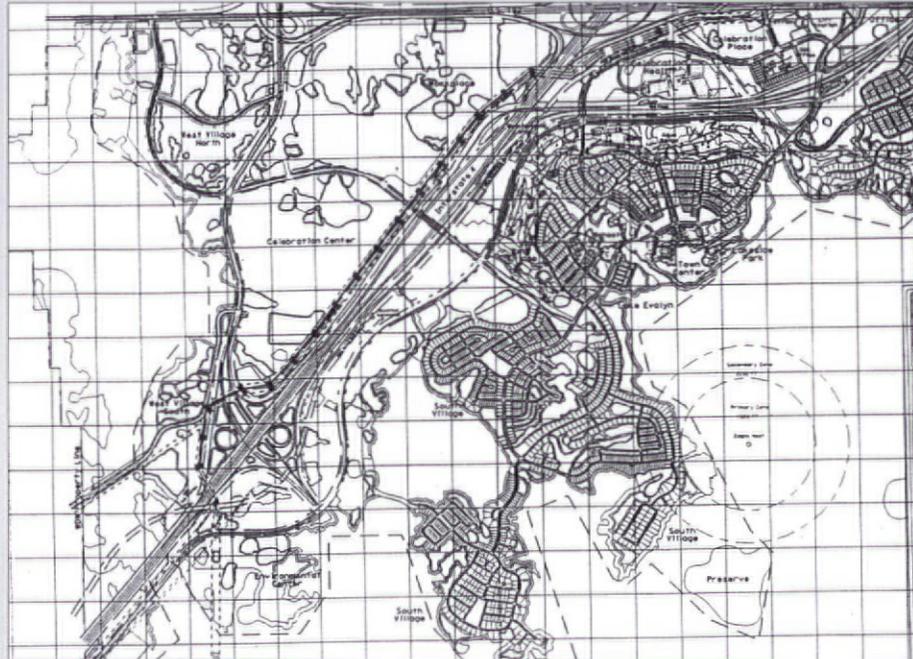
Celebration master plan.

Celebration encompasses 10,000 acres, with building allowed on only half that; the rest is protected wetland. The town eventually will have 8,000 houses arranged in compact neighborhoods that revolve around a lakeside downtown. There is a golf course, swimming pool, tennis courts and a sequence of small neighborhood parks.

The plan was created by Robert A.M. Stern, FAIA, and Jaquelin Robertson, FAIA, after a series of charrettes that included other architects; an important early session included the firms of Duany and Plater-Zyberk and Gwathmey Siegel as participants.

Stern and Robertson's plan reflects a number of philosophical and pragmatic ideas about American town planning, from the sequence of spaces to role of the back yard. It is not, Stern and Robertson said, an "ideological plan," but one based on observation and historical knowledge.

They sought precedents in a wide range of pre-World War II small towns. One key model was the fashionable Long Island town of Easthampton, from which they derived such ideas as using the public golf course as a major green edge or pulling the parking into interior courts behind downtown buildings.

Southern towns and cities also provided prototypes for Celebration's architecture. The residential architecture is derived from six basic historic styles— defined as classical, Victorian, Colonial Revival, "coastal" (a meshing of French Colonial and Low Country architectural traditions), Mediterranean and French. A pattern book created by Urban Design Associates governs the design of houses, showing what elements are appropriate to which style. The result in Celebration is sometimes homogeneity and sometimes startling contrasts.

The downtown is intended to be an old-fashioned town center, with commercial, office and residential uses. The most important buildings were designed by an array of prominent architects who were asked to produce symbolic civic structures that do stand out a bit, but not too much. Stern and Robertson designed all the other downtown buildings as "background," basing them on a variety of historic precedents but typical of commercial buildings.

The Celebration School is one example of the symbolic civic structures that serve as landmarks in the town; it combines a school and a teaching academy and is intended to be a "model" school with numerous teaching and learning innovations.

The school is just a block away from the town center, which gives it a powerful civic presence. Architect William Rawn, FAIA, took that mandate seriously, choosing to design a school that both "respects its community—and earn[s] the respect of its community."

To find architectural precedents, Rawn traveled to nearby Florida towns and cities, looking for examples of schools that, by their design, had significant presence. He found several, including a public elementary school in the small town of Mt. Dora and a parochial school in downtown Orlando. The Celebration school was designed to have strong street edges, and to be just imposing enough to be memorable.

In its architecture and location, the Celebration School looks back to the role educational institutions played in towns in the years before centralized county districts and mega-schools began to dominate. The interior, however, looks forward with classroom "neighborhoods" that allow for small student groupings and teaching flexibility. The school is also tightly linked to the community by the

top left: **Six historic architectural styles permitted in Celebration (clockwise from top left: Classical, coastal, Mediterranean, French, Colonial Revival, Victorian).** *Graphics:* **Urban Design Associates**

above: **Celebration Health Center and Celebration School.** *Photo:* **Todd W. Bressi**

right: **Downtown includes a mix of commercial, office and residential uses in buildings based on a variety of historic precedents.** *Graphic:* **Mike Stanton, FAIA** *Photo:* **Todd W. Bressi**

use of technology that allows parents, teachers and students to talk to one another at almost any time.

The Celebration Pattern Book process has been affectionately termed a "Mr. Potato Head" approach to the housing styles in the town. It is a hefty, handsome volume based on similar books created for builders and craftsmen into the early twentieth century. It delineates the basic elements of "the Celebration house"—front facade, back yard, side wings, porches— spelling out what is allowable within the six architectural styles and four housing types permitted in the town's first phase.

The pattern book is a kit of parts, with numerous potential combinations of roof types, finish materials, windows

and ornament. It is proactive rather than restrictive; it tells architects and builders what they can do rather than defining what is not allowed. Every house, however, must respect such rules as the height of the cornice line and the placement of fences and hedges along the street.

ZONES WITHIN THE SITE

PLACING THE CELEBRATION HOUSE ON THE SITE

LANDSCAPE AND ANCILLARY STRUCTURES

There is also a layer of design review. Control is kept over paint colors, renovations and even the placement of screened porches and pool enclosures. Design review, however, is a more intuitive process, a layer after the pattern book's work is done; former Celebration official Joseph Barnes, AIA, points out that design review is as much an art as a science, saying that even though he might not be able to say what makes good music he knows it when he hears it.

One idea that became important in Celebration's planning and design was cross-breeding. The town reflects aspects of numerous others; the architecture is drawn from those particular American styles that in turn have melded together a number of European precedents in a way that it is possible to trace the ancestry but find no prototypes. Robertson termed the process one of editing and selection of town settings that were both successful and emblematic of small town life. Even the downtown Celebration buildings, though the products of prestigious architects, are not flamboyant but modest in scale and outlook, part of a larger context and good citizens of the town.

One important aspect of the towns created under the premises of neotraditional planning is the mixing of incomes and ages, as well as of combining land uses (apartments above stores, townhouses adjacent to the school, commercial centers within neighborhoods)—all of which really relate one to the other.

At Celebration, this was executed with ease. Apartments sit above shops and offices in downtown Celebration, and rented rapidly. Smaller, more affordable houses sit adjacent to larger, more expensive ones; though Celebration is at the top end of the housing costs in its category, its housing starts at what might be considered mid-market. Too, it is attracting older couples and senior citizens along with the more typical young families.

Gindroz believes that it is one of the true "breakthroughs of Celebration, the breaking of some of these developer taboos." That it has worked so well (which in developer language means sold so well) at Celebration, offers a precedent for other towns and developments across the country.

Beth Dunlop, an architecture critic living in Miami, is the author of *Building a Dream: The Art of Disney Architecture, Miami Trends and Traditions, Arquitectonica* and *Florida's Vanishing Architecture*, as well as numerous other publications.

top left, above: **The range of architectural styles permitted in Celebration.**
Photos: **Todd W. Bressi**

left: **The Celebration Pattern Book delineates the basic elements of the house, its lot and its components (such as roofs, finishes, windows and doors).**
Graphics: **Urban Design Associates**

Todd W. Bressi

Designed Communities

Buildings in Celebration structure the public realm. Space is organized as a series of connected layers, from street to the interior of buildings.
Photo: **Todd W. Bressi**
Graphic: **Mike Stanton, FAIA**

For several years, AIA's Regional and Urban Design Committee has been studying how the design of common places and urban neighborhoods contributes to livable communities. Last February, the committee visited Celebration and Winter Park, Florida, to examine how suburban development—particularly ideas promoted as the New Urbanism—and regional growth patterns are related to community livability as well.

Committee chair Stephen Quick, AIA, set out several themes for the committee to consider—creating community, connections to the existing fabric, community pattern-making, accommodating change and creating place.
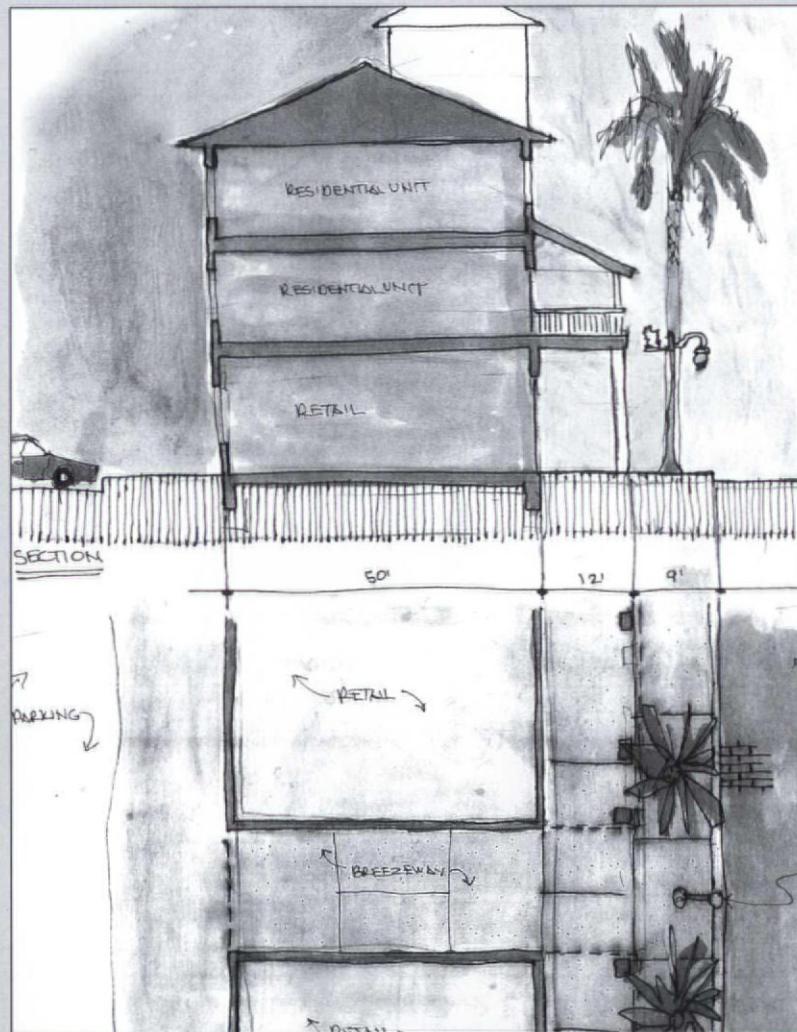
Together, they reveal that the lessons Celebration offers depend on the scale and time frame one uses to analyze the town.

Creating Community

Although the forum did not delve into the question of what a community really is, it examined the ways in

which Celebration's planners are trying to use civic design and social infrastructure to establish a sense of community in the new town.

Defining the public realm. Celebration's streets are invested with a strong sense of publicness. Design controls are conceived in section, from housefront to housefront, directing the way houses address streets and public spaces, explained Raymond L. Gindroz, AIA, whose firm prepared the residential Pattern Book. Doors, windows, porches and yards are organized and scaled to create evidence of human presence and potential for interaction on the street.

Civic spaces occupy prominent locations in the town layout. Residential neighborhoods are organized around figural spaces that are edged by streets and enclosed by housefronts, not back yards. These spaces, a short walk from any house in town, include playgrounds, gardens or wetlands. During the committee's walk around Celebration, they seemed quietly activated.

Civic buildings relate to public spaces and major streets; their architecture is individualistic and expressive. Although not incorporated, Celebration has a town hall (Philip Johnson, FAIA); the town founders obtained a zip code and built a post office (Michael Graves, FAIA). There
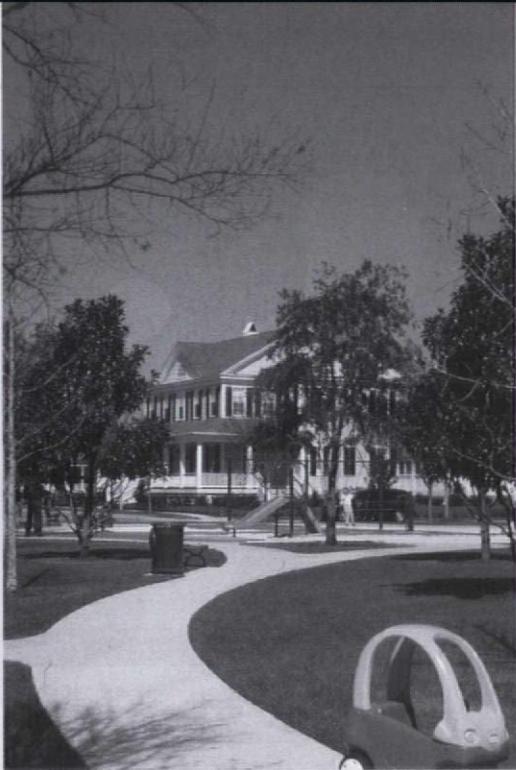
is a viewing tower (Moore/Andersson), bank (Venturi-Scott Brown), school (William Rawn) and a movie house (Cesar Pelli, FAIA) that doubles as a social hall.

Establishing civic infrastructure. Disney controlled the construction and operation of the Celebration School, whose prototype curriculum has been the subject of some the community's first political debates. Disney points with pride to the Celebration Health Center (Robert A.M. Stern); all residents have access to a health club there. The town boasts an internal on-line information network, built and run by ATT, and community activities like scouting and sports.

Expanding the definition of civic infrastructure. Disney took the unusual step of building the town center first, believing that shops and eating places arranged in a town-square-like setting would be a valuable amenity and critical to helping Celebration become a living town. Even before the first residential phase was completed, Celebration boasted restaurants and bars; a book store, clothing store and bakery; even a corner grocery. This entailed additional financial risk, Disney's David Pace noted. "To make the downtown work, we have to get a premium and get more velocity out of residential sales."

Connecting to the Existing Fabric

In Celebration's town center and adjacent neighborhoods, there is a more intricate web of connections than in typical suburbs. In the town center, pedestrian passages link streets to smaller spaces, shops and parking areas in the core of the blocks; in the neighborhoods, the passages create through-block short cuts that improve access to public spaces and the school. These links offer qualities of intimacy, choice and discovery that reward people for walking; they challenge the conventional

geography of public and private by allowing people to penetrate behind buildings and into alleys.

From the town center, major streets radiate into the neighborhoods, a logical hierarchy that makes it relatively easy to walk or drive into the center of the town. But considering Celebration as a whole, the connections among the parts are weaker. Neighborhoods beyond the core will be separated by wetland preserves, with only standard, snaking collector streets connecting them. The Celebration Place office complex (Aldo Rossi) and the health center are separated from residential areas by a golf course and Orlando's belt highway, which slices through the property. Most day-to-day trips will have to be made by cars.

Celebration is strongly and consciously (according to town planners Stern and Jacquelin Robertson, FAIA) distanced from the rest of the Orlando metropolitan fabric. So far the town has only two access points and its

right: **Lot types and house types are mixed in a finer pattern than in most master-planned communities.** *Graphic:* **Urban Design Associates**

below and bottom: **In the town center, the interior areas of the blocks, now used for parking are development sites for small retail bungalows.** *Photos:* **Todd W. Bressi**

ESTATE LOTS

VILLAGE LOTS

COTTAGE LOTS

TOWNHOUSE LOTS

edge is clearly marked by a white rail fence. As commentator Alex Marshall observed, Celebration ignores its fundamental relationship to the nearby regional arterial, U.S. 192, along which most town residents will drive and perhaps even shop regularly (future plans call for a shopping facility near one of Celebration's main entrances).

Community Pattern-making

One of the most heated topics at the forum concerned the range of theories urban designers bring to bear on the problem of community pattern-making. The topic is charged by the Congress of the New Urbanism, which seeks to advance a very particular set of community design principles and has anointed Celebration as a leading example of its theory. This issue became the focal point of a sharp debate between Andres Duany, FAIA, a CNU founder and theorist, and Alex Krieger, FAIA, chair of Harvard's urban design and planning program.

Krieger, who opened with an evocative description of his Boston neighborhood, plead for New Urbanists to devote more attention to strategies for rescuing declining urban centers. He urged them to develop and popularize a rationale for the "old urbanism" as a counterpoint to their proposals for new suburban development. Duany, who pointed out that at least a third of his firm's work concerns established areas, argued that it is futile for designers to ignore development occurring at the metropolitan edge.

Duany, in turn, challenged academic programs to take the New Urbanism more seriously. Krieger countered that schools should not just embrace one theory, they must encourage the exploration of a full range of community pattern-making. While Krieger failed to suggest what these other models might be, a number of committee members presented their own research into community pattern-making during the conference:

• Victor Caliandro, AIA, discussed how innovations in education—reconsidering neighborhood schools as learning villages or establishing schools in business districts—could be linked to neighborhood and downtown revitalization.

• Jonathan Barnett, FAIA, presented an "environmental zoning code" for Wildwood, a suburb of St. Louis, that links development potential to soil and drainage characteristics and focuses growth in a new town center.

• Doug Kelbaugh, FAIA, discussed the Seattle Commons, a proposal for turning a transitional area next to downtown Seattle into a mixed residential, commercial and employment district centering on a large new civic space anchored by Lake Union.

Celebration's record in offering new ideas for community pattern-making is mixed. Its mix of house prices and types is atypical in conventional suburban development. But affordable housing is not in the picture (except for small apartments above some garages); prices for new homes range from $160,000 to $800,000 or more, published reports say.
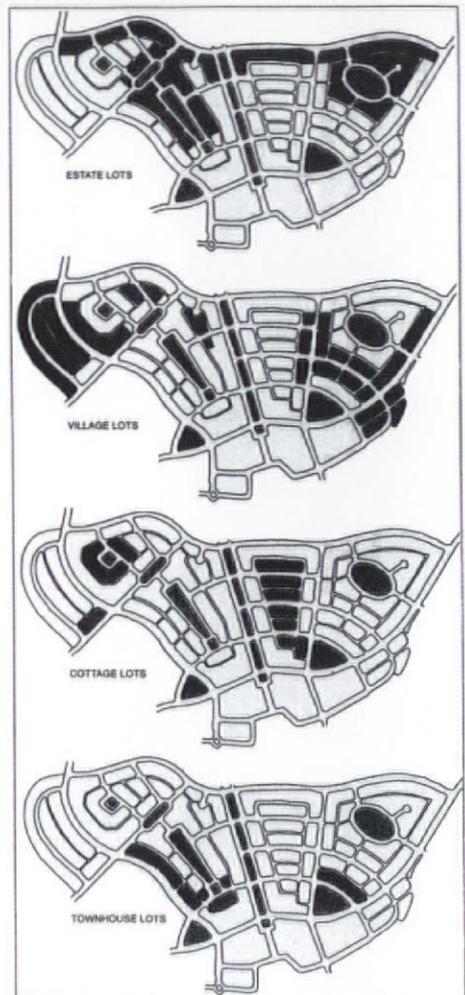
Celebration's town center is a model for mixing land uses, but as of yet the residential areas break no ground. They provide no opportunities for small neighborhood stores, telecommuting or day care centers, or congregate or assisted housing. (There is day care near the Rossi office complex, and future phases will include a stronger effort to place local-serving businesses in neighborhoods.)

Accommodating Change

It is less useful to look at Celebration as a completed, static place than to take a longer view and ask what capacity the town has to evolve and mature as time goes on.

The town center includes several mechanisms for allowing commercial activity to evolve. The configuration of retail space is flexible; spaces can be combined with each other to accommodate expansion or subdivided for smaller shops. In the Seminole Building, space can be used for shops, offices or apartments depending on demand. Parking lots behind Front and Market streets provide space for smaller buildings that could be added

as retail demand grows and smaller businesses are priced out of streetfront space.

Celebration's residential areas are less likely to evolve over time. The tightness of buildings on lots and strict design guidelines may make it difficult for residents to alter or expand their homes, as they inevitably will want to do as their household composition changes.

The diversity of public spaces suggests that the town as a whole will be able to accommodate changing or conflicting ideas about public space. At any particular time, one space may be more successful than the others, or a space might be used by different groups or for different purposes, but the overall diversity of spaces will enable Celebration's public realm to evolve.

Creating Place

Celebration's "sense of place," its image or identity, is perhaps the hardest quality to analyze. While the town is in some ways comfortable, alluring and engaging, it nevertheless manages to throw many observers, both casual and critical, off balance.

What is problematic is the relationship between Celebration's physical form and the culture, history and meaning of the place. In Celebration, at every turn, it is evident that the meaning of the town has been imposed by its creators, not inscribed by the actions and investments of many inhabitants over a long period of time. Thus many people sense, correctly, that the town is contrived.

For example, in established towns, house styles and types mix because they represent an evolution of ideas about architecture and lifestyles, of construction technology and of town planning practices. Older houses have intricate massing because they consist of multiple volumes built over time, with rooms added as families grew or notions about what spaces should be included in a house changed. In Celebration, these characteristics do not reflect that evolution, they are merely visual conventions.

Since Celebration was in fact contrived by a company seeking to project a particular image, the real question is whether it will be able to develop its own stories over

time. Can it acquire that layering of history and purpose that a real place has? Can it accept the constant new investment and inventions that residents make? Can it absorb the incidents that occur and weave them all into its memory in a way that informs the town's future course? The rigidity of so much of Celebration's physical form, and the political control Disney maintains over the town's affairs, will conspire to make that difficult.

An important factor will be whether residents remain in town long enough to be keepers of the town's stories. While their houses don't given them much room to adapt, the mix of houses may allow them to maintain roots by moving around the town. If that happens, Celebration may be breaking one of the most important and invisible patterns of American placelessness. Celebration's most important accomplishment may be to give us a new way to create places where people want to, and are able to, stay.

Todd W. Bressi, Executive Editor of Places, is the designer in residence for the city of Scottsdale, Arizona.

top left, top center, right:
Celebration's public spaces may sustain a range of activities over time, but its tight-fit houses may not provide easily for alteration or expansion.

left: **Celebration's creators have appropriated images from elsewhere to give the town meaning.**

Photos (except top center): **Todd W. Bressi.** *Top center:* **Francis Halsband, FAIA.**

Congress for the New Urbanism

Harvey Gantt

New Urbanism Meets the Existing City

I was drawn to and attracted by the philosophy and principles of New Urbanism immediately upon hearing about them five years ago. The use of the word "new" affixed to "urbanism" suggested freshness, vitality and energy. The concepts of liveability, sustainability, small-scale neighborhood development, walkability and more intense utilization of public transportation were appealing to someone like me, who had literally spent decades fighting suburban sprawl. The notion that the public realm was important to building a sense of community meant a lot to me, since I had been an elected official struggling at times to get funding for parks, sidewalks and open space. It was also important to see the concept of connectible streets—old gridiron patterns designed to control traffic without giving automobiles dominance. I could go on and on touting the merits of New Urbanism, for all it has meant for bettering urban settlement patterns and controlling sprawl.

But I am also a lover of "old urbanism," a child of the city. I have spent my entire adult life working in the core city, where development patterns already exist. I grew up in a salt-of-the-earth, working-class neighborhood with sidewalks, front porches and stickball in the street. Today I live within two blocks of my office, and walk to restaurants and go to pop concerts a few blocks away.

My fascination with New Urbanism has as much to do with my reaction to the so-called decline of cities, which has been reinforced in the popular media which has helped to create negative perceptions of the urban in the last thirty to forty years. To many people, urban means poor folk, too many minorities, crime, drugs and unstable families. It means overcrowding, high density, traffic jams, limited open space, substandard schools and facilities. It means political confusion, abandoned shopping centers and even abandoned neighborhoods.

Cities are the places that have the greatest opportunity to make a difference in urban settlement patterns. Cities have tremendous assets that are too often overlooked. They are the home of great medical centers, colleges and universities, cultural facilities, government buildings, employment centers and the basic infrastructure of streets, utilities and public transportation—not to mention the wonderful diversity of people that reflect what America is all about.

These resources are struggling against the forces that draw people and investment away from the core. The result has been a tremendous flight of middle Americans chasing the "American Dream," coupled with meaningless municipal boundaries that have not only accelerated physical abandonment, but also isolated core cities, socially and politically. There are some notable successes, such as Portland, Seattle, Denver, Milwaukee, Charlotte and Charleston, but even in these cites there there are still at-risk neighborhoods with present complex social and physical conditions.

There is a real challenge here for New Urbanism. If the goal of the New Urbanism is to rekindle the "American Dream" (admittedly an ephemeral and spiritual goal) by building settlements that encourage community, liveability, convenience, decent housing and preservation of the environment, then a significant thrust of this movement must focus on the existing core city. This especially means infill development of at-risk neighborhoods, whether in urban or first-ring suburban areas.

Are we up to the challenge? I have some concerns:

• Much of what has won us recognition so far has involved greenfield development, new towns in suburban locations. While these settlements are superior to old patterns of suburban development and represent important work that we must vigorously continue, a reasonable argument can be made that they contribute to more dispersion—thus supporting further decline at the core. Our attack must be two-pronged, with as much emphasis on infill as on suburban design.

• It is not clear that New Urbanism principles, as implemented in new towns, offer enough opportunity for economic diversity. All too often developers, eager to adopt a new trend, bastardize or subvert New Urbanism design principles for their gated communities, which discourage diverse or heterogeneous populations. It is problematic to expect much in the way of true economic diversity given the laws of supply and demand, which drive prices beyond the reach of lower-middle-class, not to mention working-class, families.

• The design of New Urbanist communities all too often derives from a single formula or master plan, often implemented before there is a community to give

The success of Pittsburgh's Crawford Square development in attracting a mix of people, including middle-class professionals, has fundamentally changed the image of the central city and demonstrates the effectiveness of New Urbanist strategies. *Photo:* Urban Design Associates

meaningful input. I question how this approach will work in existing areas where complex politics and existing community are firmly entrenched.

This is not so much a critique of what we have been doing, but a reminder that the existing city is new turf that requires different technologies. Neighborhoods are complex living organisms. Issues related to revitalization and redevelopment are likely to be difficult and perplexing. Gathering support for any kind of initiative will require working through a maze of community leaders, politicians, neighborhood groups, racial groups and so forth. It would be nice to see more of these kinds of people involved in future Congresses! We will need them.

The Congress for New Urbanism has the brainpower, resources, values and design principles necessary to meet the challenge of infill, core city development. Here are five challenges we will need to address:

First, the initial problems are not always a matter of physical design. They involve investment patterns, job security, school quality, racial discrimination and the political complexities that produce tangled bureaucracies and archaic, ineffective zoning. We must recognize that working in the inner city does not lend itself to quick-fix solutions that lead to five- or ten-year plans. It may require years of work to change something like bad zoning laws—which when changed can encourage investment in housing, business and job creation. I have seen at-risk neighborhoods in Charlotte begin to turn around with nothing more than better police patrol, better newspaper coverage, a neighborhood watch program or a new elementary school principal dedicated to educating his children.

Second, we must be prepared to think incrementally—street by street, block by block, neighborhood by neighborhood. Except in the cases of so-called "brownfield" developments, there are no grand plans to be laid down. Sometimes it may be a simple improvement like a mini-park, a reformed slum landlord making improvements to his property, or an adaptive reuse of an abandoned shopping center. In Charlotte, the Hope VI program was a

The Randolph neighborhood, in Richmond, VA, was a decaying area, ruined by 1960s urban renewal programs. Today, 300 new and refurbished homes have brought the area human-scale, a diversity of households and new investment. *Photo:* **Urban Design Associates**

stimulus. Whatever it is, we must have the patience to see these incremental actions as a positive catalyst to hundreds of individual decisions that have the cumulative effect of turning a community around. The question is whether we commit to the long-term involvement required. Can we be patient?

Third, we must ask whether we prepared as architects, urban designers and planners to work at gaining credibility with neighborhood activists, politicians and the community? We should not assume that we can be immediately trusted in the inner city. Often, we are seen as the enemy—we helped to build the freeways that facilitated the exodus, we built the regional malls, we built suburbia, so we may have to work to regain credibility.

Fourth, design will be a real challenge for us. We must see ourselves as the resource and experts for good urban design principles, but we cannot be as formulaic as we have been with greenfield development, where there are fewer actors involved in decisionmaking. This means we need to be coalition builders, willing to work in the world of give and take one finds in complex and diverse urban areas. I contend that we can be the leaders of this process as well as team players—if we can take what is given and help to make it more livable.

Fifth, are we prepared to measure success in a different way? As important as physical renewal and revitalization is, the real success of revitalizing the old may have to do with human dynamics. Do people feel like they are part of a place or a community, has crime decreased measurably, are children becoming better educated? Does the promise of the American dream seem more real to more people? These are tough ways to measure success, but I think if we can find ways to quantify what has happened to people, we will really have accomplished something.

Few would argue that the New Urbanism has already made a substantial contribution to the movement to control urban sprawl. We still have much to do in this area—where the push for growth is still larger than in core cities. But if we take on the challenges of infill development and help to make revitalized cities common place, we will move this Congress to a new level.

Harvey Gantt is a board member of the Congress for the New Urbanism. He is an architect and partner in the Charlotte-based firm of Gantt Huberman, and served two terms as mayor of Charlotte.

Gerald Allen is principal of Gerald Allen & Jeffrey Harbinson, Architects, in New York City. He is co-author of *The Place of Houses*, with Donlyn Lyndon and Charles Moore. He has taught at numerous U.S. universities and has published widely in general-interest journals. He received his Masters of Architecture from Yale University.

Dena Belzer recently founded Strategic Economics after serving for eleven years as a principal at Bay Area Economics. She has practiced in the field of urban economics and planning for almost twenty years. She was recognized as Berkeley Small Businesswoman of the Year in 1995. She received a Masters of City and Regional Planning from the University of California, Berkeley.

Charles C. Benton is a Professor of Architecture at the University of California, Berkeley, and a faculty research associate at Lawrence Berkeley National Laboratory. He served as a consultant to Solomon, Inc., during the design and detailing of the Beth Israel Chapel.

Peter Bosselmann is a professor in the departments of city and regional planning, architecture and landscape architecture at the University of California, Berkeley. Author of *Representation of Places: Reality and Realism in City Design*, he directs the Berkeley Environmental Simulation Laboratory and helped establish similar laboratories in New York City and in Tokyo.

Donald Canty, Hon. FAIA, was architecture critic for the *Seattle Post-Intelligencer*. He was the editor of *Cascadia Forum*, an interdisciplinary design journal covering the Pacific Northwest and British Columbia. He taught architectural journalism and criticism at the University of Washington.

Clare Cooper Marcus is professor emeritus in the departments of architecture and landscape architecture at the University of California, Berkeley. She is the author of four books, including *People Places: Design Guidelines for Urban Open Space* (with Carolyn Francis) and *House as a Mirror of Self: Exploring the Deeper Meaning of Home*. She won a National Endowment for the Arts Award for Exemplary Design Research in 1983 for her book *Easter Hill Village*. Her consulting firm, People Places, specializes in a user-needs/participation approach to design programming, particularly in the area of public housing modernization and public open space design.

Mark Francis teaches landscape architecture at the University of California, Davis. He is past chair of the Environmental Design Research Association. He is the author of *Community Open Spaces: Greening Neighborhoods through Community Action and Land Conservation*, 1984 (with Lisa Cashdan and Lynn Paxson) and co-editor of *The Meaning of Gardens: Idea, Place and Action*, 1990 (with Randolph T. Hester, Jr.).

Robert A. Gonzalez is an architect, editor of *AULA: Architecture & Urbanism in Las Américas* and Assistant Editor for *Places*. In 1996, he won an ACSA Faculty Design Award and a Boston Society of Architects award for an AIDS Memorial in Key West, Florida (with Paul Kariouk). He is currently a doctoral student at the University of California, Berkeley.

Gary Hack is Professor of City and Regional Planning and Dean of the Graduate School of Fine Arts at the University of Pennsylvania. He is co-author of *Site Planning* (with Kevin Lynch), *Lessons from Local Experiences* (with Robert Eury) and numerous articles and chapters on the subject of the spatial environment of cities. He taught for twenty-five years at that Massachusetts Institute of Technology and was a principal in the firm of Carr, Lynch, Hack, Sandell.

Lawrence Halprin is a landscape architect and environmental planner based an San Francisco. He has been at the forefront of urban design innovation, both as a theoretician and builder, in the U.S. for more than three decades. In addition to the recently completed FDR Memorial, his work includes the Portland Open Space Network, Seattle Freeway Park, Ghirardelli Square in San Francisco, the Haas Promenade in Jerusalem, the Renovation of Chicago's Daniel Burnham Plan and Sea Ranch.

Robert S. Harris, FAIA, is Professor of Architecture and Director of Graduate Programs in Architecture at the University of Southern California. He was one of the first educators to be named Distinguished Professor by the Association of Collegiate Schools of Architecture. He has practiced in Texas, Oregon and California. He chaired the Mayor's Committee for the Los Angeles Downtown Strategic Plan and is active in urban affairs in Los Angeles.

William L. Porter is currently Leventhal Professor of Architecture and Planning at the Massachusetts Institute of Technology, where he served as dean of the School of Architecture and Planning, and a Principal in 4Architecture He received a Ph.D. in urban studies and planning from M.I.T. and he co-founded *Places*.

Samina Quraeshi is the Henry R. Luce Professor in Family and Community at the University of Miami and an award-winning artist, designer and author who has devoted her life to advocacy for the arts, education and the built environment. She recently served as Director of Design at the National Endowment for the Arts. As principal of the Boston firm, Shepard Quraeshi Associates, she has practiced design and planning for a diverse clientele.

Victor A. Regnier, FAIA, is a Professor of Architecture at the University of Southern California, where he served as Dean of the School of Architecture from 1992-95. Since 1983, he has held a joint appointment at U.S.C with the Leonard Davis School of Gerontology. He has published widely, including *Assisted Living for the Frail and Aged: Innovations in Design, Management and Financing* (1995), and won a *Progressive Architecture* Award for Architectural Research in 1994 for Assisted Living Housing for the Elderly.

Daniel Solomon is a Professor of Architecture at the University of California, Berkeley, and founder of Daniel Solomon and Associates. He is the author of *Re-Building*, 1992, and co-author of *The Pedestrian Pocket Book*, 1989. His professional work, which focuses on urban design, multifamily housing and private dwellings, has received numerous design awards.

Catharine A. Verhulst is a Principal in 4Architecture. She was the project manager and co-designer for Tanglewood's recent expansion and is continuing as an architectural consultant for Tanglewood. She received a Masters of Architecture from the Massachusetts Institute of Technology.

EDRA/Places Awards
Place Design and Place Research