

PLACES

Dwellings and Outgoings



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Lyndon Residence, Malibu, Calif., 1949

Architect and photographer: Maynard Lyndon, FAIA

This photograph is of a dwelling built by my father. The outgoings at hand consisted of a view of the Pacific Ocean, a perpetually benign climate and soil to cultivate. Neighbors were in short supply. Every decision about the house was intended to emphasize the interdependence of inside and outside to speak at once of the special pleasures of the place and of the importance of giving disciplined thought to its nurture. Nature, tempered, is given precedence. Architecture, tempered, speaks softly and eloquently of human presence. The situation is unique; the values embodied are enduring. The challenge is to extend them to neighboring.

Caring for Places: The Imaginations of Many

Places, and the values they embody, are a part of our national treasure. They are the stock of our built heritage and they structure patterns in our culture.

Geographical places provide the substratum of our daily lives: whom we encounter (neighbors, friends, shopkeepers, workers, tourists), how we move (on foot or bicycle; in car, bus, subway or train; how fast or how slow; how deliberately or with how much meander), where we conduct activities (in gardens or parks, porches, lofts, windowed rooms or extended areas of tempered air; in public view or sheltered and private; in halls straining for grandeur, sprightly little cafes, quiet back rooms or street-fronting emporia) and what is available to our attention (nature, nurture, technology, art, people).

In some measure, places construct how we think. Places, and the encounters their structures afford, condition their inhabitants' views of the world, and how they spend their days. They result from, and give flight to, the imaginings of many. Their familiarity can also conceal deep-seated common assumptions.

The wrenching rearrangements in our mental landscapes created by the horrors of September 11 testify to the ways in which the built world settles around us, brushing our thoughts in more ways than we might imagine. Even those who had no affection for that pair of blunt towers that rose out of the Lower Manhattan skyline have written and spoken of a haunting disorientation created by their absence. Those who lived or worked close to Ground Zero and survived know that terror in their bones, in a way that no image, however compelling, can possibly convey. They know that horror not only from the memory of the moment but also from echoing replay as they pass each day among reminders of plummeting debris and crumpled steel, and through the lingering, acrid smell of destruction. Those of us who know these only remotely must enter that horror differently, reaching for analogy, for a path to empathetic understanding.

The vacancy and its coordinates of loss beckon to be filled with another meaning. That meaning will need to penetrate our own places, our own lives. We need to consider not only the loss of certainties and the threats to our way of being, but also the privileges to which we have been privy and how we have sustained them. We need to consider what it is that we can share—close by and far away—and what we must cherish.

We need to learn what we each can do to contribute to a "world order" that is not dominated by the terror that has historically lurked within despair. We need to search for an order that is fueled instead by the prospect of building, along many paths and among many peoples, a network of constructive imaginings, both local and global. It must be a network that can promise—and deliver—not bombs, but places and lives that are filled with intelligence, health and joy.

—Donlyn Lyndon

Dwellings and Outgoings





Jasmine's Neighborhood, Ann Arbor. Photograph by Jim Alinder.

Introduction

The places where we live have become the subject of a continuous flow of discussion and illustration. What have typically been called "shelter" magazines (now perhaps more accurately described as "lifestyle" magazines) have proliferated on the newsstands. *Metropolitan Home* and *Sunset* magazines bracket the coasts with their respective visions of the good life incarnate. Numerous trade organizations involved in the production of housing put forth journals, hold conventions, prime the pump for newer and better housing. The Congress for the New Urbanism holds annual conferences to explore the habitability of the public realm and the ways in which it can be produced as an accompaniment to housing development, and many professional organizations offer seminars and courses in the design of good communities.

The fabric of space and experience that surrounds our lives is inexorably changing, transformed by the prosperity that lends many householders margins of comfort and a thirst for expression. Others, meanwhile, swept from the circle of affluence, are left struggling to extract a measure of dignity from straitened circumstances and tightly circumscribed spaces. Our means for making sense in our lives also appears to have changed, as the range of experience has been broadened through travel, media and the breathlessly immediate reach of electronic communication.

Yet however different or varied our circumstances, we encounter each day the stuff of inhabitation—doors, windows, desks, the passage between territories, the concourse of human traffic and the enveloping facts of the weather. We exchange with this fabric of things and events—moving, changing, pondering the things which we encounter, remembering, imagining, seeking qualities that bring satisfaction, confronting now with then, here with elsewhere, mine with ours with theirs. We inhabit.

Dwelling and outgoing are reciprocally related dimensions of inhabitation. We seek to dwell in a place, to understand it fully and to let it become richly embedded in our lives—to feel at home in a location and to linger there with some sense of emotional security, of belonging. We seek also to reach out from that center, and indeed we must, to go out into places less certainly our own, to experiences that are shared with others, to places of transaction and exchange, to places that challenge and extend our understanding of the world in which we live. The outgoings available to us present this opportunity.

Constructed this way, this polarity is rooted in the act of dwelling; it is the literal or metaphorical house from which we venture forth into the wider realm of outgoings. "Dwelling" has been much described, most intently in a spate of thoughts descended from Hegel's philosophical

reflections on the deep significance of investing thought and emotion in place. "Outgoings" is a term that I first encountered in the writings of Frederick Law Olmsted:

What, then, are the requisites of an attractive neighborhood, besides good neighbors, and such institutions as are tolerably sure to be established among good neighbors? The most important, I believe, will be found in all cases to be that of good out-goings from the private grounds, whether with reference to social visiting, or merely to the pleasure and healthfulness of occasional changes of scene, and more extended free movement than it is convenient to maintain the means of exercising within private grounds.

English law apparently uses the term "outgoing" to mean something different: for "expenditures necessary for the upkeep of a property." The two meanings are, of course, related. Indeed our reason for posing this discussion is to bring into focus our belief that in order to construct places that can nurture meaning in our lives, it is necessary to be deliberate about investing in the structure of a common realm. It is necessary to extend our concern from the dwelling itself to the outgoings that our collective dwellings and the landscapes that they inhabit provide, each for the other.

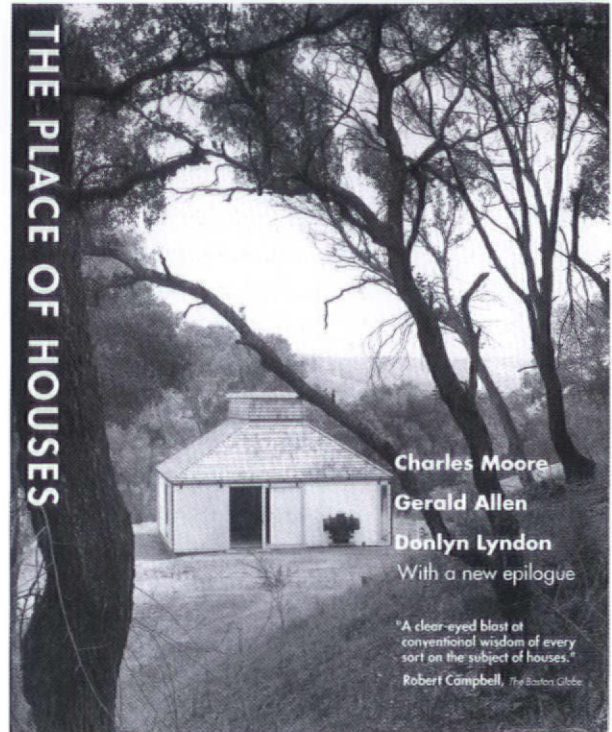
We posed these reciprocal terms as the basis for a conference last March at the Charles W. Moore Center for the Study of Place in Austin. We asked each of the participants—architects whose work has included significant houses or housing—to show and discuss current work. Since the conference coincided with the release of a new paperback version of *The Place of Houses*, authored by Charles W. Moore, Gerald Allen and myself in 1974 and now reissued with an epilogue, we also asked participants to use that book as a common basis for discussion.

During the course of the conference there were many spirited presentations of houses and the places of which they are a part. We present a collection of them here, selecting aspects of the work that suggest a set of design strategies for creating places, both private and public, that can enhance the lives of those who live in and among them.

"Dwelling" was explored in a series of presentations ranging from elaborate single-family homes on beautiful sites to a structure designed for very spare single-room occupancy in a neglected part of Las Vegas. Houses, though, both singly and in consort, need not only to provide for the personal acts of dwelling and nurturing concentration, but also to become part of larger domains, both physical and spiritual, that expand the scope of personal perception and create occasions for stimulation and challenge. "Outgoing," a less familiar term for discussion, was explored in a variety of ways. Through

the presentations and responses, it became clear that the outgoings of which we must speak are not so physically bounded as Olmsted's discussion would imply. Nor, of course, are the actions required of an architect overtly divided into those which offer succor through dwelling and those which expand inhabitation in the outgoing, or between those which offer confirmation and those which stimulate curiosity. Our minds, that is to say, are more versatile than our bodies, and the construction of places also creates frameworks for mental exploration—outgoings for the imagination. The conference illustrated a number of ways in which imaginative energy and skill can be marshalled to support both dwelling and outgoing.

—Donlyn Lyndon



"Dwellings and Outgoings: The Prospects for Community" was the third annual symposium of The Charles W. Moore Center for the Study of Place. Established in 1994, the Center seeks to extend through its programs and preservation of the Moore/Andersson Compound the ideas and principles that were central to Moore's life. Each year in Austin, the symposium series brings together people interested in place-making issues for talks relating to the broader themes of Moore's architecture, organized in the spirit of pluralism, spirited exchange and collaboration. For last year's symposium, participants sought to convey through their current projects one of the central themes of *The Place of Houses*: that houses, beyond providing a "center" for their inhabitants, can also become instruments of "connection." Might good houses, as a consequence, provide better prospects for community?

This issue of *Places* presents excerpts of the presentations that took place at the symposium, clustered around themes that coalesced from the presentations, articulated here by Donlyn Lyndon. The papers were organized and edited by Kevin Keim, director of the Moore Center, and the editors of *Places*.

The Dwellings and Outgoings symposium was supported by the Graham Foundation for Advanced Studies in the Fine Arts and the School of Architecture at the University of Texas at Austin.

1. Layering



Creating layers is one of the simplest, yet most effective, strategies for expanding the information that a design can hold. Layers and overlapping in walls and spaces, like the layering of windows on a computer screen, allow us to dwell on the consideration of one level of information without losing track of a larger pattern or set of connections.

Walls with niches and projecting shelves can hold layers of objects and figures that elaborate the visual context, prompting associations that carry the mind through diverse areas of time and space (and allowing for change in the selection of those objects and their suggestions). Architects also often conceive spaces by layering differing kinds of decisions: the flowing complicated space of a room may be layered with the precise, reassuring measurements of a visible rhythmic structure in the walls or roof. This is profoundly effective in the vaults and walls of Gothic cathedrals, for instance, where ribs, recesses and aisles trace illuminating patterns through thickets of stone, allowing the mind to both grasp and explore the complexities of the space. The layers of inscribed regular measurement in classically ordered rooms also serve well to construct apparent order within the shifting circumstances of use.

Modest dwellings have no less need to be both lucid and suggestive, if they are to serve us well. Places that allow movement between successive layers of building and landscape provide for an outgoing rich with choice and possibilities for experience. Openings, porches, columns and fenced yards build up layered zones that can accommodate diverse activities (watching, snoozing, leaning, gardening). These structure various degrees of exposure to the common realm and modulate the relations between dwelling and outgoing.

Whole communities may also be conceived in layers, as illustrated in the plan for a segment of Louisville presented by Raymond L. Gindroz. There the various patterns of access, vegetation, building type and institutional location were layered into a contrapuntal plan that provides a multifaceted environment, concretely related to the conditions of the place. Such places offer zones of differentiated space, which multiple inhabitants may fill with their activities and imagining.

Another device for creating layers of meaning and connection to place is what one participant described as "latching on to something that I had nothing to do with"—in other words, absorbing into the process of composing a place some aspect of what is already there. Latching on to, or incorporating, initiatives not one's own is a fundamental form of enrichment, adding depth to the experiences that a place can afford. It can mean borrowing site-specific wisdom already resident in the place. Both familiar public space structure and predictable forms of building can provide an essential path to common understanding for the residents of the community.

To sustain continued attention and interest, however, the places we build need to extend and transform the qualities with which they are connecting. The Andersson house, described by Chris Wise, does this with modesty, grace and wit. The Cibollo Creek Ranch compound, with fortified farm and additions, preserves an historical structure and, at first, appears to replicate it in the addition. Yet the compound is subtly and decisively establishing new patterns of living, layering them onto the powerful, foreboding form and organization of this adobe dwelling lodged in the desert.

An Urban Assembly Kit

Raymond L. Gindroz

Imagine, for a moment, the time in the evening that James Agee evoked, when people sit on their porches, talk to each other, relax and watch what is happening in the street. It is an image about what is familiar and controlled in our own domain and what surprises might come down the road—about a complex realm of social associations and physical form that are part of a fundamentally American tradition.

Agee's description is a beautiful diagram of American social and spatial structure. The street is the most public part of this space; the sidewalk, defined by stately trees, is also public; the most private realm is the house behind the windows. Between the street and house are the magical inventions of the front lawn and front porch, part of our own domain as well as the public realm. We are individuals, with houses of different styles and shapes, yet our houses come together to form the plane of the street because we also share a common responsibility for the public realm, which we enhance with flowers and hedges and ornaments.

Most streets like this were built during rapid building booms by production builders working under tight cost constraints. Yet it is hard to find an unbeautiful house, a street with things that are repeated too often, a block that doesn't have its own personality. Clearly there was some form of consensus among the parties involved in building these places—one that we could learn from today.

This relationship of house to street has become one of my central preoccupations. Much of my firm's practice has been focused on one particular kind of sterile and austere environment in which all of the trappings of this complex web of human associations have been stripped away—public housing projects. We had some early successes in urban neighborhoods in places like Cleveland, Norfolk and Richmond, and began to wonder how the lessons might carry through to newly developing communities. How, in the production-builder world, in which everything is so segmented, can we create wonderful neighborhoods?

For us, pattern books have been a source of inspiration. Pattern books are not hostile to builders, which is how builders usually perceive design guidelines; early on, they were helpful companions, full of hints that made life easier as you built a house. Then they evolved into plan books that showed plans and illustrations—helpful not only to building a house but also to marketing it. Still later, the books were linked to manufacturers, both of building parts and of entire kits that could be purchased, delivered and assembled into houses. This was a revelation to us. You could buy windows that are good windows, doors that are good doors. You could think about the design of houses

as related to parts and pieces that are good, and set up patterns for putting them together.

Our work came to the attention of the Disney Development Corporation as it was starting work on Celebration. The plan, by Robert A. M. Stern and Cooper-Robertson and Partners, called for a new town with the qualities of a traditional town that you might find in the Southeast. Stern and Cooper-Robertson prepared renderings of a sociable, amiable, small Southern town—a variety of buildings, air between the houses, gracious porches looking to the street, windows visible. Our charge was to help implement this idea. The only catch was that it had to be built by production and custom builders operating in the Orlando area.

The Celebration Company involved twenty-two local builders and five national builders in developing the Celebration pattern book. They joined the Celebration design team to go on tours, talk about environments and talk about the best way to build houses. We took the builders' standard plans and started tinkering: How do you eliminate the bulbous mushroom roofs and create a traditional house in which there is a two-story main body and a series of wings? How can you accommodate market demand for a bigger first floor and smaller second floor into traditional forms? Working with the builders, we arrived at the Celebration house: the main body must face the street, and the front door must be in the main body. If the house is on a corner, it must have an L-shaped configuration that wraps the corner and defines all the public spaces.

Small Southern towns have more than one architectural style in them. In Celebration we established six styles, and the pattern book includes six categories of guidelines to implement each of them.

We started by thinking about the house as an object, abstracted from its site. What are the most essential qualities of each style? The first page of guidelines, therefore, describes the essential qualities of a type, with background on its history, character and basic patterns.

The second page considers the massing of the house, issues such as roof pitch, height and overall form. Then we address special elements that are related to the basic mass. For example, in Classical houses there is great emphasis on porches, some two stories tall.

Windows and doors are the third consideration. These are among the most important elements: because they are the most visible, figural elements of a house, our eyes are drawn to them. Conversely, they provide our eyes on the street.

There is a page for special elements, such as porches or dormer windows, and another page for materials and colors. There is a materials list, an illustrative elevation

with key details and specifications for an appropriate color palette.

On the final page, the pattern book presents what we call possibilities. The joy of pattern making is that the combinations are endless. The possibilities page shows different lot widths, from small to large, different building heights, from one story to two-and-a-half stories—all within one style. When you start multiplying you get an incredible combination of possibilities for putting together the parts and pieces.

Of course, this is not only about the fronts of houses, it is about making community, which brings up considerations of the house's relationship to the street. In the pattern book there is a composite diagram of a framework of streets and public open space, a kind of skeleton within which the houses themselves fit.

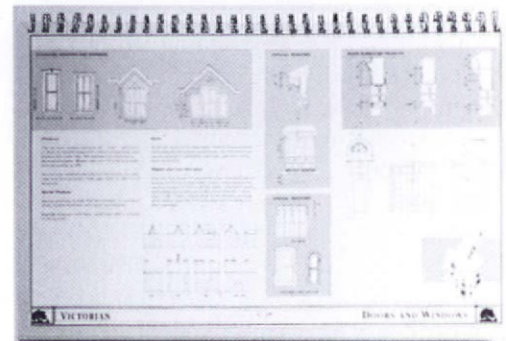
We've now begun to think of these elements at an even broader scale, as an "urban assembly kit" that can be applied to strengthen existing neighborhoods or create new ones. The urban assembly kit concerns itself with a hierarchical framework of lots and houses, streets and blocks, and neighborhoods and public open space. While the character, shape and size of these parts varies in response to local conditions and culture, the categories of elements are constant. Through the analysis of individual elements, we can better appreciate the relationships among them.

We've applied this approach to Park DuValle, a HOPE VI project in a Louisville neighborhood where 1,100 public housing units in deteriorated, abandoned apartment buildings once stood.

Streets. The first step was to lay out a pattern for the streets. We mapped new streets that connect to existing streets, linking to adjacent neighborhoods. There are six different cross sections of streets, each of which carries different traffic flows and creates its own character of address—because, after all, streets are not just for traveling from one place to another, but they are for creating addresses.

Blocks. The framework of streets and open space establishes the patterns of blocks, which offer a variety of opportunities for development. The Park DuValle plan provides a choice of six block types: Some are alley loaded, others are front loaded; some are deep enough to accommodate commercial and multi-family development, others can accommodate houses.

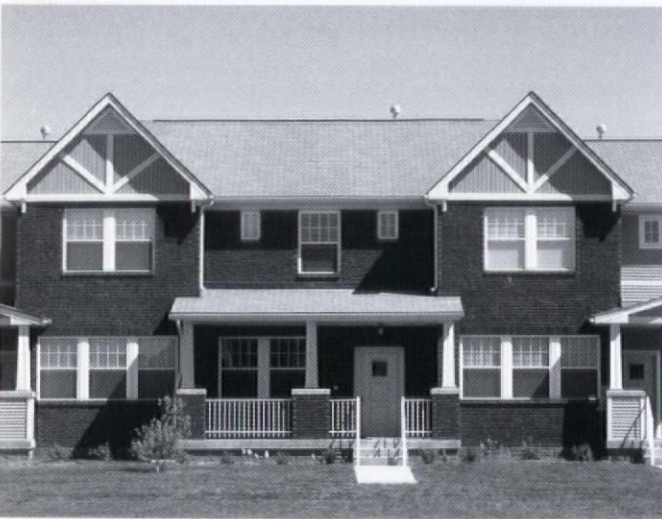
Lots and buildings. Residential blocks are divided into individual lots. In Celebration, the developers took a big risk to depart from then-conventional practices of building single-income enclaves by mixing lot sizes (and therefore price) on a single block. They did this by having like



Doors and Windows Victorian



Page from a publication about the Celebration Pattern Book, illustrating options for windows and doors in a Victorian house. Courtesy Urban Design Associates.



Park DuValle, Louisville.

Above: Blockfront, with mix of housing types. Courtesy Stull and Lee.

Below: Semi-detached house. Courtesy William Rawn and Associates.

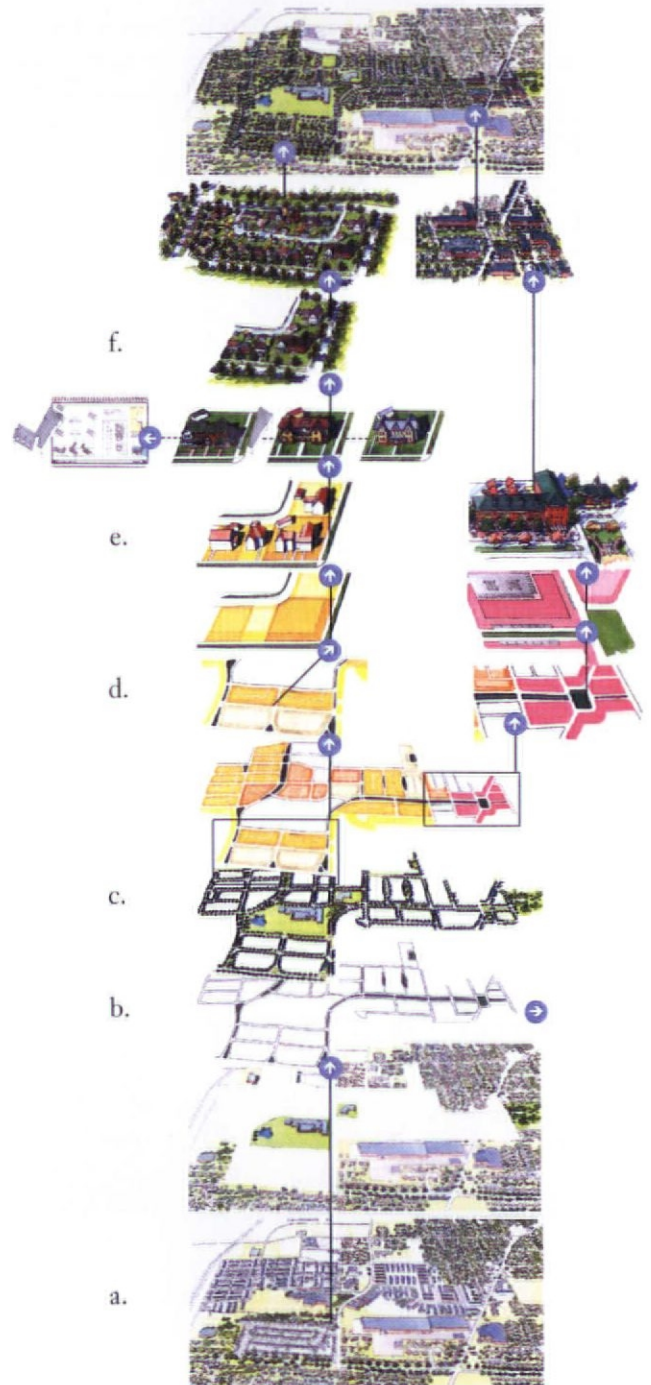
products face each other across a street and then change as they go around the corner.

We now consider this to be too conservative and try to mix size and cost as much as possible. In Park DuValle, each block can have up to seven different lot types, each of which can accommodate any one of several building types providing for variety while preserving the overall aesthetic integrity of the block and neighborhood. For example, a corner lot could be used for a small apartment building, a two-unit corner building or a large, single-family house. At the same time, duplexes and single-family houses might be deployed on a single block to help facilitate a mixed-income character to the neighborhood.

Architectural style. Drawing on the finest characteristics of regional architectural styles and traditions ensures that a new or revitalized neighborhood can claim its place in the larger context. For Park DuValle, this meant creating three architectural styles—Louisville Classical, Victorian and Craftsman. Architects William Rawn of Boston and Stull and Lee of Boston designed the different building types for the rental houses, using the pattern book, and there were numerous architects for the for-sale houses.

What does it look like in the end? This assembly kit of simple elements has the power and the flexibility to produce a rich and complex environment. The potential for different combinations is almost limitless. In Park DuValle, we have three architectural styles for seven building types on seven different lot types, for six block types that are defined by six different kinds of street space. When this relatively simple set of parts is assembled, the result is an urban environment as complex and rich as the traditional neighborhoods from which it gains its inspiration.

Our goal is to see if it is possible to work with many architects and builders to rebuild the process through which the place of houses is clear in the creation of neighborhoods and in which houses at the production level, as well as the architectural design level, can begin to create real places.



The Urban Assembly Kit relates different scales of urban form to each other in a layered hierarchy. The existing conditions (a) are layered with a new framework of streets (b) and public open space and civic buildings (c). The streets and spaces create block patterns (d), which are subdivided with a range of block types (e), which in turn support a range of building types (e). A pattern book provides guidance on architectural styles of individual buildings (f). Courtesy Urban Design Associates.

Modest Transformation

Chris Wise

Tarrytown is a typical Austin neighborhood, dating to the 1930s, that is characterized by modest homes on relatively large lots. It started out as a middle-class community but has since become more affluent. As that has happened, people have bought houses in the neighborhood, renovating and adding on to them in various ways, or sometimes tearing them down and replacing them with giant, two-story buildings. Unfortunately, these new houses seldom respect the fine scale of the little houses that set the tone for the neighborhood.

I was asked by architect Arthur Andersson to work on his own house project, expanding a small, thirty-foot square existing home that sits on a tiny lot. We searched for ways to mediate between what we would do and what was already there; to respect, especially in terms of scale, the people and houses along the street, even though we planned to add 1,500 square feet to the house.

The original house couldn't have been more modest, a simple wood-frame structure, with peanut-brittle rock on the exterior walls and a diminutive porch. It provided a good basis, we thought at the time, for us to start from or latch on to. Behind it was a studio where Charles Umlauf, a local sculptor of some renown, had worked, but that was really not salvageable. We had to take it down, although we were able to save a number of windows that were later incorporated into the rest of the project.

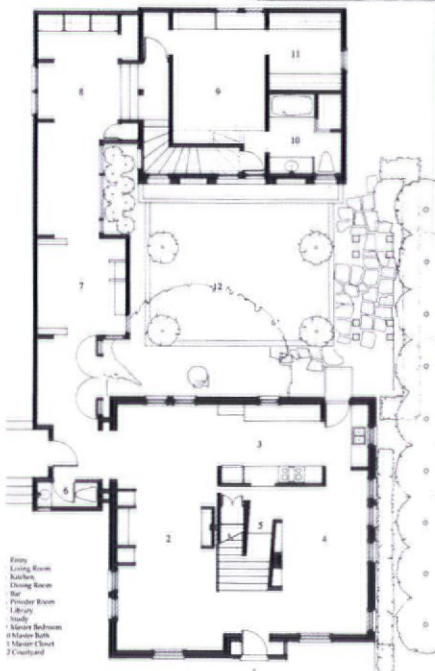
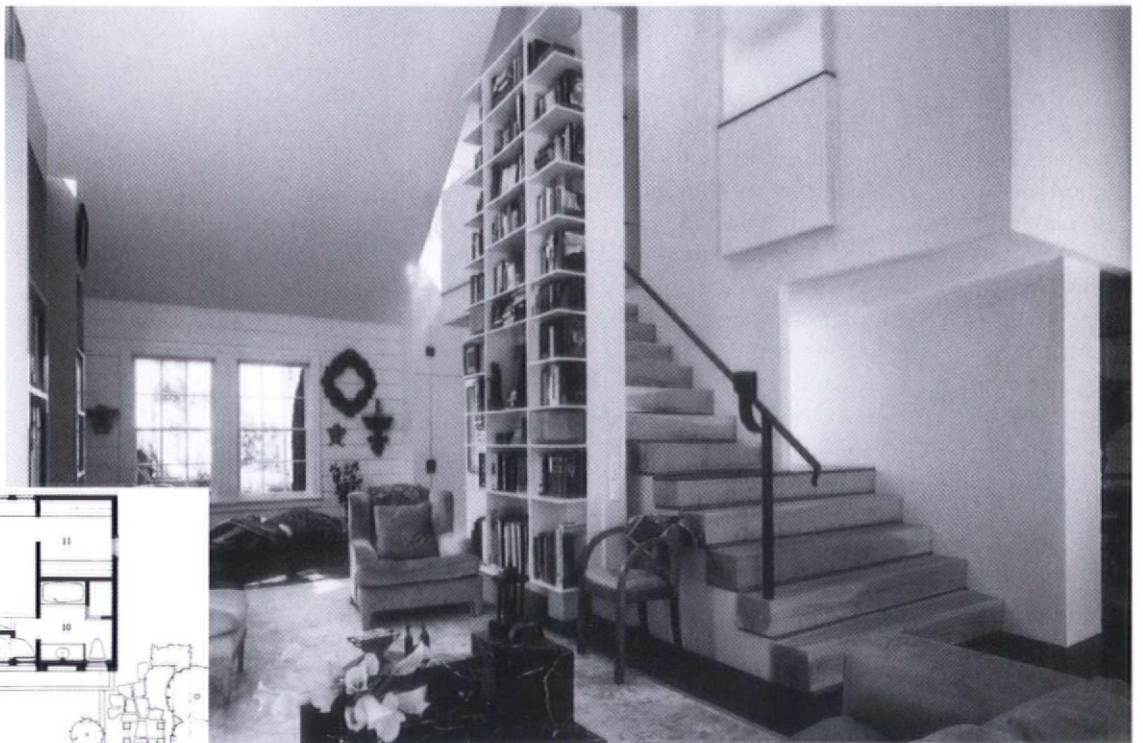
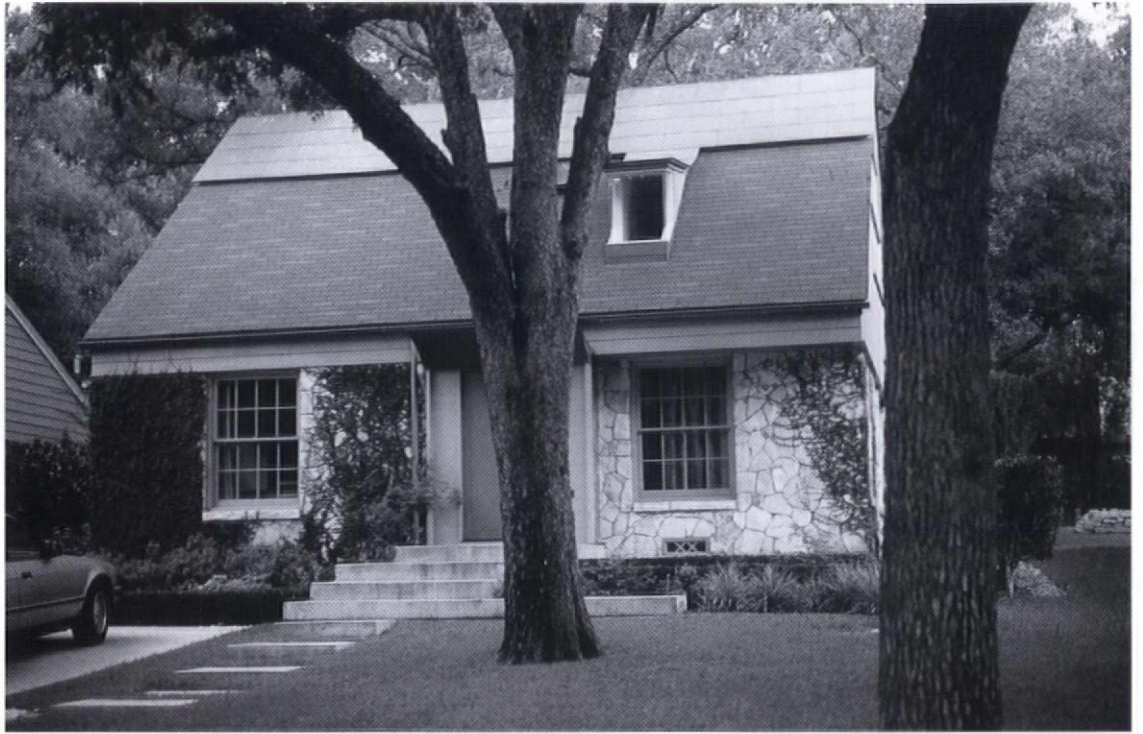
The house required significant changes. The rooms were poorly configured and the roof needed to be replaced. We decided to lift the roof up slightly and tuck a loft underneath; the house was so tiny that this move dramatically improved the sense of space inside. The living room, for example, is only about thirteen feet wide, but it is now framed by two tall sets of bookcases, one of which offers the rail for a stairway, the other which makes a tower along the wall, giving the space more monumentality than it would have had otherwise. We also decided to salvage the external stone walls, which were the best part of the house. The windows from Umlauf's studio were used in the upper part of the building.

Although the views from the house were not significant, we did think it was important to make stronger visual connections to the house from the street, and from the house to the outside and the garden behind the house. At the same time, we wanted to bring more light into the house, but without changing many of the existing windows or adding windows that would look into the neighbor's house. We invented an element that we called the "Stamford dormer" (named for the street where the house is located), which drops down from a metal cap on the new roof. The dormer does double-duty: It not only brings light into

the house from above, but also is part of the ventilation system for the attic. The second part of the project was a two-story addition in the back. There was a nice, big oak tree directly behind the original house, so instead of removing the tree and extending the house, we eliminated the garage at the rear of the lot and built the addition there. We also added a thin, connecting structure that leads along the edge of the lot from the old house to the new building.

We turned the space around the tree into a garden, about twenty feet square. The garden is tiny, but it serves effectively, something that each of the rooms inside the house look upon and over which they have some control. The views through the addition, looking back onto the existing house and to the trees, became important.

This strategy also helped the next-door neighbor, who was renovating his house at the same time. By eliminating the garage, we could incorporate the driveway into the landscape plan. We flipped the location of the driveway from one side of the lot to the other, allowing us to connect the two lawns together—emphasizing the important connections between neighbors and a respect for the integrity of the spaces we all share.



- 1 Entry
- 2 Living Room
- 3 Kitchen
- 4 Dining Room
- 5 Bar
- 6 Primary Bedroom
- 7 Library
- 8 Hall
- 9 Master Bedroom
- 10 Master Bath
- 11 Master Closet
- 12 Courtyard

Andersson House, Austin.

Above: Renovated house, exterior view with "Stamford dormer."

Below: Living room with staircase leading to new loft.

Photographs courtesy Andersson-Wise.

Layers of Desert Time

Chris Carson

The Cibolo Creek Ranch was built in 1857 in the Chinati mountains, about a three-hour drive from El Paso or Midland, halfway between Marfa and Presidio on the Mexican border. It is a very harsh but beautiful part of Texas, with a tough climate. Milton Favor, a pioneer rancher, was able to establish a cattle empire here since he controlled three of the major springs in the region: Cibolo Creek, Cienega Creek and Morita Creek. He built a house on each of the three springs and guided the water through irrigation ditches called *acequias*.

In 1990 John Poindexter, a man from Houston, bought the ranch with the intention of restoring the buildings. When we originally drove out to the ranch to look at the three little houses, I wasn't sure if Poindexter understood the scope of a restoration project (or didn't know but then discovered as we went along). Some of the adobe buildings were still there, but some had been cut in half in places, others had completely disintegrated and one of them was still being lived in but was surrounded by new houses. We soon realized that the project was not only about rebuilding these structures, but also about restoring their connections to the vast, 40,000-acre landscape.

As the early settlers were still fighting Indians and bandits coming through the area, the main structure (built by Favor and called the "fortified ranch" residence) was centered around a large court with high turrets at two opposite corners so they could fire down the four sides. (I later found out that these were called territorial houses and were built on both sides of the Rio Grande River.) The only foundation we unearthed was an "L" outlining the original big room and several smaller rooms, which were lined along a portalis. The main room was where the family members did their business and stored things; the smaller rooms are where the family lived. There was also a wall around a holding area where the family kept its goats and chickens.

It was interesting to learn how people lived in those days; despite how basic it all was, the architecture was so powerful that it informed all of the new work we did. We discussed for a long time how we didn't just want to replicate the historic fort, but also to use the lessons it offered about the landscape, water, light and materials to make new buildings that would be fitting companions to the old structures.

Favor had engineered and built extensive irrigation systems from each of the springs, given how critically important the water and its management was (and still is) in the arid climate. His original diagrams became the basis for our own reconstruction of the system. There are no pumps; the water just comes out of the spring and flows

by gravity down into the various areas, through an orchard of peach and cottonwood trees, into the main courtyard and back out into a main holding pond.

The ranch reminded me of O'Neil Ford's view that sense of place is derived to a large extent from building materials. Cibolo Creek relied more than anything on adobe, a simple material that comes out of the ground, so that the fort is literally built of the earth upon which it stands, emphasizing its connection to the color and texture of the mountains. There were some early photographs that showed the heights of the walls, where some sections of the adobe surface plaster had fallen off, exposing the adobe blocks underneath. We produced new adobe bricks using the same mud as the originals, and plastered them over with a more durable adobe stabilized with cement. For two years, teams of men also reconstructed miles and miles of the dry-stack stone walls that stretch out from the fort into the landscape.

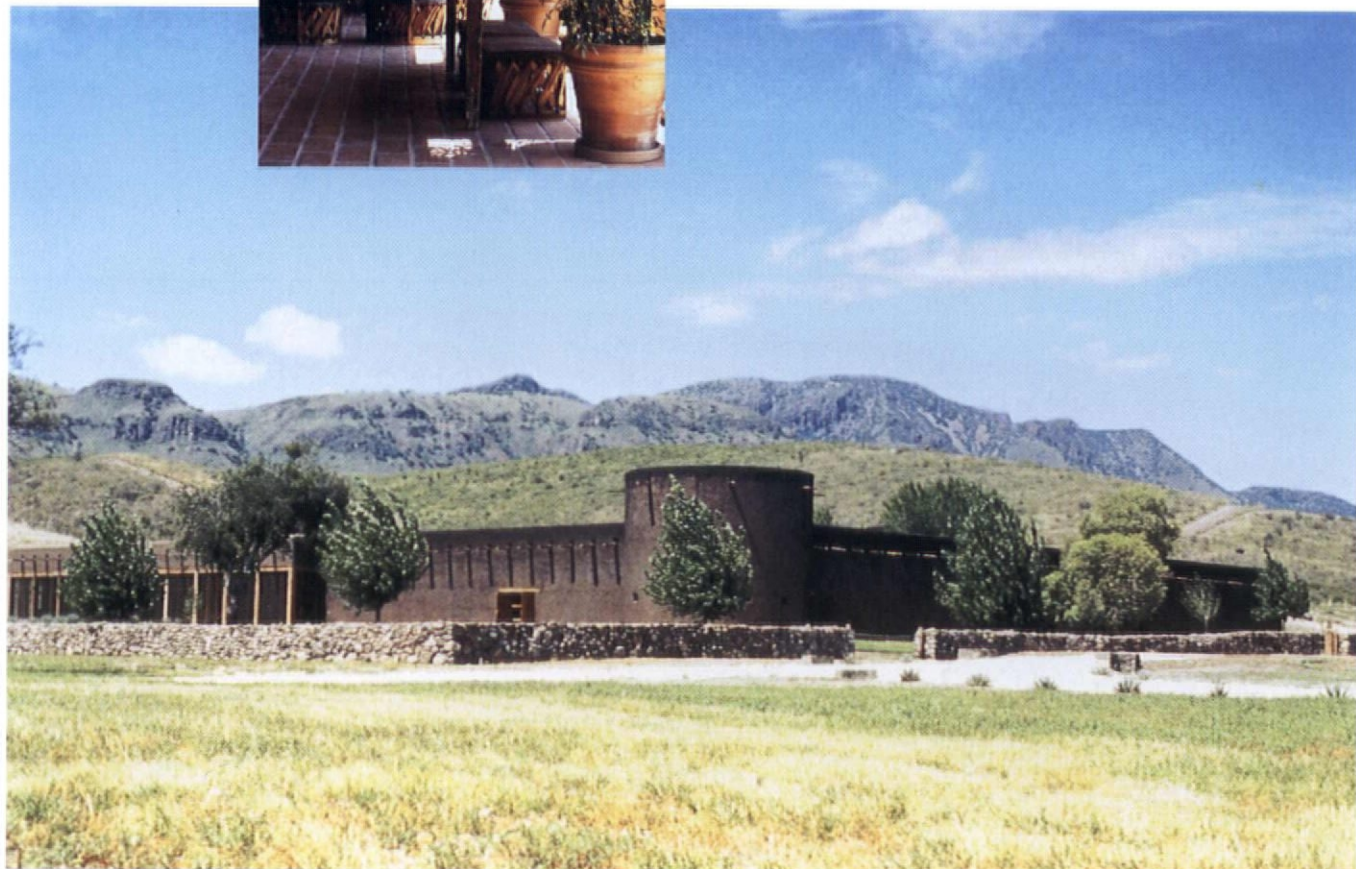
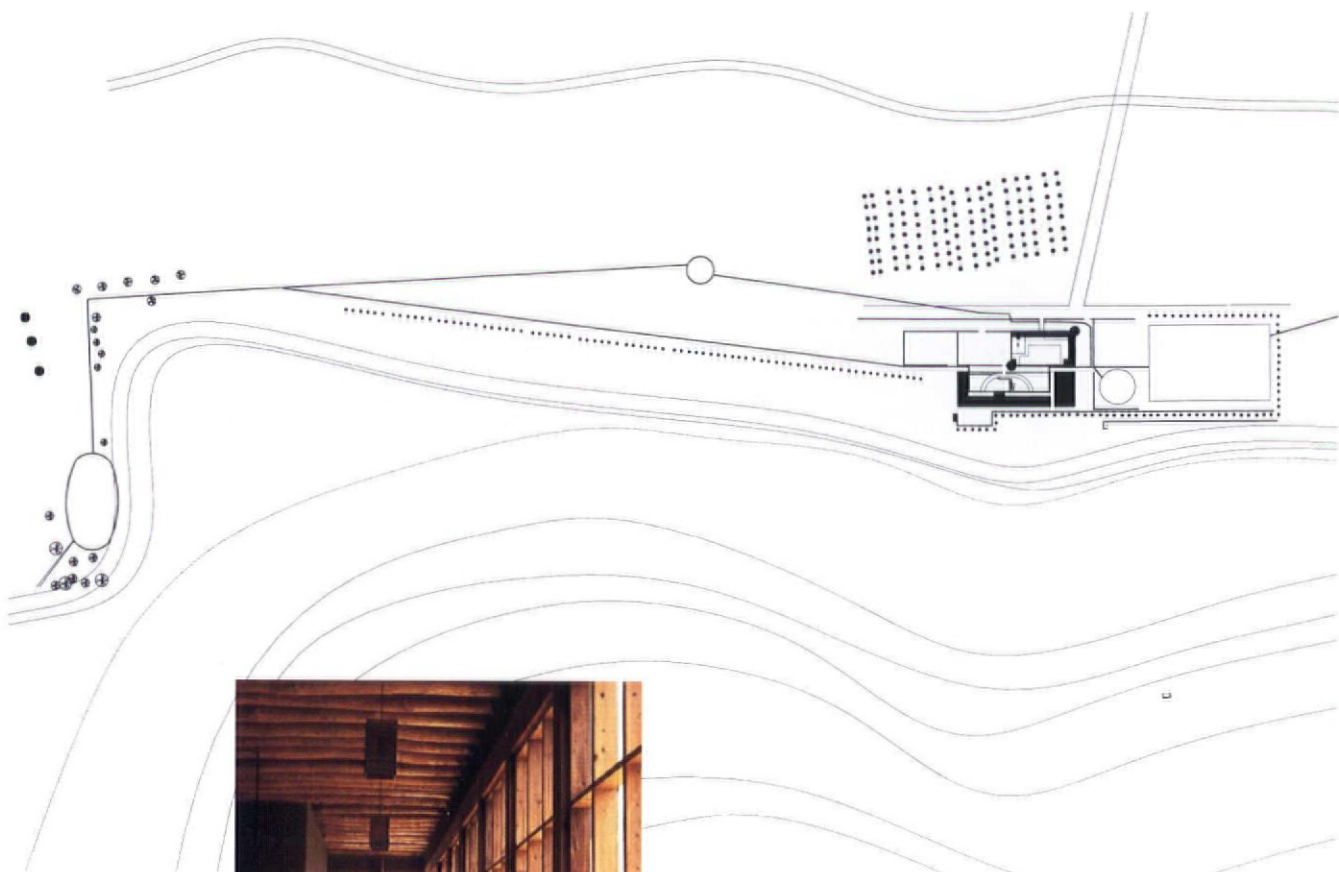
Oddly for west Texas, where the sun is so relentlessly strong, the light is incredibly mercurial, always shifting and quickly changing the colors of the skies and the quality of the shadows. As you move through the buildings, it is a very memorable experience to be under that powerful light and then to come inside, through successive layers, to the protection of the deep shade. The incredible shadows cast by the ocotillo-twig ceilings create covered, dappled patches into which one can escape from the brightness; in other places it is amazing to discover the strength and power of deep shadows on a simple wall.

Given the importance of the shade, I couldn't force myself to create big windows. We thought about arbors, but ended up designing a screened porch, scaled to stand up confidently beside the fort and its massive walls, and strong enough to relate to the giant landscape that you see out beyond. Now the porch has become the living room of the place, where guests gather to have drinks and eat.

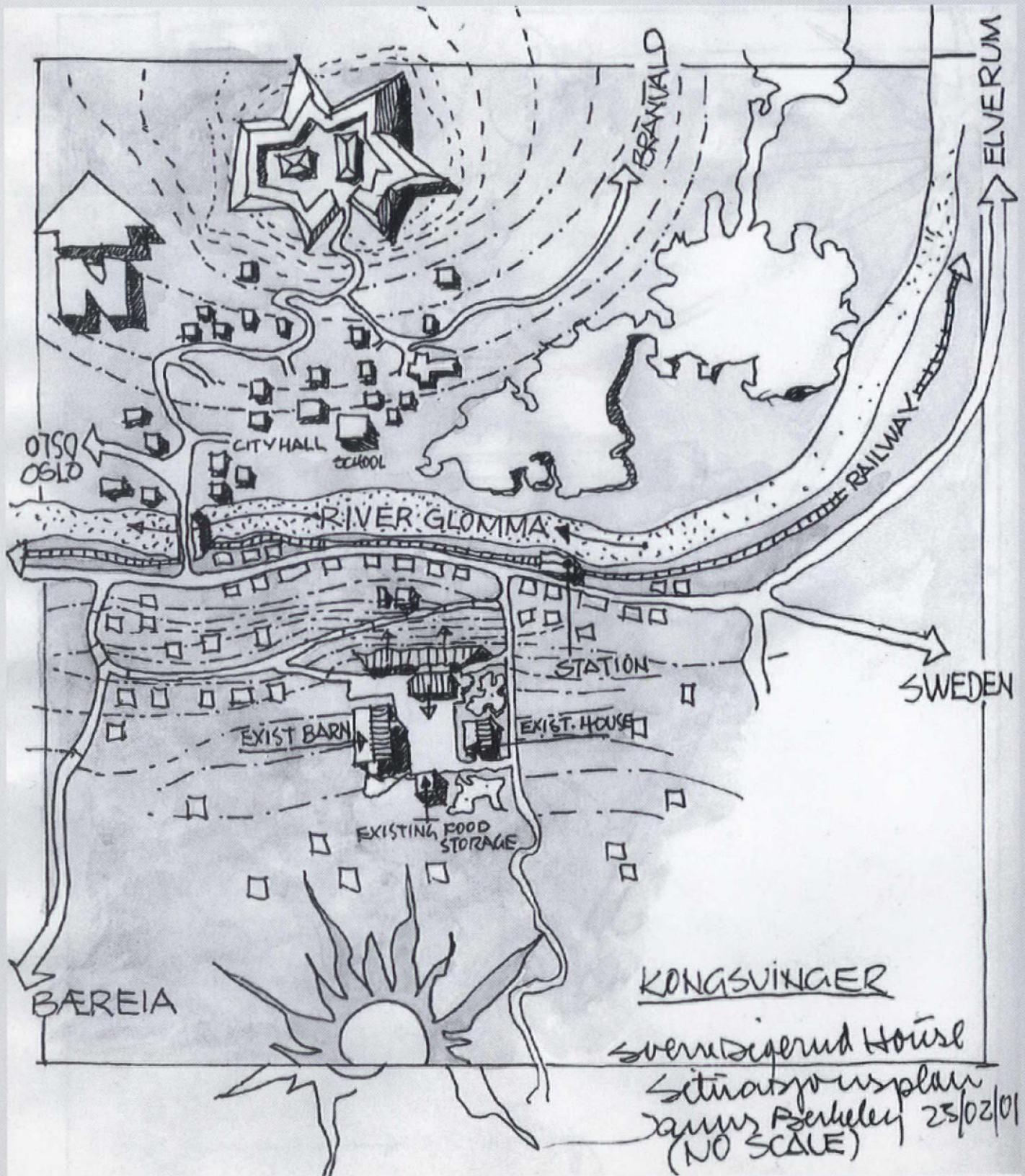
Cibolo Creek Ranch, Marfa, Texas.

Site plan, screened dining area, compound and landscape.

Photographs by Tracy Lynch. Graphic courtesy Ford, Powell and Carson.



2. Graduated Structure



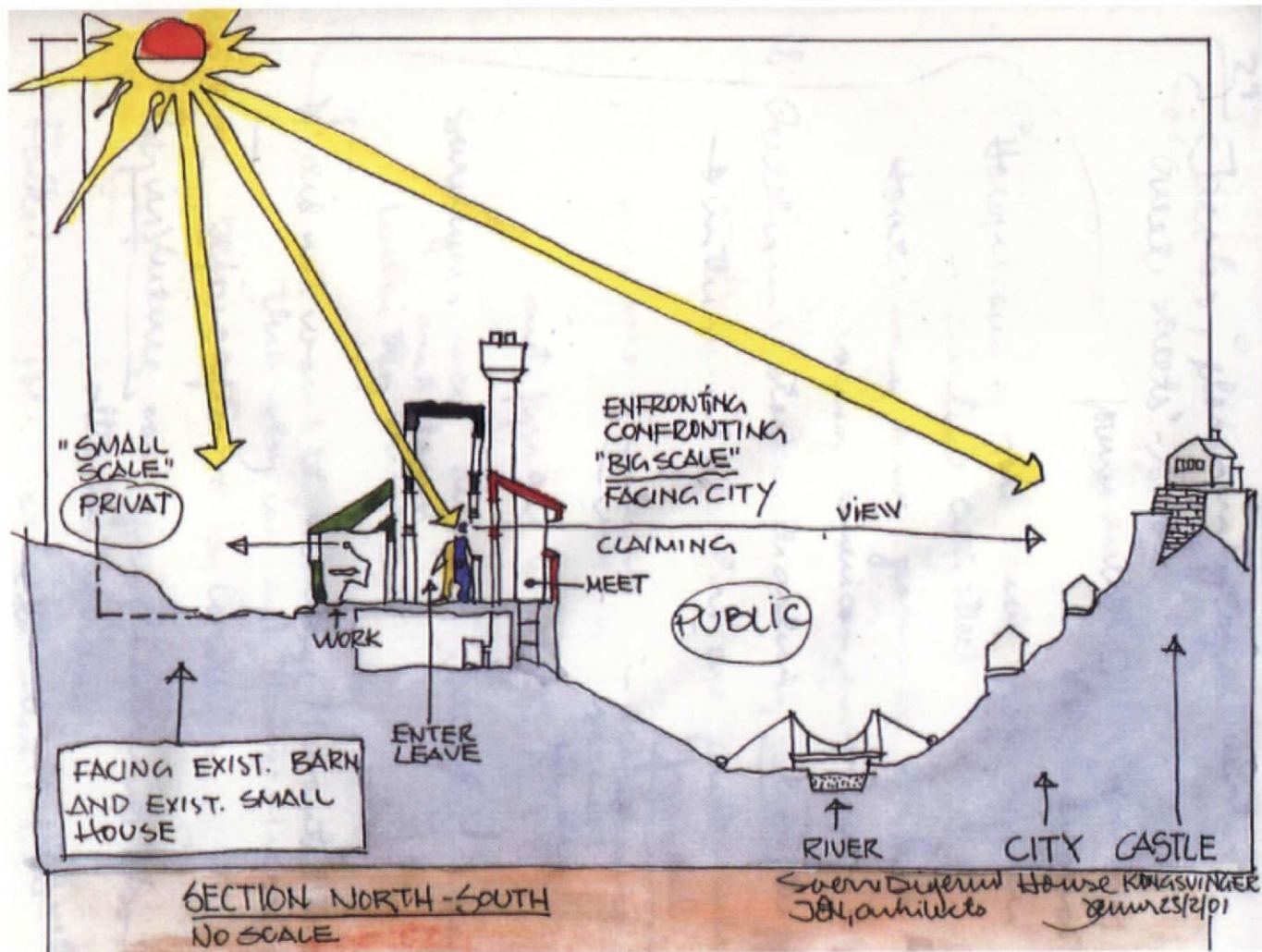
Establishing a graduated structure of spaces and forms is central to making places within which we can comfortably dwell.

It helps to know where you are within an ordering scheme. This doesn't mean always being inside or at the center; sometimes we may like most being at the margins, where choice is at hand. What matters is having various places to use and being able to hold their relationships in mind. A hierarchy of sizes can help the mind to sort through these opportunities, supporting both the concentration involved in dwelling and the confidence that nurtures exploration and improvisation.

Jan Digerud's diagrams show clearly how intimate details of dwelling can be embedded within an understanding of the larger place and climate. The complex by Barton Phelps offers many lessons in the skillful use of hierarchy. Differing clusters of rooms are organized around a large central court, itself defining a niche in the larger landscape. The pattern, here cast as a very large house, is an enduring and highly serviceable one that could as readily serve as the armature for a satisfying school, institution or conference center.

To fully support dwelling, the graduated structure must extend to the scale of personal involvement. Thus the small and immediate are also of great importance in the hierarchy of place. This is illustrated in the suggestively articulated window niche designed by Rob Quigley for a shelter in Las Vegas. It would create a framed place within the larger structure where people of extremely limited means could locate a few possessions or treasures, and with dignity claim the space as their own. A vigorously formed lobby space creates a middle level between the intimacy of the room and the large articulated structure of the whole.

To set daily actions in a larger landscape frame Buzz Yudell maps the choreography of bodily movement through two houses, referencing the iconic polarity of the hills and the sea.



Sun, City, Form

Jan Digerud's drawings succinctly capture the relation of the Sverre Digerud house to the larger context of which it is a part. They expound the architect's strategies for a design that places the inhabitant in clear relation to a larger natural and cultural order. As he describes it:

In Norway, when you design a house, it is typical to put windows that are as large as possible facing the sun. As a result, houses get too much sun, people have to put up shades to protect their furniture and the buildings are ugly. I have a hard time helping my clients understand that you should stop the sun, then sit in your living room and watch it, which is completely different from getting it straight in your face. And in Norway the sun comes in very low, particularly in the winter, and you get it, smack, right in your face.

The person for whom we designed this house had a problem. Small houses were being built all around his

farm, so he wanted the plan to include a private outdoor space. The house consists of two parallel sheds. The southern one faces the small garden, or the *geltza*, and it is private. It includes the kitchen and below is the office, also private. The northern shed contains the place where people can meet, sit by the fireplace and have a beautiful view of the city. It contains the more public rooms of the house. The northern part is longer, fronting the city like an old wall scaled to the landscape. The southern shed is shorter and partakes of a courtyard of barn structures enclosing a private realm within the larger landscape.

In between the two sheds is a passage of space that is the central part of the house. In it we made a six-poster, a structural framework that is scaled to human presence and embodies the spirit of the house. We imagined that we would make the six-poster a separate thing just sitting there, like a Greek temple, reaching to the sky, catching the sun, bringing light down into the center of the house.



The masonry fireplace/hearth stands beside it, soaking in the radiant warmth of the sun. No matter what you do, you come through this place and experience the light in the center, within the living spaces.

At one end of the central passage you can go out to a little apsidal gazebo where the shed is cut away so that the space faces due south. There, during the few months—June, July, August—when the temperature can reach the 70s and 80s, you can enjoy the sun directly. This becomes almost the most important place in summertime. It is private, but perched at the edge of the larger realm.

—Jan Digerud

Sverre Digerud House.

Opposite page: North-south section diagram, showing relationship with landform and prevailing sunlight. Graphic by Jan Digerud.

Above: North and center bays, with sitting area and windows admitting indirect sunlight. Photograph by Jan Digerud.

A House at the Meeting of Two Landscapes

Barton Phelps

I am not accustomed to working on houses whose square footage is in the range of one-half acre. But working with a residential program at that scale has enabled me to think about good dwelling and good outgoings in an entirely different manner.

The house I am discussing sits on five hundred acres of farmland in central Missouri, in a county where there are only about 10,000 people. You don't need a permit to build there. There is no review process at all. But there is also no natural gas for heating; electricity has to be brought a long way; and water supply, sanitation and fire suppression are up to you. So you are on your own in trying to figure out an appropriate approach to a building of this size, one that can accommodate hundreds of people for events. Despite the logistical problems and the occasionally bad weather, my clients find the middle of Missouri to be one of the great places in the world. I did not know what to expect, but my first exploration of the site convinced me they were right.

As our clients became more aware of the character and subtleties of the landscape, they found new and deeper value in the property. Now they are looking for ways to share the richness that they experience in this place with a larger community. The project becomes significant because it carefully changes an intact agricultural landscape in order to make something that goes beyond a vacation house to become a communal retreat and, eventually, a kind of institution.

Two Landscapes

The word "ozark" comes from the French explorers' term, *aux arcs*. By "arcs" they meant the great bends of rivers that have carved through the Missouri hills. One of those rivers is the Osage, a north-flowing tributary of the Missouri that marks the northern edge of what geologists call the Ozark Uplift and was the first river that Lewis and Clark explored after leaving St. Louis. The Osage is enclosed by high limestone bluffs and forests of very old trees that have managed to live in the thin soil above the rock, so the drama of the river is kept from you until you get to the edge of a bluff and look down onto it. The river and two of its arcs are the theme of the house.

The surrounding countryside is rolling and pastoral. It has been an agricultural landscape for about a hundred and fifty years. Although this is still a working farm, cattle are no longer grazed there, which has made an enormous difference in its appearance. The remaining agricultural buildings and the cultivation patterns—soft pastures of alfalfa planted over clover and curving patterns of corn and milo—are juxtaposed with old woodlots. Their carefully

composed forms continue to define the place and its aesthetics strongly, so one becomes sensitive to the magnitude of change a project like this is imparting on the landscape. As we worked on the site and designed and built the house, the grading, clearing and planting all became simpler and less diagrammatic. Retaining walls were removed and replaced by natural banks. Window types and the axes of certain spaces were changed to better capture distant views or merge more closely with the outside.

Situating on the Land

I was very interested in orchestrating the ways that people could come to understand this place as they arrive and proceed to the house. We wanted to slow down the eye so that one takes in the changes in the landscape one is passing through.

The new entry road articulates an introductory sequence. The entrance to the property is framed by two great oak trees where a farmer intuitively put the pasture gate a long time ago. The road points along the axis of a deep meadow, then veers off and meanders across the meadow before it dives into the darkness of the woods, where it narrows to snake around trees and rides high. Just before arriving at the house, one gets a quick glimpse of the planted bottomland and river. Finally, the road swerves into the three-sided central court, which pushes out over the river below.

Duality and Difference

The house is oriented north-south and projects as far out on a bluff as we could safely build it. In one direction, there is a dynamic, sculptural view of a riverbend and the bluffs stacking up, one after another, beyond. In the other direction the view is of a flatter, less dramatic, but equally evocative riparian landscape. That contrast stimulated questions about how this house could react to different landscape qualities, especially the surprise of its proximity to the river: How close could we place the house to the edge of the bluff? How should views of the river be framed? Which parts of the house should have the advantage of those views? And how might the dwelling spaces be shaped by the views they afford?

These questions were resolved partly in the plan, which is more about function following form than the other way around. There is a complexity of initiative here; the design emphasizes dualities of various kinds: communal and private, large and small, above and below, closed and open, opaque and transparent, conventional form and exceptional form.

But it occurs to me now that the house may also be



Sinquefield House, Osage County, Missouri.
Top: Osage River, view from bluff.
Bottom: Living room cantilevered over the forest floor.
Photographs courtesy Barton Phelps Associates.

about different scales of “incomings and outgoings.” At the largest scale, the main portal works as an axial framing device to connect the entry court with the landscape across the river. The portal delivers you to the central court, where a series of doorways allow movement back and forth between the most private parts of the house and the most public ones—a kind of cloister open on one side to the river. Narrow passages to the outside slice between the bedroom suites to offer the option of slipping unseen into the woods where a network of trails begins.

The plan is also about what could be called “inpullings”—differently calibrated visual-spatial relationships between indoor and outdoor spaces. Some of the views, like that from the trapezoidal living room, give the sense of the background in an old master painting: a framed, axial view of a composed, distant landscape. Other views are intimate, arranged for particular times of day—sunset from the bay window in the living room, for example.

The variety of these indoor-outdoor relationships is palpable: the curving dining room volume (which can also serve as a conference room) presses against the forest and its angled window frames align with tilting tree trunks. The billiard room has a more indeterminate relationship with the forest. Here light enters only at the corners; axis and merging are replaced by views of the house itself. On the house’s cantilevered west wing, the apartments hover over the forest floor, allowing it to slip beneath them, and the outside rooms and porches seem to hang out into the woods. The cantilever allows us to ground a big building without dominating the surrounding terrain.

Initiating Community

Within the courtyard, the singularity of the house is countered by breaking the big arcade into three sections that slip past each other at their corners, implying an element of urbanism (I confess to having Rossellino’s Piazza Pio at Pienza in mind).

The spatial vortex where all of the special rooms come together is the main hall and its canopied door, but the most important event is the portal. It is based on the dogtrot log cabin, to my eye one of the most powerful inventions of the American landscape, not simply as a handsome form, but also conceptually, the dominant void establishing an axis through space to infinity—in this case, the other side of the river.

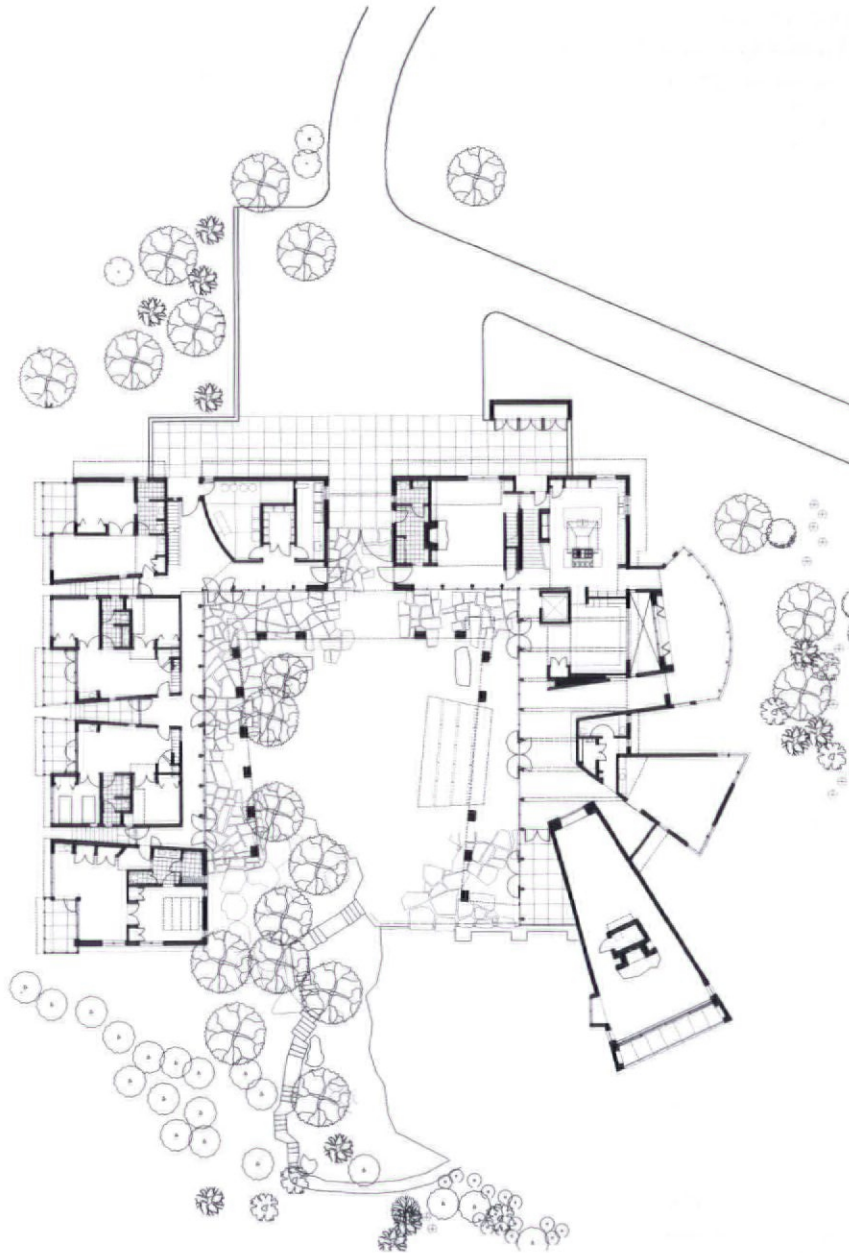
Outgoings

Wandering around the property, one encounters a variety of natural wonders, such as the largest pecan trees in Missouri, rocks split by ancient, bonsai-like cedars growing out of them and springs lined with bright, white limestone that runs for hundreds of yards through deep ravines. One starts to realize how many wonderful secret places there must be in the agricultural landscape of America. The next step will be to chart a series of trails that extend from the house out into the property, providing not only good outgoings but also places where one can dwell in the landscape.

The house is the beginning. It can accommodate overnight groups of thirty for conferences and retreats, and larger events in its courtyard. The porte-cochere is designed as an acoustical enclosure should the St. Louis Symphony come someday.

A master plan is in the works to confirm how the property can accommodate a campground program for an orphanage in St. Louis, serve as a natural preserve with interpretive trails and botanical study programs for the Missouri Botanic Garden and the University of Missouri, and host a range of public events and charities.

What I find remarkable about the effort our clients have put into making this house is that it is not located anywhere that resembles a resort or a wilderness area. It is not on a lake or the ocean, not in the mountains, not even in a dramatic setting that is especially unique for retreats. It is simply a place that my clients find to be deeply restorative. The house invokes the memory of an agrarian landscape and a lifestyle that may well be vanishing. Emphasis and fitting in are equally important parts of that.



Sinquefield House. Site plan. Courtesy Barton Phelps Associates.

The Choreography of Place and Time

Buzz Yudell

One notion I have found helpful in understanding dwelling and outgoing is the choreography of place, or the exploration of the connections between the body and physical place, as experienced in time.

The Place of Houses speaks of the need to “center” oneself in order to successfully connect outward to one’s community. This parallels a concept common to many dance traditions: the dancer must learn to experience a physical, gravitational and emotional center in order to confidently project physical and psychic expression.

When we designed a house for ourselves at Sea Ranch, studying the choreography of place, particularly patterns of movement and centering, helped us understand the multiplicity of interactions latent among the site, building and inhabitants.

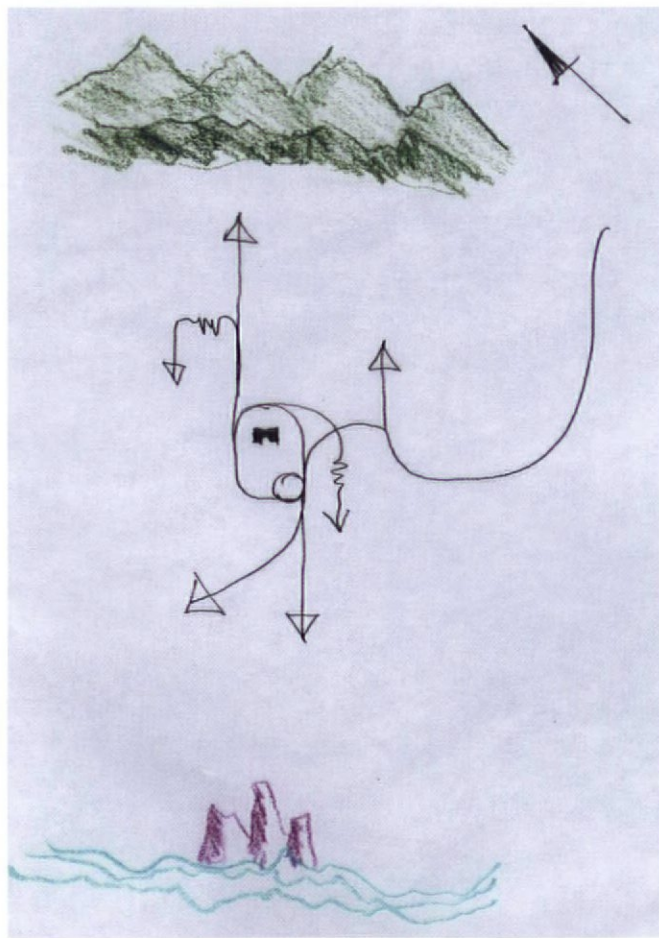
Sea Ranch was laid out with the principle that houses would be pushed up against hedgerows. We chose a meadow site with a borrowed view (over a neighbor’s setback) of the ocean and an irresistible view of some extraordinary rocks—but without a hedgerow. What became important was a pattern of relationships: how the series of lots and houses forms a sequence that relates to the hedgerows on the opposite side of the meadow; to the general topography of cliff, flatland and mountain; to the water, sun and wind.

We organized the house to connect to the mountains to the north and the ocean to the south; we composed the east and west elevations to frame views and light while screening neighbors. All of the rooms revolve around the center of the hearth, while habitable bays, experienced as intimate retreats in contrast to the larger scales of place and movement, heighten the awareness of the edge between house and landscape.

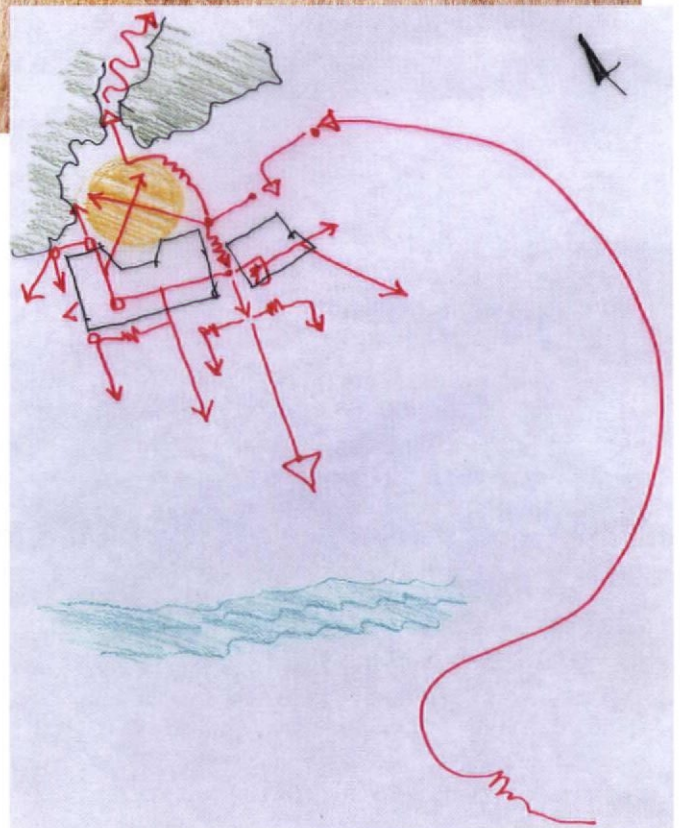
One means of discovering and rediscovering places is spending time in them, experiencing them with your body and sketching them. Even though the house is finished, I still make drawings to record ideas about the choreography of the place—mapping the sequence of arriving, parking, turning, coming down the boardwalk, discovering ocean views. One diagram suggests sequencing the arrival with pirouettes because you’re always moving in one direction, then turning around to face another view. Every time you enter a room you make a reverse turn, and you enter a bay that occupies a diagonal view.

The experience of land and building is enhanced by an awareness of our movement through and occupation of space and time. Our dialogue with place begins with a sense of center and extends to the dynamic engagements of the land and the elements. As the house evolves, a complex dance is established between the landscape, what we

build, and all of the inhabitants. It’s a dynamic dance, about change and movement, discovering and rediscovering.



Yudell-Beebe House, Sea Ranch. Choreography diagram.
Graphic by Buzz Yudell.



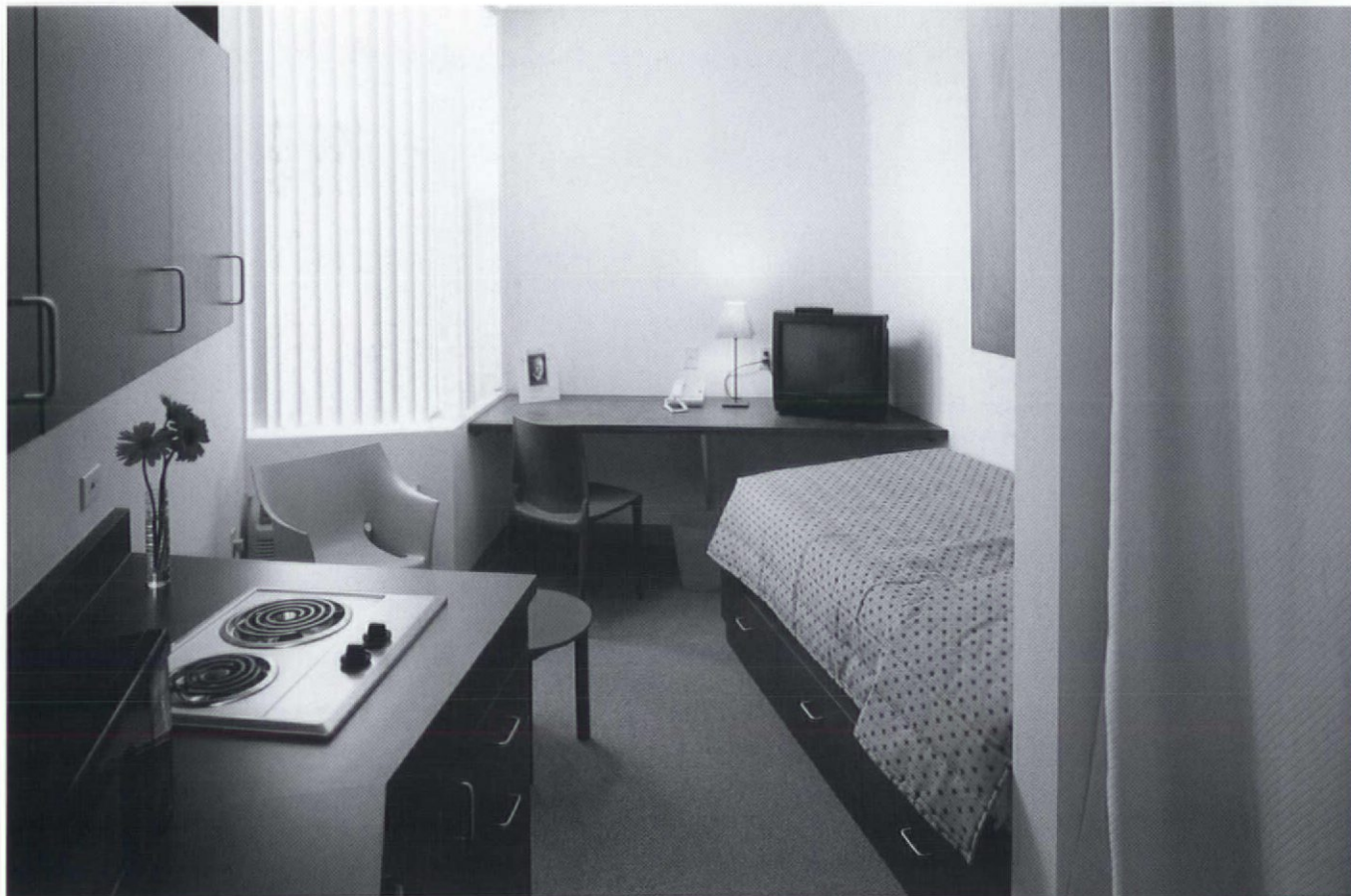
The Baas-Walrod House, at the Sea Ranch, is sited transverse to a downslope that connects a wooded rise with the distant ocean. Arriving at the house, one's movement spirals from the entry drive through a thick "servant" wall and then to a portal between house and studio. The portal intersects the east-west axis of the house, which is composed as an enfilade of spaces—on the south side, a porch enfronts the ocean, and on the north side, large bays complete an implied apsidal space shaped by the nearby redwoods. Thus the house draws the visitor in, creating a sense of center, and extends one's movement outwards again in a dynamic engagement of the land and the elements.

Baas-Walrod House, Sea Ranch. Photograph by Kim Zwarts.

Baas-Walrod House, choreography diagram. Graphic by Buzz Yudell.

A Dignified Domain

Rob Wellington Quigley



Single-room occupancy hotels present all the opportunities and challenges of creating good dwellings and outgoings, within the charged context of for-profit buildings that are located in difficult urban settings.

SROs raise the question of placemaking within the limitations of a single room: For the people who live there, this one room is their entire house, their domain. SROs also have great potential as catalysts, as energizers in creating connections, neighborhoods and good outgoings.

For me, working on SROs has been a process of exploration and struggle. The central challenge is to bring a domestic quality to a building type that is inherently institutional, to design a single-room residence that has the qualities of a one-bedroom home. Though we've made progress, the challenges of private-sector economics, ADA requirements and the fact that building codes in most cities do not address this building type have created serious obstacles to achieving a dignified domain.

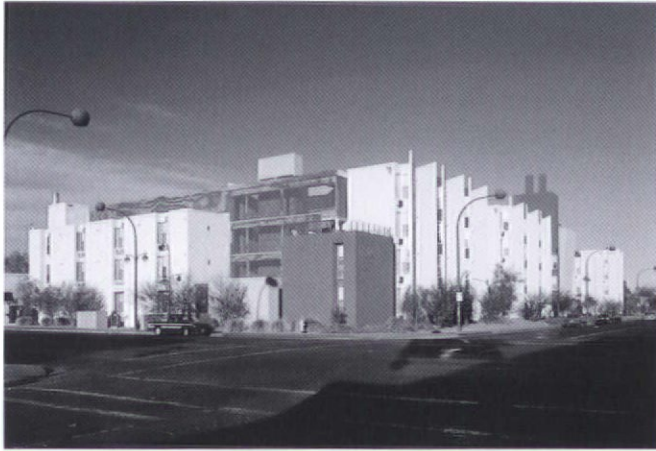
The SRO we recently designed in Las Vegas, Campaigne Place, is typical: the rooms are only ten feet wide with a

toilet and shower behind a curtain, a closet, a sink and a refrigerator under the counter with a little cooktop. The building has budget-driven, double-loaded corridors (probably the last thing any of us would ever want to create if we didn't have to) and a single entrance point that must be carefully controlled.

Within this context, small details, however modest they would be for others, can mean a great deal to the dignity of the single room. In the main living area there is one architectural gesture: a butt-joined glass window that provides a protected opening for the desert light. The L-shaped windows help alleviate the shoebox feeling that is inherent in anything that is rectangular, repetitive and ten feet wide. We felt so strongly about this idea that we built full-scale mock-ups of the room to demonstrate it; in future projects we hope to convince developers that something like a small bookshelf above the door is necessary to further

Campaigne Place, Las Vegas. Typical residential room.

Photograph by Brighton Noing.



humanize or allow participation in the habitation of these small rooms.

Our greatest accomplishments here have to do with achieving good outgoings. The small lobby has the front desk and a generous two-story waiting area, a little smoking deck or patio off to the side, a laundry room, a small gymnasium, a little Internet corner and even a little protected desert garden.

I learned with the first three SROS we designed that there are benefits to messy circulation as opposed to clinically correct (in an architectural sense) circulation, so it is quite intentional here that one walks through the lobby and past the Internet corner, to wash clothes adjacent to the gym: It's a way of engendering the serendipity of social relationships.

From an urban design standpoint, the corners of the building are held to two stories so they will be at a better pedestrian scale. Decks were added to allow views out to the street, helping create a sense of security. At one point a long, internal corridor actually pokes outside, turns a corner, and leads into a second building; this not only gives people walking along the hallway an unexpected connection to the outside, but also reduced our costs in terms of fire codes.

Fortunately, we had not only a good client in The Tom Hom Group but also enlightened advocates in the Las Vegas planning staff and elected politicians, who enabled these accomplishments. They realized that low-income housing can nurture good outgoings, which in turn can begin to reinvigorate an entire neighborhood.

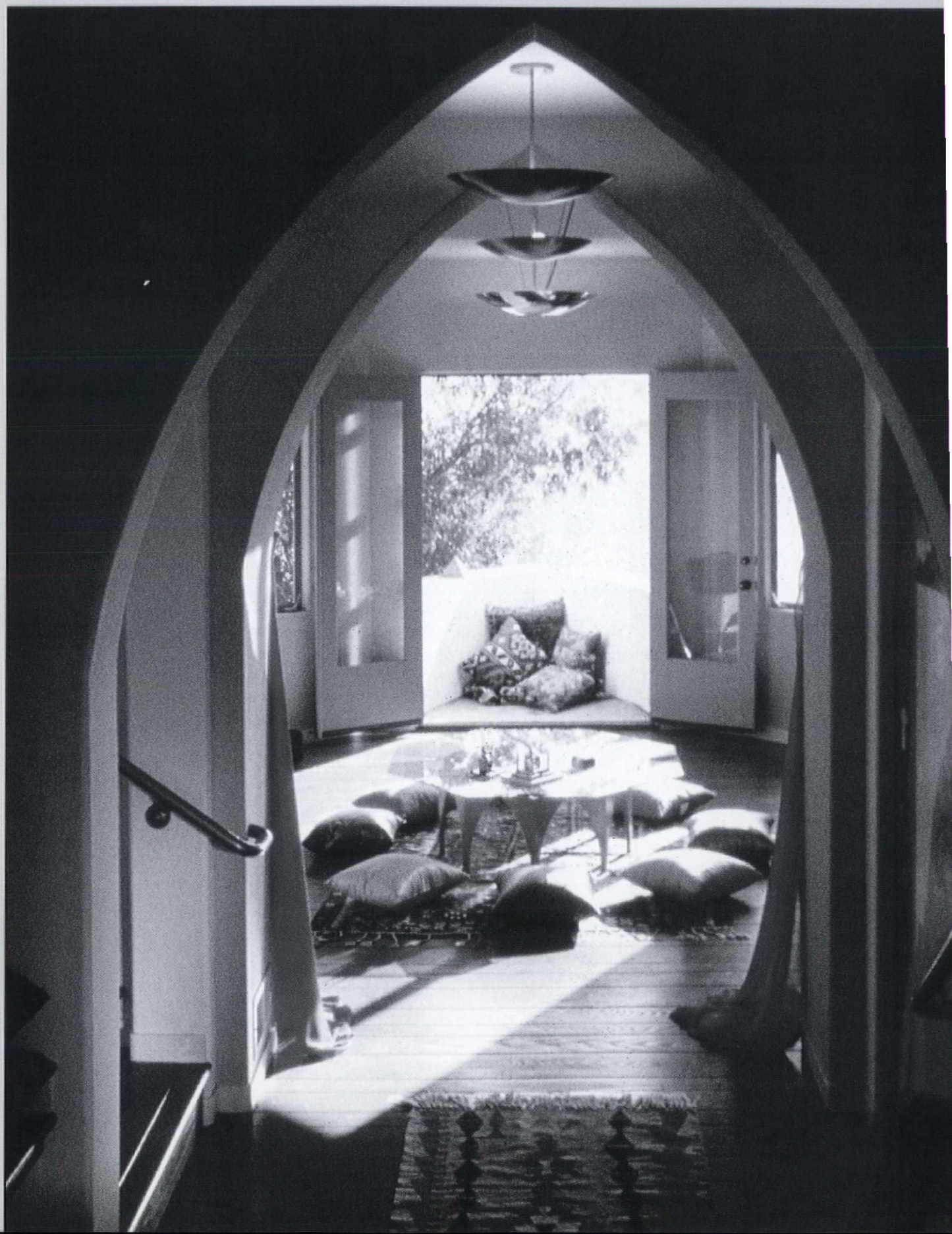
Campaign Place, Las Vegas.

Left: Street view.

Right: Lobby.

Photographs by Brighton Noing.

3. Imaginative Intensity



The intensity with which various parts of the environment are invested with personal dreams and predilections plays a great part in the satisfactions that specific places can afford.

In the private realm, creating spaces and forms with spirit, sometimes with eccentricity, can embolden an individual's claim on his or her space, marking a distinctive dwelling in the world. How others view these vigorous assertions as a part of the outgoings will depend a great deal on their level of interest in others and the particularities of personality. Some will tut about, others will enjoy, the workings of feckless imaginations. It depends a lot on what kind of society one imagines. Ace Architects and their clients, clearly, imagine a society that allows a full measure of loopiness. Lucia Howard and David Weingarten have explored ways to embody their clients' dreams with a candor that few can match. Their invocation of the Order of Dreams leads to a level of intensity that sometimes challenges community discretion.

There is a curious edge created when the outgoings present you with dreams that might ordinarily be confined to private discourse. Howard observes, astutely, that buildings become places when they enter into the public imagination. This doubles the challenge: Buildings must be imaginative enough to direct attention, either to themselves or to the ensemble of which they are a part, and to do so they must either sidle by, or charge past, guardians at the door of public imagination and understanding. Either strategy requires careful attention to both the physical and the cultural context. There, to complicate matters even further, one often finds a changing of the guard.

The Prospect New Town project in Colorado is a particularly interesting case in point. The layout of this new subdivision was based on principles promulgated by the Congress for the New Urbanism, with attendant expectations (prompted by the first buildings) that the houses built there would conform to the traditional template associated with that movement. When the developer and his designer decided to try changing the model to one perceived as modern, some of the owners already there became indignant. They had invested in what they considered to be a comfortable (and economically predictable) image of the outgoings that the community would provide, and were now challenged by wayward intruders at the door, aliens whose imaginative resources they could not readily understand.

The construction of community identity, while it must be central to our concerns, is tricky business, especially now that the imagery that fuels our imaginations is so diffuse, so far-reaching, that neighboring does not necessarily yield common aspirations. It calls for the creation of a resilient and accommodating structure of relationships, more fundamental than the blandishments of initial appearance, and for the patient nurture of public understanding and attention.

In a more privileged and isolated setting, Jim Rigger worked with both the commonplace and the unexpected in the creation of his family's summer cabin—juxtaposing the calm, nearly staid, simplicity of conventional form with the bristling spikey branches of untrimmed log columns. To multiply the whimsical associations in the place, he invited guests to each trace a face on the tips of the eave rafters, marking the outer edges of a private domain with emblems of friendship and the recollections of neighborly outgoing.

The Order of Dreams

Lucia Howard

Victor Hugo once wrote that until the fifteenth century, architecture was the chief recorder for the human race. Each belief and event, each idea that rose from the people, and every religious law had its counterpart in the monuments of its age.

In recent times, Modernism and abstraction cemented the divorce between people and their buildings. Architecture critic Robert Campbell has said that in the 1980s we began to recognize again that buildings have a lot to say. But we have only recently begun to relearn the language.

At Ace Architects, we hope to rekindle the power of architecture to speak to the imaginations of ordinary people. We err on the side of excess in making buildings that have stories to tell, thoughts and dreams to communicate. Our work is too explicit for many architects, I will warn you. Subtlety is not our goal. For us, abstraction is a cop-out, a retreat to the private language of an architectural elite. A good outgoing comes from a building that has a place in the imaginations of those in its community, not just its client and architect. We love hearing about what people see in our buildings, even if it is not at all what we intended, because it means architecture has reached out and embraced real people.

We believe quite literally in the "Order of Dreams." The idea "that houses have always embodied aspirations, and often they have recalled for their inhabitants places and times not quite their own," is at the root of our design approach. We love clients who have strong ideas, and never shrink from embodying them. Dixie Jordan wanted a sanctuary in which to read and write, yet she wanted a house that was fun and tied to the history of its place. David Roth's dream was simply to build a wonderful house in Oakland, a house like a work of art. The Tabancay/Austin's dreamed of a Mediterranean seaside dwelling with overtones of Arabian Nights.

Purely personal dreams can inspire a dwelling. But especially vivid dreams, when nourished by the architect, have a way of leaking over the property line to become landmarks in and mirrors to the community. Though the language of buildings may not be that precise and easy to read, architects and laypeople recognize and respond to the very presence of content. They will weave their own stories, recounting them with joy and enthusiasm. In our modest work, we hope to nudge those who use and see our buildings towards feelings and imaginings on a visceral, architectural level. Good outgoings, for us, are measured by what enters the imaginations of those who live with and encounter our projects.

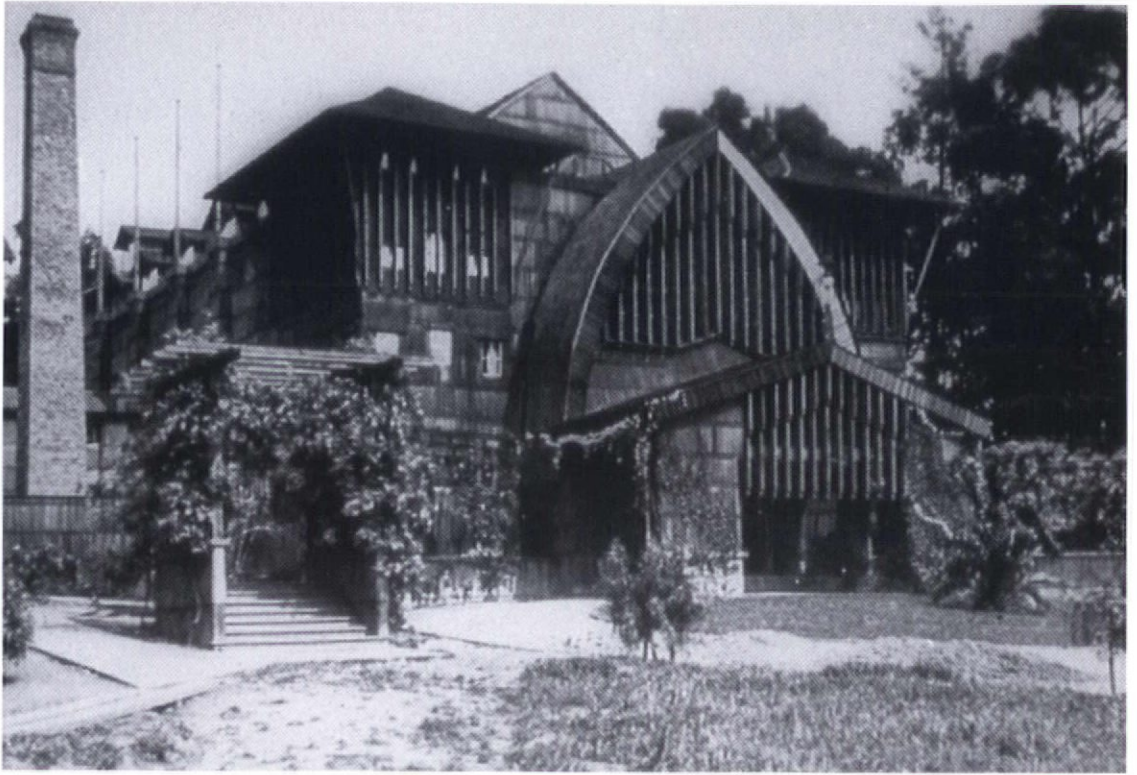
Jordan Residence

One day during the construction of this house, someone spray-painted "chapel with a doghouse" on the plywood sheathing. The client came to us because she was familiar with a building that we had designed in downtown Berkeley, another building that caused a commotion. She told us that she wanted a building that was "fun."

What we had in mind was neither a chapel nor a doghouse; we were thinking of Bernard Maybeck's Hearst Hall, a women's building at the University of California, Berkeley, commissioned by Phoebe Hearst. Our client was a single mother and a publisher, just as Phoebe Hearst was mother of the most famous publisher of her day, and Hearst Hall had also burned down, in an earlier East Bay Hills fire. Indeed, Hearst Hall was one of our favorite buildings, and one of Maybeck's most eccentric.

The large, gothically arched main space in Jordan's house is taken directly, inside and out, from Hearst Hall. Beam ends carved into dragonheads, cutout boards forming the balcony rail, and stained panels in a pattern forming the ceiling are all ideas borrowed explicitly from Maybeck.

The fireplace, as in many arts and crafts houses, is the center of the house. Inset into the fireplace are some terracotta fragments that came from the house that burned. The color palette of this very colorful house is derived from the only surviving bits of its predecessor.



Top: Hearst Hall, a building designed by Bernard Maybeck at the University of California, Berkeley, and destroyed in an earlier East Bay Hills fire. Courtesy Ace Architects.

Above: Jordan Residence, Oakland, replacing a home destroyed in a firestorm in 1991. Photograph by Alan Weintraub.



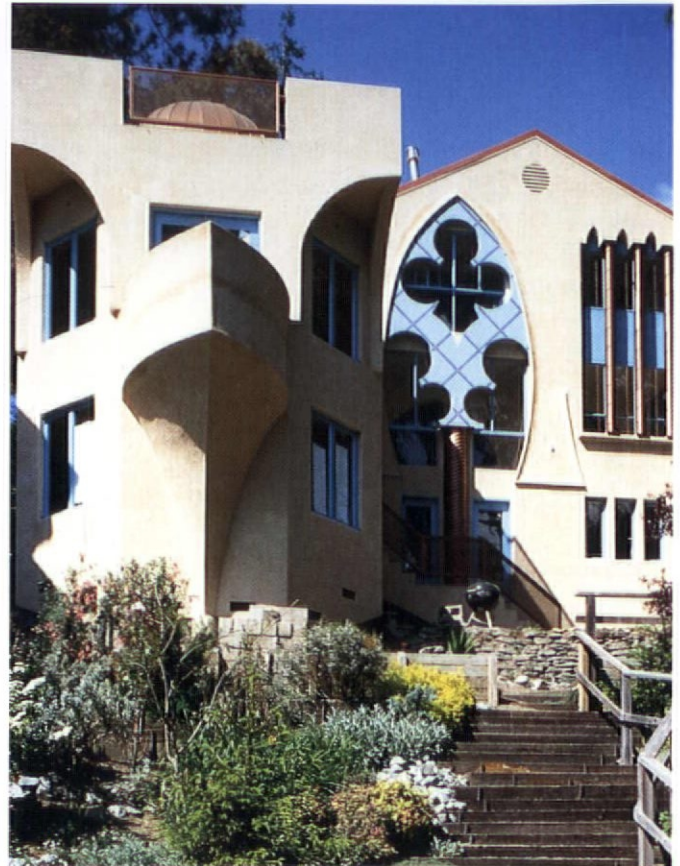
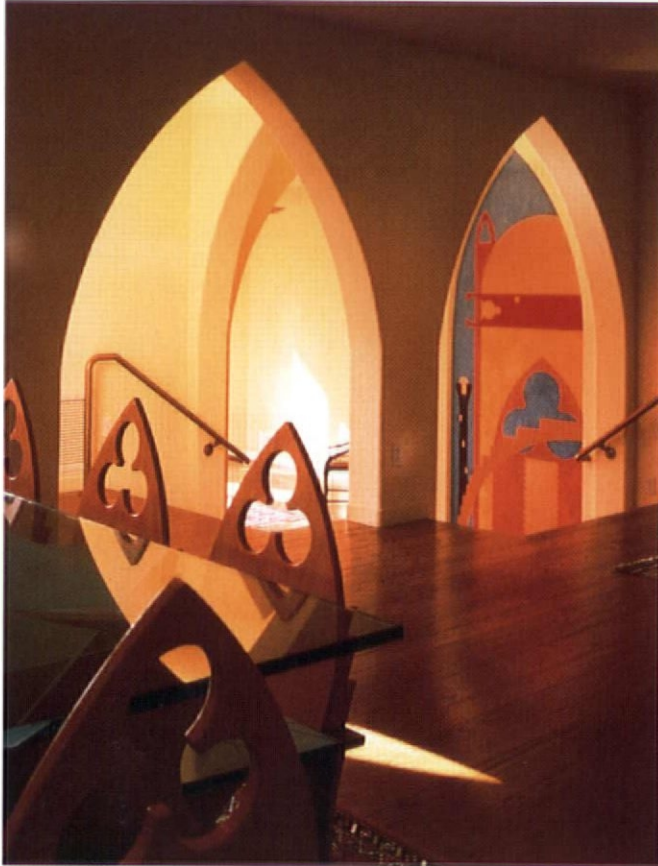
Roth Residence

The Roth Residence, which we also designed in the fire area, tells the story about the 1991 fire, about the way that fires recur in the Oakland–Berkeley Hills, and about how fires are events of both destruction and re-creation.

We envisioned the house in three parts. The street-fronting block, made of stucco and timber with wide, overhanging eaves, represents its chalet-style predecessor. The yellow wing along the adjacent public path, with its wooden exoskeleton of framing members and plywood, suggests that house under construction. The library tower, clad in blackened copper shingles, recalls the charred, monolithic chimneys, which were new, if temporary, landmarks after the fire. In the courtyard, we left pieces of the old foundation and polished and built them into the design of a garden in memory of the original house.

One day while I was standing in the front of the house with a photographer, a woman came by and said, “You know, I like this house. Not everybody likes this house, but I do. And I know what you were doing. I see the phoenix.” Now I had never seen a phoenix until that moment, but once she pointed it out, it was quite obvious. It turns out that *The Phoenix* was the name of a newspaper published by the people who survived the fire, so this was an especially poignant metaphor.

Roth Residence, Oakland. The three parts of this house, built in an area destroyed by fire in 1991, suggest the processes of destruction and creation. The left wing suggests the house under construction, the central bay suggests the stucco house that stood before the fire, and the copper-clad tower resembles buildings after the fire. Photograph by Alan Weintraub.



Tabancay/Austin Residence

This client had a dump 1940s house in a neighborhood of eclectic and romantic mansions, the worst and smallest house on the street. He wanted to build a tower for the entry, which had to have a dome. He was in love with colored tile. What he really had in mind was his memories of Sinbad and the Arabian Nights, and we didn't try to hold him back at all.

To us, this house is perfectly in keeping with the Bay Region tradition in architecture, where you see a lot of Moorish and Spanish influence. We tried to take that tradition a little further, adding a late twentieth-century story to the collection of architectural tales already told along the street.

In this house, we were able to carry this dream along into the furnishings. Tables and chairs have a Moorish inspired inlaid pattern, veiled curtains are hung at the windows, and in the "Pleasure Dome," seating is on pillows around a low table. The colors are a Moorish palette derived from a 1930s pattern book

Tabancay/Austin Residence, Oakland.

Left: Dining room.

Right: View of house from street.

Photographs by Alan Weintraub.

Prospect: Expectations and Enthusiasms

Reported by Todd W. Bressi

Prospect, a New Urbanist community about ten miles northeast of Boulder, Colo., is a place that has been invested with unusual exuberance.

The town's most arresting characteristic is the color of its houses, which are dressed in bright, earthy tones that seem born at once of the prairie and the sky. The colors penetrate into one's mind and, on the damp, overcast day I visited, deep into one's bones.

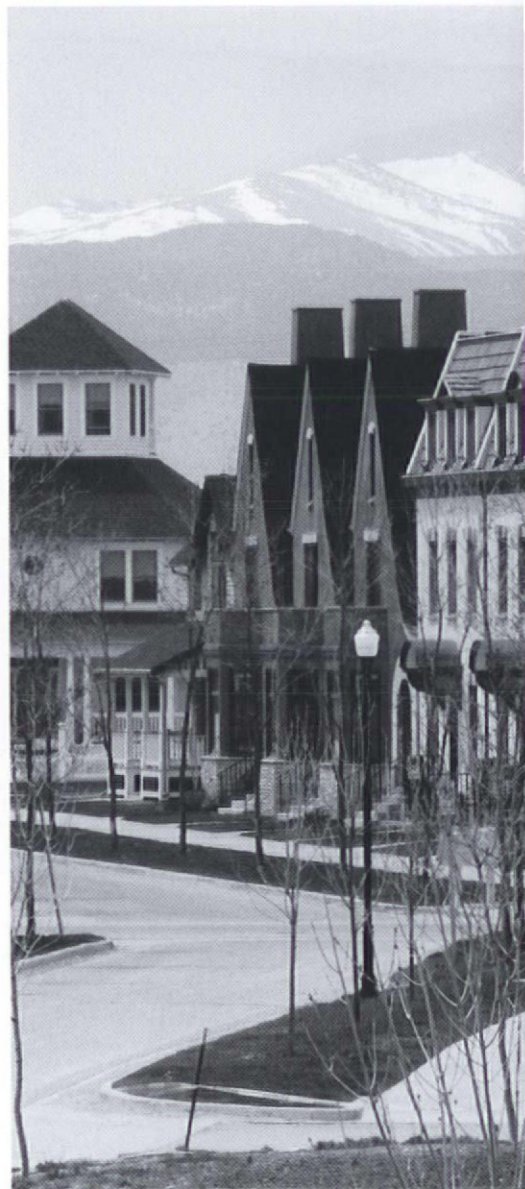
The energy of the street layout unfolds as one walks through the town. Streets are aligned to take advantage of mountain views, and as a result the plan is "cranky," as Kiki Wallace, Prospect's developer, puts it. The main street is a horseshoe-shaped loop, side streets cavort in every direction and their names—Incorrigible Circle, Tenacity Drive, 100-Year Party Court—underscore this unruliness.

Then there is the architecture. Prospect's first homes were executed in stock historic styles like Queen Anne, Tudor and Victorian; a Craftsman bungalow was imported from a nearby farmstead and lovingly restored. But recent houses are breaking out of this mold, much to the consternation of some of Prospect's earliest residents, who expected that house designs would follow traditional, or at least familiar, lines.

Wallace and his town designer, Mark Sofield, explain that their encouragement of non-traditional architecture is a deliberate break with conventional suburban building practice—and with typical New Urbanist architectural dogma, as well. "We looked at some other [New Urbanist] projects early on," Sofield told *Fast Company* magazine. "We both felt strongly that we needed to break out of the 'cute mode.'"

"The desire was to start out with traditional housing and to evolve the architecture to the point at which it would be today if there weren't a big gap created by the production industry's disinterest in design," Wallace explains. That meant working with local builders, first learning how to create good houses in traditional architectural styles, then new designs that respond more particularly to the site, the regional vernacular and the town codes, Sofield says.

This evolution is driven in part by the unusual lot configurations (generated by the cranky street and block patterns) and the architectural and urban codes. Production builders who started working at Prospect couldn't make their standard designs fit without extensive, and expensive, reworking. Similarly, "some lots are so oddly shaped that getting any sort of traditional architecture on them became an exercise in half measures," Sofield says. Smaller contractors, content to work on speculative houses designed from scratch, have stepped in, and a corps of local architects are happily becoming adept at working in Prospect.





Prospect New Town, Longmont, Colo.

Views of Colorado's Front Range influence the street layout and house design.

Photograph by Ron Ruscio.



Prospect New Town

Top: Modern and traditional styles mix along the streets.

Photograph by Mark Sofield.

Left: Some Prospect houses try to capture the functional simplicity, colors and materiality of regional mining and agricultural buildings.

Photograph by Ron Ruscio.

Right: Backyard space. Photograph by Ron Ruscio.



Another source of invention at Prospect is Wallace and Sofield's desire to encourage an appropriate local vernacular in a region, the Colorado prairie and the Front Range, that has not evolved house types of its own. To Sofield, the most area's most interesting architecture is associated with production landscapes—agriculture, mining, railroads. This accounts for the elemental, purposeful feel that many of Prospect's houses evoke, with stripped down facades, bold color choices, and dramatic roof forms and building volumes.

As in so many New Urbanist communities, the architecture is held together by a higher order: town plan and codes. One simple rule, though, has generated a layer of unexpected richness: building fronts must have porches, stoops or balconies. Every house in Prospect seems to have its hand out, reaching to the street or the sky. Mediating between the house and street is a zone of activatable spaces—porches, steps, terraces, decks, dormers, towers. "That's really important in a plan that's as tight as this," Sofield says.

Such exuberance does not sit well in all quarters, particularly with residents who moved there before the architectural experiments began. Many have spoken out, in both Internet forums and town meetings: "Many of us bought into the neighborhood based on one concept, and now Prospect is trying to be made into something else. People are simply feeling ripped off," an anonymous Internet posting claimed. Debate has also focused on the proper interpretation of local vernacular styles, with concern that new designs seem more like "beach houses" than traditional or even modern homes found in the West.

Town planner Andres Duany, speaking to residents at a town meeting, observed that while there might be more variety in house designs than residents expected, the success of the project depended on that variety. "We had a variety of architecture here before we ever had modern architecture," Wallace counters. "It just comes down to familiarity, and people are afraid of modern."

Sofield and Wallace acknowledge that the residents' reactions indicate the investment they feel in Prospect. "They have a sense this place is better, and they don't want to lose it," Wallace says. Indeed, Wallace and Sofield's efforts at Prospect have been dependent on the efforts of builders, architects and even the residents. The challenge is ensuring that Prospect remains a place that people continue to find worthy of their enthusiasm.

"Crayola Row," an early example of non-traditional homes built in Prospect.
Photograph by Ron Ruscio.

Spirit and Presence

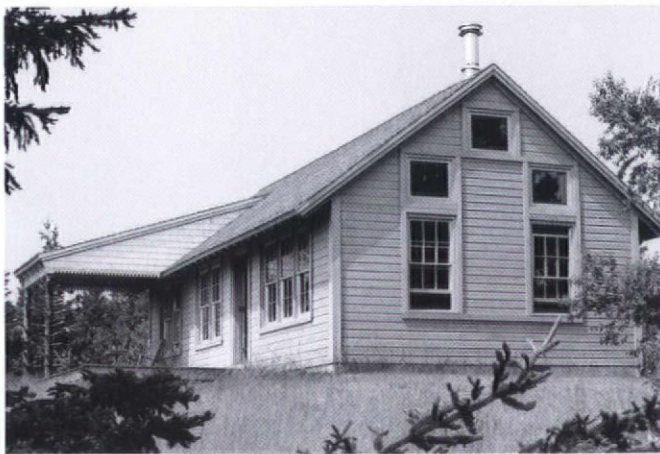
Untrimmed logs transform the porch columns of Jim Righter's Bar Harbor cabin into bristling emblems of the wildness within which the cabin is lodged. They also register an intensity of spirit that refuses to be cast aside by convention. As Jim tells the story:

We built this cabin in three-and-a-half weeks. Sandy and I, our two kids and two of their friends built the cabin, nailed it up. Every day we would get to the site at seven. We'd take a two-hour lunch break and go for a picnic, and get back to work until seven in the evening.

We didn't do the plumbing. We didn't do the electrical, but we did all the rest of it. So it's very simple. It would have to be. We would have friends come over and help build a wall; everybody would have a good time, and then they'd leave and we'd take the wall down and put it up again the right way, hide the nails and take out the elephant tracks and move on.

While on the one hand the tree columns of the porch bring home the "embodied nature" within the house with spikey intensity, the overall form of the structure is so dead simple that it is iconic. Here a different kind of intensity is at work. The conventional gable-roofed form is given the strength of surprise by the way in which the porch roof tips out of the larger form in a single gesture, and the grouping of the windows in the end wall makes a determined, forthright face to the world. This is a face that we attend to because we sense some resolute authority in its interlocked geometry. This is underscored by thick window frames that lock the geometry in place with surprising large pieces. They making a startling image of their own. Perhaps it is this sense of authority that gives it a somewhat commanding presence, like a good-natured school house.

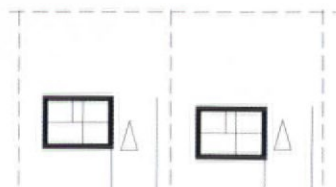
— Donlyn Lyndon, with Jim Righter



Righter Cabin, Bar Harbor. Photographs by Jim Righter.

4. Adding Up and Multiplying Initiatives

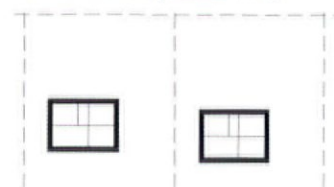
initial structure



Levittown

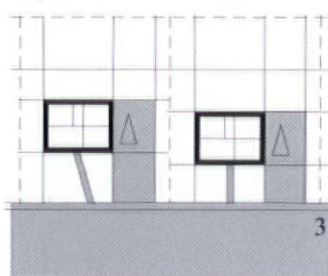
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containment/permeability



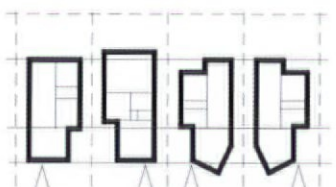
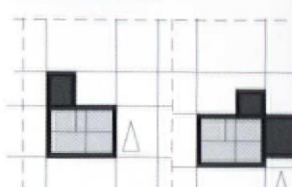
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depth



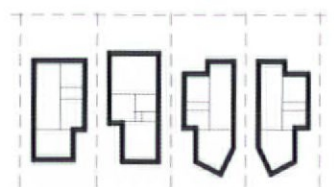
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transformation



Clayton

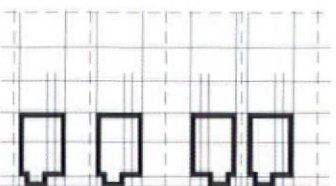
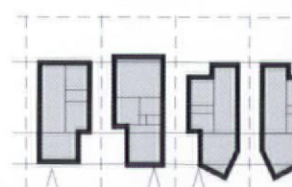
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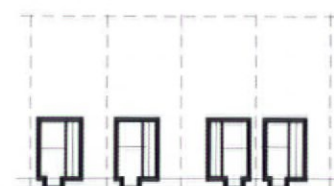


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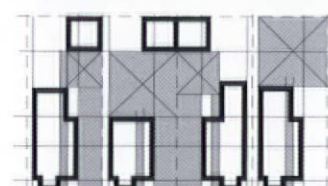


Cambridgeport

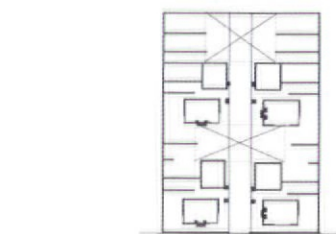
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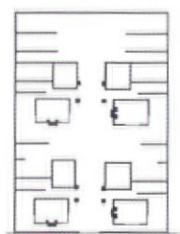


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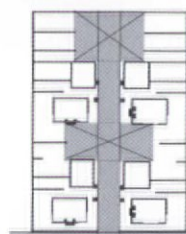


Horatio West

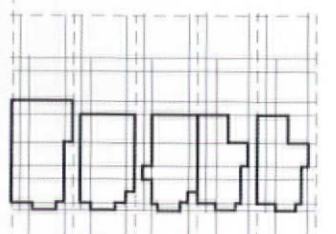
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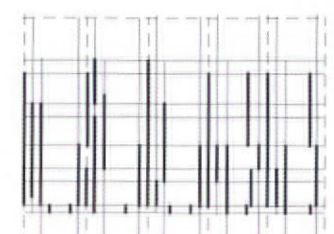


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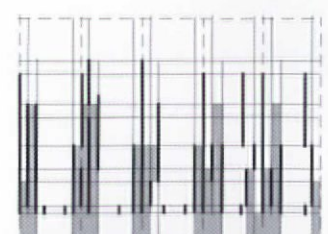


San Francisco

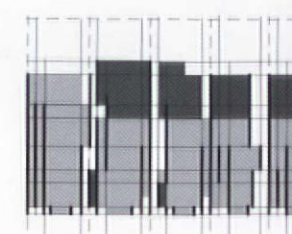
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Forming (or finding) distinct elements and adding them together to make space between is the most simple way of composing places that can afford a complex of uses and understandings ("One plus One Equals More than Two" we called it in the manifesto "Towards Making Places"), that can support both dwelling and outgoing. It provides a variety of conditions to inhabit and allows for resonance among the parts, with layers of suggestion and association—the sense of abundance that a multiplicity of relationships can nourish.

The works of Centerbrook show frequent reliance on taking the components of a project apart and reassembling them as active participants in a community of forms—faux villages, some would carp. These offer a number of places to inhabit which allow the dwellers to choose their circumstance. For denizens of outgoings, the series of shifting perspectives these complexes afford can contribute to the intrigue of speculating about those choices.

Many of the outgoings we most admire are the result of multiple initiatives. The iconic American small town is a place where an ordering frame of streets and lots is filled out with differences, each (or most) reflecting the various ambitions and skills of individual builders and owners. The village-like quality of many projects now hearkens to that simpler world of controlled multiplicity. Where once the architect's most vaunted goal was imagined to be the integration of all aspects into one controlling image (be it house, office building or community), differences and multiplicity now seem to provide the most potent fuel for the imagination. To sustain interest, though, a diversity of forms must reflect real choices that can be discerned. Otherwise, they result in a chatter of noise as bland and unsatisfying as homogeneity.

The production of housing in the U.S. now offers little room for such diversity of intent and investment of attention (indeed, little room for architects and the cost of imaginative effort). Instead, difference has been simulated as whole tracts of land are developed at once, with the siting of products to be purchased, each separate from the next ("One plus One plus One equals Three Little Ones"). When the ritual of buying is finished, the outgoings that result from these standard developments offer their inhabitants little to be examined that could not be found in a mirror, barely providing the comforts of recognition.

Renee Chow's work, documenting traditional blocks in San Francisco and imagining a restructuring of suburban sites, suggests that this need not be. It reveals that zones of initiative and types of space, properly placed and considering the whole of the site, can open opportunities for the continuing care and investment of meaning that lead to rich and satisfying places. The architect's attention must reach beneath the particulars of individual conditions to the underlying structure of the place, opening possibilities for subsequent change and invention.

In a different vein, Richard Shepard showed work that he and students at the University of Miami did in preparing the community for, designing and building a new house in a struggling low-income neighborhood. The outcome of this work was not only the creation of a house but also the construction through process, as well as form, of a mirror on the community, reflecting vital values and showing hope for change with modest means. This work continues initiatives that lie at the core of good outgoings.

Configuring the Residential Fabric

The subject of dwelling for me is not the house, the yard, the neighborhood or even the landscape. Rather, it is how individual actions contribute to the fabric of a place, to the outgoings and continuities that build dwellings in a place.

This analysis of groups of single-family houses (opposite page) shows the way they are configured (or not configured) to provide their occupants with opportunities to adapt space and to create connections, permeability and access among houses. In the suburbs, it is not the single-family house that is the problem but the conceptualization of the house as an object without regard to the social, natural and built

landscape. In the contemporary volumetric suburb, most of the relationships break down at the shells of the houses."

Built settings that flourish and endure are manifest with the choices of residents and visitors alike. We admire them for the multitude of ways that they support being in a place, not as "inside" versus "outside," but being in the city, the neighborhood, the street, the room. They connect us to their place through continuities and extensions, without distinct boundaries between buildings or between public and private, and without absolute separation between plots.

—Renee Chow

Refilling a Neighborhood

Richard Shepard

West Coconut Grove stands in stark contrast to the ring of affluent properties that surround it. Retail and entertainment centers, expensive homes, Miami's City Hall and marinas full of custom crafts are within walking distance of this area of boarded-up stores and abandoned shotgun houses. There are well-kept homes and some successful businesses in the West Grove, but the overall impression is one of disinvestment and stagnation.

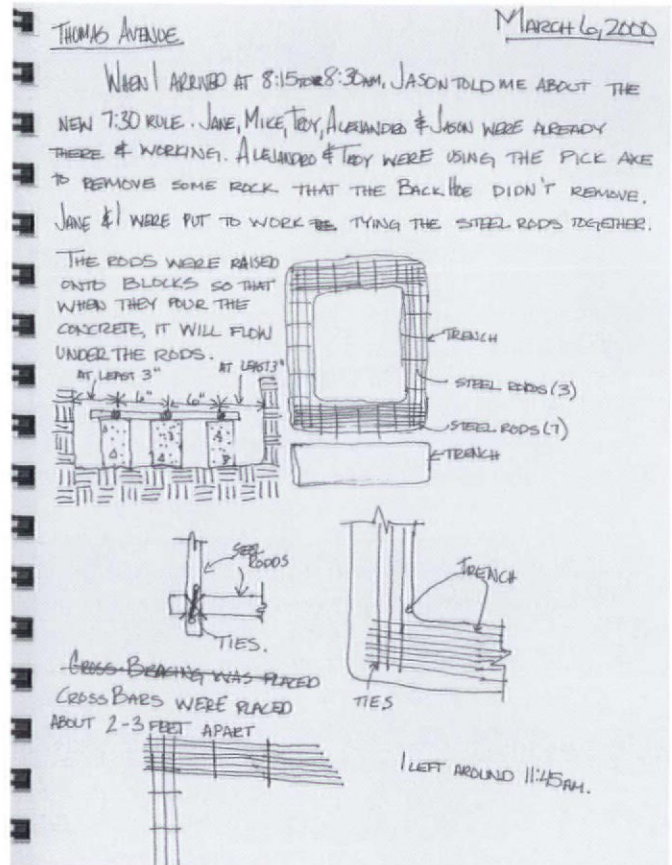
As director of the Center for Urban and Community Design at the University of Miami School of Architecture, I found that this neighborhood provided an opportunity to engage students, faculty and the university itself in understanding the social and environmental conditions in a community struggling for survival, right outside the university's doorstep.

In talking with residents, we learned of the West Grove's heyday in the 1940s as a community of families who looked out for each other from their front porches and church suppers, and an area where dwelling and outgoing were not separate attitudes. One dwelled there in order to have good outgoings with neighbors, friends, aunts, uncles and cousins. This was one of Miami's first neighborhoods and many of the same buildings and families that established its history still exist today. But over the years, with the onslaught of drug-related crime and absentee ownership, the neighborhood population has shrunk from 30,000 to 6,000 and shops that thrived on local customers can no longer survive.

Students in architecture, photography, history, communication and computer graphics were encouraged to undertake projects in this community. Photography students made portraits of people and places; history students recorded oral histories of residents; communication students made videos; computer design students made CD-ROM presentations. Mid- and end-semester reviews of all the projects were held in community meeting places, where students could share their observations with neighborhood residents.

The momentum grew as students from each department presented their work. There was an excitement to the learning as it brought the students out of the classroom and into the world of real people and real places. And as each group shared the enthusiasm for its own work, the relevance for the outcome became clearer.

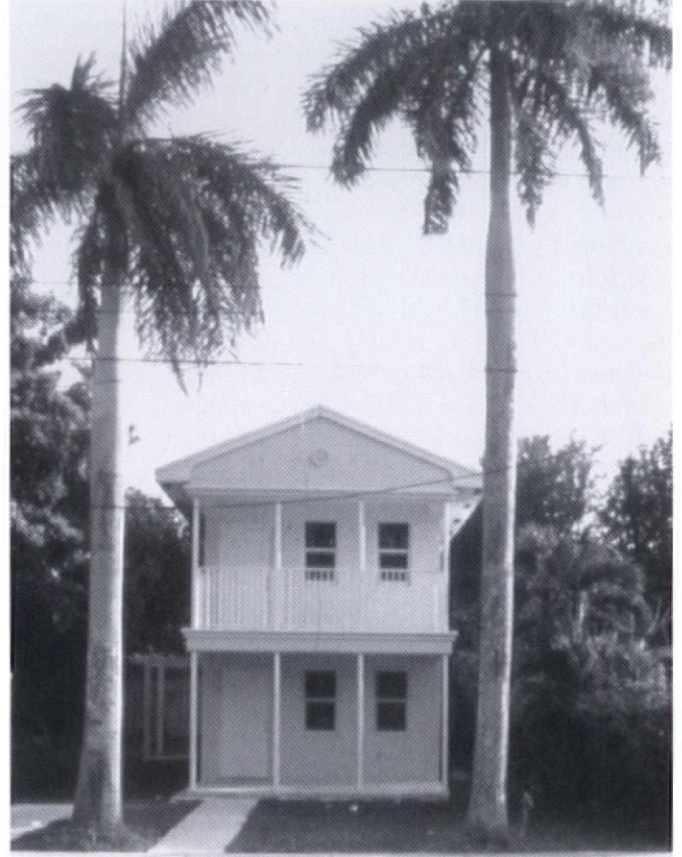
We also tried to engage the community through this effort. Photographs were given back to their subjects; oral histories were incorporated into videos; words and images, people and places were woven into a documentary that was projected onto a building at a special public presentation one evening.



Most often, increased homeownership is stated as the basis for restoring stability to this community. If vacant lots and abandoned buildings could be developed for low- and moderate-income families, the proportion of stakeholders could increase and the community pride of ownership could return. I suggested that the architecture school offer a studio to design an affordable house in this community.

The students who opted for this studio project were introduced to the community by preparing maps that presented the conditions, uses, historical qualities and future utility of the buildings and properties. Through this exercise, the students observed first-hand the prevalence of the vernacular shotgun houses and experienced the heightened level of social interaction (good outgoings) that occurs on the streets and sidewalks of the West Grove. These observations became important ingredients of and measures for the houses they would design.

After mapping the assets of the existing neighborhood, the students were given the program for the house to be designed. All of the designs incorporated the interior



requirements and gave ample consideration to the houses' relationships to the yard and the street. During design reviews, which were conducted with members of the community, the street frontage, the outgoing part of the dwelling, was discussed the most.

During the course of the design, one community member, a local developer, became enthusiastic enough to offer to build one or more of the houses. He selected two designs. The first was a new two-story shotgun house (long and narrow with rooms stacked to one side) and the second was a renovated one-story shotgun with additions to make it a courtyard home.

The two-story shotgun house was designed by a team of four students thrilled to see their design take shape before graduating from architecture school. They threw themselves into the process of designing and redesigning, permitting and refining again, and eventually building their house. Many other students joined in the labor force to help and the presence of construction dirt in the classroom added a new dimension to the school.

Students who had been campus-bound (dwellers) and

were first introduced to the neighborhood under the protection of local escorts developed long-lasting relationships in this community and came and went with ease (outgoers). The community responded to the long-term commitment of the students and has now begun to trust the university with helping to plan for its future.

We hope to continue this program of student projects in the community. At each level—individual, the course of study, the student body and the university—the experience of going out from established environments to others nearby is well worth the effort.

Opposite: Student notebook documenting construction process.
Courtesy Richard Shepard.

Above: The affordable house, designed and built by students.
Courtesy Richard Shepard.

A Community of Forms

Mark Simon

This is a large house with a courtyard that fits comfortably into a place that doesn't welcome such things. It is the largest house on the New England island where it is located, and we had to keep it under a strict height limit while at the same time making it livable.

Thus we broke the house into a number of pavilions, which we arranged in two long strands, forming an entry courtyard that welcomes cars gracefully and allows the four children to ride their bicycles safely. At the same time, the house fits into the landscape, nestling like cottages in the low scrub oak forest.

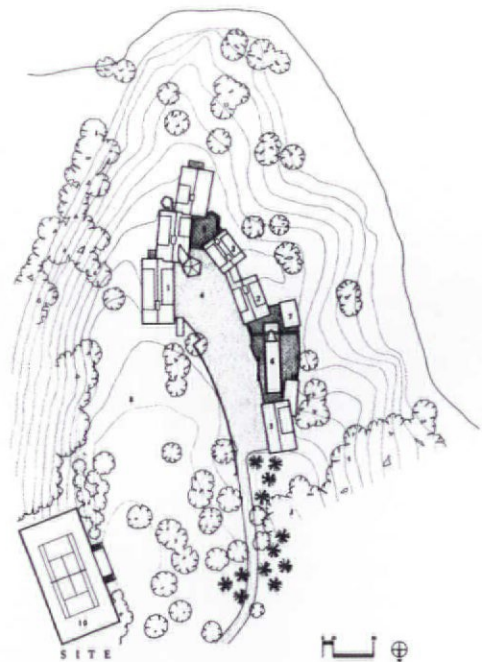
The house is located on a thumb-like peninsula that points southward towards a wonderful pond, with beach dunes and the ocean beyond. The owners wanted to keep the house as close to the tip of the peninsula as possible, paralleling its shoreline to maximize views south down the long pond and the sea, east to a marsh and forest beyond, and west across the pond to horse fields. In this way, the peninsula shaped the form of the complex. The courtyard creates a long, protective center that shelters visitors from northwest winter winds and wicked Nor'easter storms. The buildings ramble around this core with curved roofs that hang low, like those of a provincial farm house. The front door is located under a central tower that announces its importance.

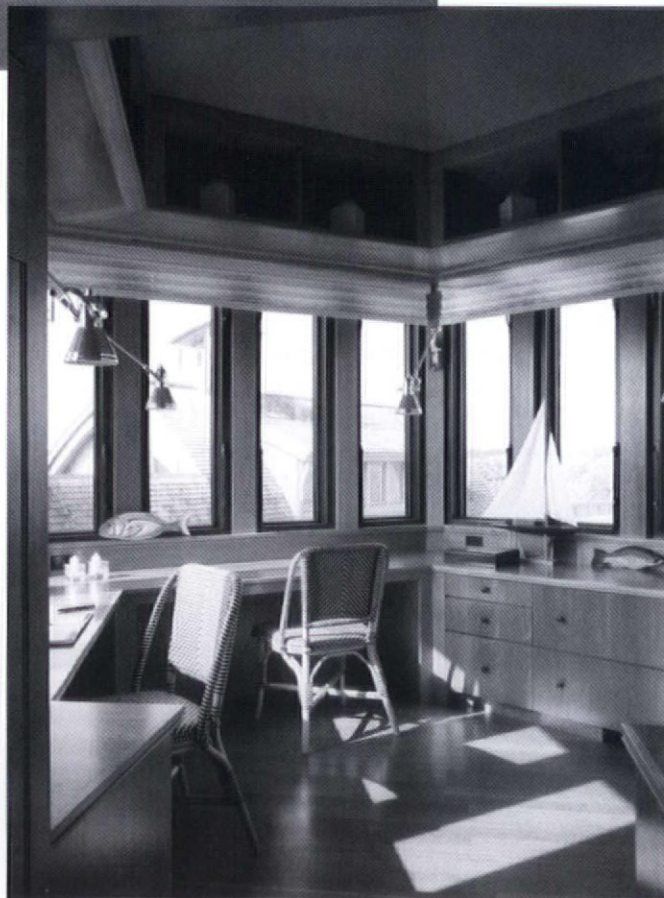
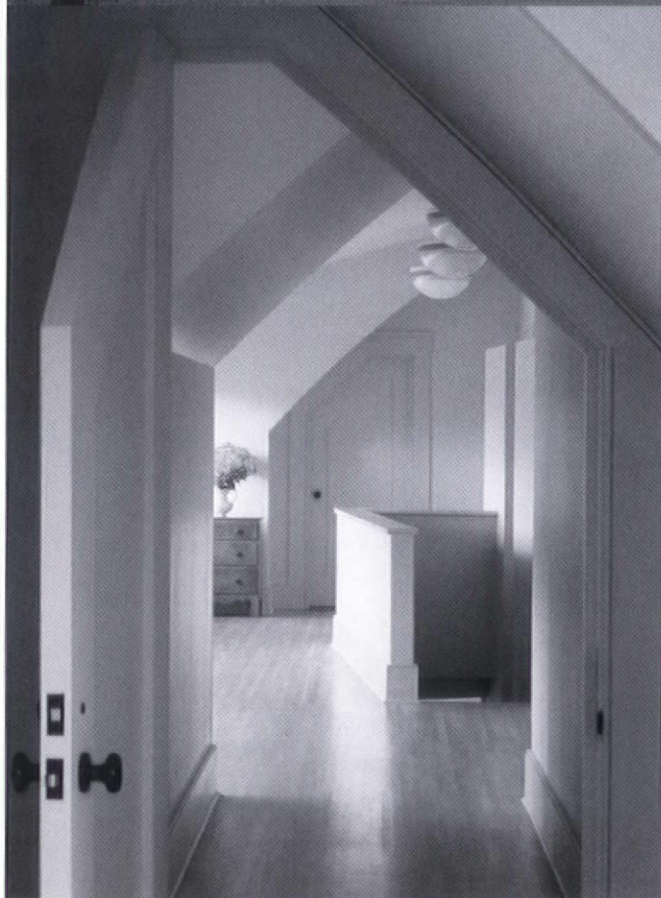
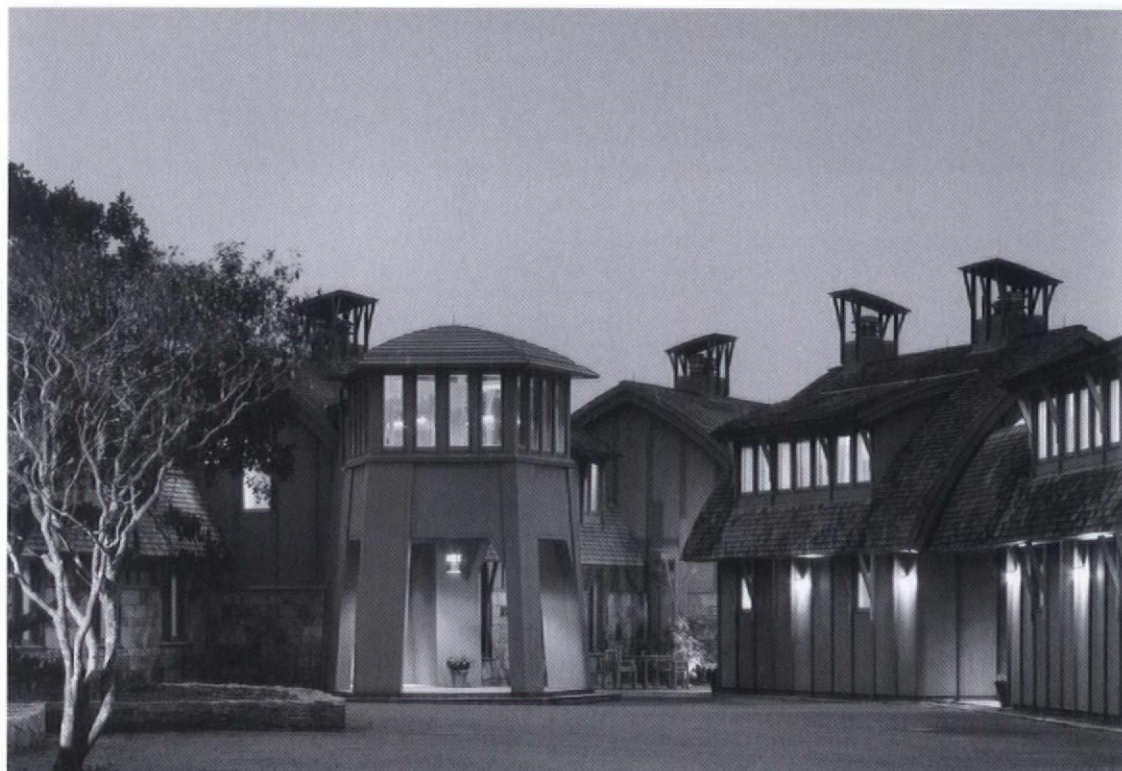
Inside, the house is a linear array of spaces that are jumbled like toys in a box. Passing through, one reorients oneself to each new space as well as to the outside. This enhances the sense of movement through the house and stimulates more awareness of the transitions from space to space. Nonetheless, each space is a recognizable, figurative shape that provides a chance for the occupant to center oneself within it.

The wide, main door under the tower opens into an oval, two-story entry hall with a staircase meandering around its side. This space leads to two long halls, one of which is nicknamed the Shaker Hall, the other which is a gallery with grand art in it. The Shaker Hall has closet doors lining both sides, providing access to all the storage the house will ever need. The gallery leads to other figural spaces: a little library, a simple rectangular dining room and, beyond that, the large, two-story living room and its oversized fireplace.

The roofs of the pavilions had stay low to conform to the local building code. But they all have a kind of gusty feeling to them, as if they are being blown by the wind. They recognize where they are, on an island. The tops of the chimney caps, and even the pool pavilion, trellis and roof over the back door feel as if they are being lifted aloft. The window in the living room that looks out to the ocean

is seemingly wind-borne. There is a breezy feeling upstairs as well, with the shapes of the roofs and dormers exposed. Thus the inside and outside are related, our dwellings and outgoings are allied in making a resonant place, and that pleases us.





Pond House

Opposite page: Site plan with landscape. Courtesy Centerbrook.

Above: Entry courtyard (top), second floor study (right) and play hall (left).

Photographs by Jeff Goldberg, ESTO.

5. Encounters of Body, Mind and Place

With what, then, should architects compose?

With patterns of rooms and zones of space that are varied, available to the mind and structured to nurture many kinds of action and reflection.

With imagined bodily movements that glide through space, secure positions and eddy into niches and places of repose.

With the heat of the sun as it passes through seasons, with the path of breezes, the fall of water, the ramifications of bouncing light.

With prospects of the surroundings, foci of refuge, traces of construction and craft, and moments of surprise.

With the stuff of dreams, the conventions of community and the flows of nature.

(And, yes, with codes, costs, construction constraints, and a requisite regard for the limitations of property.)

Architects should compose, that is to say, with the encounters that their buildings will afford—as places of beautiful dwelling and as elements of great outgoings.

—*Donlyn Lyndon*



This extraordinary, tent-like space is part of the Moore/Andersson Compound, which is nestled in an ordinary Austin bungalow. The whole space is intensified by a layered wall that defines an elliptical sweep through the house (photograph, page eight), leading eventually to a great source of light in this carpeted and bench-stepped den (above), which overlooks a trellised pool.

On one level the wall is a fusion of recollections from *Vierzenheiligen* (albeit Chihuahuan pink instead of Bavarian cream) and the measured frames and punctuated openings of *Katsura* (here framing Post Oaks beyond instead of Japanese maples). On another level, the layered wall is a fusion of the thick-walled, masonry

Hispanic courtyard house provisioned by the Law of the Indies and the casual assemblage of thin-walled, tin-roofed sheds of the Texas German settlers of the Texas hill country. Added to these layers are a multitude of objects bearing ideas, colors, shapes and images gleaned from folk art stalls from Patzcuaro to Benares, and from Nikko to Taos.

—Kevin Keim

Moore/Andersson compound, Austin, den. Photograph by Timothy Hursley.

Putting the Academy in its Place

David Scobey

There has been much lamentation recently about the disengagement of academic work from public life in the U.S., a disengagement that seems especially corrosive in the arts, humanities and design. Many scholars, artists and cultural advocates have decried the costs of that divide to both civic discourse and higher education, and they have called for efforts to bridge it through experiments in pedagogy, research, design and creative work. [1]

This article describes one such experiment, the University of Michigan's Arts of Citizenship program. Arts of Citizenship seeks to enlist university-based artists, humanists and designers in collaborative community projects and to explore what difference such public work can make for scholarship, teaching and creative expression. In so doing, I will argue, it is also an experiment in place-making, for to engage the American academy in the work of co-creating public culture is to ask what sort of place a university should be, what sort of places it can help to make and what place it inhabits in the larger community.

Exploring Broadway Park

Let me start with a small story: a joint field trip to Broadway Park two years ago by Professor Bob Grese's first-year landscape architecture studio and Mary Van Alstyne's first- and second-grade class from Bach Elementary School. Broadway Park is a three-acre, triangular meadow near the university; it sits wedged between the Huron River, the old rail depot (now a fancy restaurant) and two bridges that cross the railway and the river and connect the city's downtown and north side. To most Ann Arborites, the park is invisible, used almost exclusively by local fishermen (mainly African-American) and homeless squatters.

The design students had been asked to redesign the park as a child-centered space; Van Alstyne's students were, in effect, their clients. Multi-age teams explored the site, the youngsters noting what they liked best and what they saw the park becoming. Not surprisingly, they gravitated to spots that the adults found dangerous: cut-throughs to the tracks, boulders on the river's edge, the wooded corners of the park. And in most of these places, they found the traces of homeless people: shirts hanging from branches, a coffee mug on a stump, a mattress in a clearing. The people who lived in the park by night were on the streets or at work. Van Alstyne's students tried to make sense of these belongings, sometimes in uncanny and disquieting ways: "This must be a place where poor people live." "Somebody must have died and left these here." "No, this is where people leave their clothes when they go to the store to buy new ones."

"A place where people leave their clothes when they've bought new ones"—I will return to that comment later. But first let me suggest how it connects to the broader theme of civic engagement. The field trip was part of Students On Site, an Arts of Citizenship project that brings together university and K-12 educators to create community-based curricula in local history, writing, landscape design and environmental education. [2] These teaching partnerships are, in turn, linked with a public works initiative: the city of Ann Arbor is rebuilding the adjacent bridges and has asked Arts of Citizenship to propose opportunities for public art, outdoor exhibits and landscape redesign in and around the bridge site.

The opportunities are rich. The bridge neighborhood is the historic core of Ann Arbor's rail and river corridor, the heart of its black and

German-American settlements and its original mill district. Broadway Park is, in effect, the crossroads for all the histories of Ann Arbor that are not the University's—histories that, like the park itself, are often as invisible as they are central. Thus the field trip was part of an omnibus, multi-generational project that integrated research into teaching about, and reshaping a local place—a place of rich and relatively untapped community meaning.

Civic Engagement and Disengagement

Students On Site reflects something of the zeitgeist of American higher education. Calls for civic engagement are a current staple of academic conferences, national reports and foundation programs. Arts of Citizenship was founded four years ago out of the impulse to meld intellectual exploration with public work—or, rather, to transplant that impulse into the arts and humanities. [3] Community work is more frequently practiced and more highly valued in the policy-based social sciences and the helping professions than in the liberal arts. For all the rich scholarship on popular and public culture in recent years, humanists still tend to envision research as a lonely encounter with the archive and teaching as a sedentary conversation centered on a teacher-authorized text. In contrast, Arts of Citizenship has sought to develop a model of intellectual work centered on the collaborative project, a model that brings together faculty, students, staff and community partners to co-define and co-create public goods. Along with the Students On Site partnerships, we work with museums, performance troupes, youth groups, grass-roots associations and community centers to make exhibits, websites, drama, public art and other cultural resources.

The goal of such collaborations is not only civic do-gooderism. It is also to reverse the devaluation of academic work that has inevitably attended its dissociation from civic and community life. As the Kellogg Foundation argues in its influential report, *Visions of Change in Higher Education*, universities need "to revitalize their public service missions" in the face of recurrent budgetary emergencies, broad discontent within the professoriat over the dominance of esoteric research and "loss of legitimacy with external stakeholders." [4] Calls for civic engagement and programs like Arts of Citizenship, in short, represent a response to an incipient crisis of legitimacy that threatens the American academy.

Several factors have worked in recent years to isolate U.S. universities from their publics and endanger the material and moral support on which their privileged access to resources and autonomy relies. Most important was the sheer success of American higher education after World War II, with its huge student bodies, proliferation of research fields and institutional missions, and growing dependence on public funds. When the postwar economic boom came to an end in the mid-1970s, the scale and complexity of universities provoked runaway budgets and growing friction with tuition-paying families and taxpaying voters. [5]

The loss of public legitimacy was exacerbated by the hyper-professionalism that organized work and status in the academy. The stress on specialized research regulated by peer review meant that access to tenure and prestige was inversely proportional to public access. The fiscal stress of the past quarter-century only intensified matters. Hard times and scarce jobs raised the bar for hiring and advancement, increasing the pressure on

young academics to think of their career as a Malthusian scramble for credentialed publication and disciplinary visibility. In such a climate, universities may appreciate the public engagement of their scholars, but they rarely make it salient to issues of promotion, pay and power.

Finally, and ironically, the growing distance between academic and public life was reinforced by the scholarly effects of the 1960s. Although spurred in part by a critique of the hyper-specialized university, the left professoriat has been absorbed into the regime of the academy with astonishing efficiency. On the whole, I believe, the intellectual legacy of the '60s has had a vibrant effect on American universities, stimulating innovative scholarly and theoretical work, improved teaching practices and new interdisciplinary fields like women's and ethnic studies. Yet, for all its insurgent energies, recent scholarship has not offered a sustained critique of the university itself. Rather, heterodox fields have used the apparatus of peer-reviewed journals, scholarly conferences and endowed chairs to wrest legitimacy and resources for themselves; radical scholars routinely run the professional associations of established disciplines. [6]

The arts and humanities represent a particularly costly instance of the estrangement of the research academy from its publics. On the one hand, recent cultural studies has yielded rich insights into popular attitudes, public values, media representations and the meaning of everyday life, producing a body of work that takes seriously the political stakes and social complexity of cultural forms. On the other hand, academics have pursued such scholarship in ways that are notoriously opaque to the publics we study. Its esotericism has many sources, including a widespread, and to my mind,

healthy breakdown of disciplinary boundaries. But it also reflects the tendency toward civic withdrawal and professional insularity that I described above, the pre-shrinking, if you will, of the political imagination that animated the work to begin with. The resulting distance between new work on public culture and the public sphere has had the ironic effect of making the arts and humanities lightning rods for conflicts over such issues as the teaching of American history and the imputed moral relativism of theories like post-structuralism. [7]

The thematics of place offers an important frame for understanding these problems and some important resources for overcoming them. It is helpful to see the crisis of legitimacy that threatens American higher education as a crisis of place-making: an attenuation of the university as an embodied community of inquiry embedded in both a local community and a larger civic realm. All the historical factors that I described above act to erode the loyalties and interests that bind academics to local, non-academic significant others. Because this attenuation of place is so deeply embedded in the structure of academic life as to seem natural, I do not think that we have fully realized how new or how corrosive it is. It has given rise to a star system that rewards transience and undervalues continuity. And, especially in the cultural, creative and design disciplines, it imposes cognitive and intellectual disabilities on the work itself, depriving artists, humanists and designers of non-professional interlocutors and knowledge.

Conversely, I would argue, the traditions of landscape studies and design pedagogy within universities offer interesting models for bridging the academic-public divide. J. B. Jackson and William H. Whyte, pioneering ethnographers of place, worked to

elide the distinction between research and cultural commentary in their writing; Jackson's journal, *Landscape*, addressed a mixed readership of scholars, practitioners and design-minded citizens. Similarly, when Arts of Citizenship was founded, our models for university-based public cultural work included Anne Whiston Spirn's West Philadelphia Landscape Project and Dolores Hayden's Power of Place—place-making initiatives that melded environmental and archival research, design and artistic practice and thoroughgoing collaboration between academic and community partners. [8]

It is not surprising that such projects found a home in design schools, one of the few institutional spaces within the academy that integrates research, cultural critique and practice-based pedagogy. Nonetheless, re-engaging the university in civic and community culture means going beyond the client- and studio-based models of design education. It means embracing a dialogical, participatory model of intellectual work, one that enlarges the circle within which problems are defined and knowledge circulated to include civic as well as professional peers. Doing such work would entail experimenting with the ways universities teach, do scholarship, train professionals, give out money and evaluate student and faculty achievement. It would mean putting the academy in its place. [9]

Broadway Park: A Case Study in Civic Placemaking

This brings me back to Broadway Park. In its own small way, the field trip exemplified the sort of work I am talking about: a simultaneous effort at civic engagement, intellectual experiment and placemaking.

I want to return to the comment that I heard one of the Bach School children make after coming upon a

squatter's campsite: "This is where people come and leave their old clothes after they buy new ones at the store." As I thought about this haunting remark, contemporary cultural studies offered me some useful tools for illuminating it. Work on power and social classification—that of Michel Foucault, Pierre Bourdieu and Robert Allen, for instance—point up the (un-self-conscious) process of othering in which the boy's comment participated. [10]

Similarly, post-structuralist and psychoanalytical theories of meaning, with their attention to the unsaid in ideological discourse, helped me see that the powerful sadness of the comment came from the way that it placed the truth of the situation under repression. The child could not permit himself to recognize why the shirt was hanging on the tree branch; the indirect way that he made sense of it gave the shirt an even more unspeakable power than if he had said, "Oh, no, a man without a home has to live here." Fredric Jameson argues that when the fact of human misery is placed under erasure in this way, traces of it make themselves half-known in social narratives; thus the child displaced into a story about discarded clothing his intuitive sense that here was a discarded human being.

Finally, recent geographical scholarship on what Edward Soja calls "the socio-spatial dialectic" helped me to understand the salience of Broadway Park as the setting of this moment of revelation. As I have noted, the park is a mix of centrality and marginality: It is near the heart of Ann Arbor but underused because of the barriers of tracks, bridges and river. It is almost a geographic representation of an aporia: the unacknowledged gap in the center of a presence, the abandoned heart of the city. It was not surprising to me that homeless people

should choose such a place to encamp, protected by its invisibility, so near the town center on which they depended for their subsistence.

In short, I came to this field trip with all kinds of academic resources to make sense of the park, its residents and its effect on the visiting school-children. At the same time the extramural nature of the encounter led me to insights that were wholly unexpected. Most important was the connection that it suggested between children and the homeless, groups that tend to be cast as antitypes and ideological competitors. Children are the ultimate category of legitimization in our society and the homeless, especially homeless men, are demonized as the ultimate threat, particularly to children. Indeed, when Grese and I discussed his studio assignment to redesign Broadway Park as a child-centered space, we worried that a public space consigned to the homeless could not be re-imagined as child-centered by his students.

What I saw in the park, however, was a surprising homology, even a kind of intimacy, between the social needs of the homeless residents and the imaginative needs of the children. Both groups took to secret spaces that offered a mix of security and marginality. Far from being threatened by such edge places, the children were drawn to them by a sort of Huck Finn fantasy of being at once hidden and footloose, safe and uncivilized. The children seemed to identify with significant others whose identity they could not fully recognize.

The Masters students were able only partly to incorporate the lessons of the visit into their proposed redesigns. On the one hand, the collaborative process pushed them to engage the children as clients, co-creators and interlocutors. Organized into inter-age teams of about eight

people, they explored the park together and worked in a follow-up school visit to sketch, brainstorm and build models. The landscape architects took these materials back to the studio, where they drafted, critiqued and revised individual plans for the park. They selected five plans for presentation in Van Alstyne's classroom, where the first and second graders subjected them to searching questions and sometimes probing critique; by now, the kids were deeply invested in the outcomes and knew their own minds about what they wanted. Grese's students, in short, went through a more extended experience of learning to place their expertise in dialogue than the one I described for myself.

Apart from investigating the landscape and ecological issues that the site posed, Grese's pedagogical goals were to teach his students the skill of deep listening to inexpert partners—and to view children as competent but marginalized social actors in the community design process. Mary Van Alstyne's pedagogical goals were, concomitantly, to teach her students to view themselves as social actors with the power and responsibility to shape their place in the world—and to recognize that such power was constrained by the reality principle. Both teachers were skilled at melding these goals in the project, and the process of collaboration met both sets of goals admirably.

On the other hand, the product of the collaboration—the plans themselves—only partially incorporated the park's multiple users and potentials. Taking their cue from the children's exuberant response, most of the landscape students minimized hard-landscape and stressed exploration and adventure, offering opportunities for tree climbing, rock clambering, racing across meadows and hiding. Many

also foregrounded the history of the site as a Native American crossroads, a mill district and a rail and river corridor. Nonetheless, the most difficult issue raised by the park, the conflicts and links between children and squatters, was not directly addressed by anyone's plan, although it had been discussed extensively in the studio. Given the ways that the homeless are figured in public discourse and policed in public space, it was, perhaps, impossible for the Masters students to envision a design solution that could accommodate both potential users of the park's hidden spaces.

As I thought about how Broadway Park might be revived and what role Arts of Citizenship might play, I turned again to intellectual resources to advance the dialogue I had begun in the park. Children's studies scholars provided a body of research that made sense of the Bach students' attraction to the rough but sheltered margins of the park ("the secret spaces of childhood," in Elizabeth Goodenough's wonderful phrase).[11] Architectural criticism explored the ways that the policing of socially marginalized people is designed into public spaces. Community historians taught me that Broadway Park was known in the 1930s as Hobo Park because of the tramps who camped and hopped freight trains there. Student researchers discovered that at the turn of the century it was "the wretched condition of this property" as a rail yard redolent with danger and vice that had animated the campaign to create the park in the first place. Clearly, Broadway Park had its own history of hidden spaces, of survival on the margins, of casual labor and invisible men, whose traces the children had sensed.

For now, the story of Broadway Park has reached a pause. As the adjacent bridges are rebuilt, the park

will be a staging area for materials and equipment; the homeless will be displaced, presumably to neglected public spaces elsewhere in town. Yet the question of the site's future remains. The park is both lovely and unlovely, central and marginal. A riverside meadow in the heart of the city, a crossroads of invisible histories, it is neglected by nearly everybody except the dozen or so squatters who live there, the handful of anglers who fish there on warm mornings and a small number of walkers who cherish its quiet and emptiness. It cannot succeed as a neighborhood recreational space; two nearby parks better fill such needs. Yet if a solution could be found to its inaccessibility and to the security issues posed by its seclusion and homeless users, Broadway Park might serve as a citywide outdoor classroom for environmental, cultural and historical education.

Can that reprogramming be done without displacing the homeless encampment, the usual effect of park reclamation efforts like this? More to the point, can a university-based program like Arts of Citizenship advance such a strategy of accommodation—in both senses—of squatters, children and other potential stakeholders?

It seems to me that academics might play two key roles in the remaking of Broadway Park. First, we might bring our craft of cultural analysis to bear on the discourse of community place-making, pointing out ways in which homeless squatters are demonized in public space and public conversation and advocating the inclusion of both children and homeless in discussions of the park's redesign. Second, we might bring our design expertise to the table, offering specific ideas about the uses and structures that could accommodate the residents of the park and at the same time accommodate them to other users

such as schoolchildren. What sort of shelter spaces, storage spaces and play spaces might such a place contain? What temporal rhythms of activity and rest would structure the daily choreography of encounter, toleration and avoidance? What tacit agreements would be reached about boundaries, zones and permissible conversation? To make Broadway Park such a place of accommodations would be a genuinely important contribution to public design. [12]

Putting the University in its Place

Putting the university in its place does not mean retreating into localism or rejecting the cosmopolitan linkages that represent one of the great strengths of academic life. Quite the contrary: It entails the creation of new, place-based forms of intellectual cosmopolitanism that extend the range of partners, peers and languages shaping our work. Like interdisciplinary research and teaching, perhaps even more so, the project of bridging civic and academic work is disruptive of old closures.

Yet the reward for such work is nothing less, it seems to me, than the mutual revivification of both public culture and higher education, both of which are threatened by the distance between them. Much has been written recently about the attenuation of the public sphere and the privatization of contemporary social life, a threat symbolized in the proliferation of gated communities across the American landscape. Universities are one of the few institutions—perhaps the only institution of local, embodied community—with the capacity to challenge this gating of American society. Most Americans live with us at some time in their lives, and universities serve as unique social laboratories in which new forms of living and collective practice can be modeled.

Part of the job of the academy is the engagement of our intellectual work with the practice of public life. For we cannot live in a society of gated communities without becoming, as we may already be, a gated community ourselves.

Notes

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1. Important critiques of the disengagement of higher education from public life include: "Wingspread Declaration On Renewing the Civic Mission of the American Research University" (<http://www.compact.org/news/Wingspread.html>); Thomas Ehrlich (ed.), *Civic Responsibility and Higher Education* (Phoenix: Oryx Press, 2000); and Gregory Jay, "The Community in the Classroom," *Academe* 86:4 (July-August, 2000), 33-7.
2. For an overview of Students On Site, see the Arts of Citizenship website (<http://www.artsofcitizenship.umich.edu>).
3. Initiatives like the University of Pennsylvania's Center For Community Partnerships and the University of Miami's Initiative On Urban and Social Ecology reflect a growing commitment "to foster an interdisciplinary program of research, education and outreach that supports the people, places and processes essential for creating and sustaining family-centered communities." See Samina Quraeshi, "The Spirit of Place and Building Community," in Todd W. Bressi (ed.), *The Living Traditions of Miami's West Coconut Grove* (Coral Gables: University of Miami, 2002). Also, see the Center for Community Partnerships website (http://www.upenn.edu/ccp/Bibliography/Ed_HUD_paper.html); and Ira Harkavy, "School-Community-University Partnerships: Effectively Integrating Community Building and Education Reform" (http://www.upenn.edu/ccp/Bibliography/Ed_HUD_paper.html).
4. *Visions of Change In Higher Education* (W.W. Kellogg Foundation, n.d.).
5. For the institutional history of American research universities in the second half of the twentieth century, see Laurence Veysey, *The Emergence of the American University* (Chicago: University of Chicago Press, 1965); Hugh Davis Graham, *The Rise of American Research Universities: Elites and Challenges In the Postwar Era* (Baltimore: Johns Hopkins University Press, 1997); Clark Kerr, *The Great Transformation In Higher Education, 1960-1980* (Albany, N.Y.: State University of New York Press, 1991); and *Daedalus* 126 (Fall, 1997), a special issue on "The American Academic Profession."
6. On the relationship between academic professionalism and the intellectual, see Russell Jacoby, *The End of Utopia: Politics and Culture in an Age of Apathy* (New York: Basic Books, 1999); Lawrence Levine, *The Opening of the American Mind: Canons, Culture and History* (Boston: Beacon Press, 1996); MARHO, the Radical Historians' Collective, *Visions of History* (Manchester, U.K.: Manchester University Press, 1983); and Roger Kimball, *Tenured Radicals: How Politics Has Corrupted Our Higher Education* (New York: Harper & Row, 1990).
7. On professionalism, place and the geography of academic life, see Harry Boyte and Nancy Kari, "Renewing the Democratic Spirit in Higher Education," in Ehrlich, and A. Bartlett Giamatti, *A Free and Ordered Space: The Real World of the University* (New York: W.W. Norton, 1988).
8. See J. B. Jackson, *Discovering the Vernacular Ebrlich Landscape* (New Haven: Yale University Press, 1984) and *The Necessity For Ruins and Other Topics* (Amherst: University of Massachusetts Press, 1980); and William H. Whyte, *The Social Life of Small Urban Spaces* (Washington, D.C.: Conservation Foundation, 1980).
For a discussion of the efforts of landscape studies to integrate academic and public audiences, see Paul Groth, "Frameworks for Cultural Landscape Study," in Groth and Todd W. Bressi (eds.), *Understanding Ordinary Landscapes* (New Haven: Yale University Press, 1997).
See also the West Philadelphia Landscape Project website (<http://www.upenn.edu/wplp>) and Dolores Hayden, *The Power of Place: Urban Landscapes As Public History* (Cambridge, Mass.: MIT Press, 1995).
9. For a critique of the social hierarchies embedded in the studio model of integrating pedagogy and practice, see Linda N. Groat, "Rescuing Architecture From the Cul-de-sac," *Journal of Architectural Education* 45:3 (May, 1992), 138-46.
10. My thinking here was especially informed by Michel Foucault, *Madness and Civilization: A History of Insanity in the Age of Reason* (New York: Pantheon, 1965); Pierre Bourdieu, *Distinction: A Social Critique of the Judgment of Taste* (Cambridge, Mass.: Harvard University Press, 1984); Robert C. Allen, *Horrible Prettiness: Burlesque and American Culture* (Chapel Hill: University of North Carolina Press, 1991); Fredric Jameson, *The Political Unconscious: Narrative As a Socially Symbolic Act* (Ithaca: Cornell University Press, 1981); and Edward Soja, *Postmodern Geographies: The Reassertion of Space In Critical Social Theory* (New York: Verso, 1989).
11. See Elizabeth Goodenough (ed.), "Secret Spaces of Childhood," *Michigan Quarterly Review* 39:2,3 (Spring, Summer 2000); Mike Davis, *City of Quartz: Excavating the Future of Los Angeles* (New York: Vintage Books, 1992), 221-63; and Michael Dear and Jurgen von Mahs, "Housing For the Homeless, By the Homeless and Of the Homeless," in Nan Ellin (ed.), *Architecture of Fear* (New York: Princeton Architectural Press, 1997), 187-200. The quotation describing Broadway Park is from "To the President and Common Council of the City of Ann Arbor" (30 June 1902); see (<http://www.si.umich.edu/CHICO/sos/new/archives/henningacquire.html>).
12. On the university as a social laboratory, see Nancy Cantor, "Reinvention: Why Now? Why Us?" keynote address to The Boyer Commission Report: A Second Anniversary Retrospective (28 April 2000) (<http://www.umich.edu/~provost/speeches/boyer.html>).

Dresden Neustadt: Old Urban Form as a Place for Contemporary Urbanism

Raymond Isaacs



Since the 1990 re-unification of Germany, the Outer Neustadt quarter in Dresden has evolved from a neglected slum into a bohemian republic and again into a vibrant urban neighborhood. Multiple communities—overlapping, dynamic, social entities—have emerged, within and around a built urban form that is enduring, yet adaptable. The simple, coherent spatial network, open to improvisation while maintaining its structural integrity, accommodates complex social networks, which comprise what has been casually referred to as the Neustadt Urbanität.

Dresden's Neustadt (New Town) lies on the east side of the Elbe River, across from the city's palatial center. Until the early nineteenth century, elaborate fortifications contained the original city center. The Outer Neustadt, just outside of the city walls and the Baroque city entrance, remained relatively undeveloped until the walls were removed. Streets were added and extended incrementally, with the current, imperfect grid of narrow streets in place by the end of the nineteenth century. Development occurred mostly during a period of rapid industrial and commercial expansion, the building stock consisting primarily of workers' housing in three- to five-story structures that lined the streets shoulder to shoulder. Upper levels consisted of flats; small shops and businesses occupied ground level along most streets.

The Outer Neustadt was left relatively unscathed by both the war and the central planning of the East German (GDR) Communists. Under the motto of "air, light and sun," GDR architects and planners aggressively promoted

mass-produced housing blocks surrounded by green, park-like environments.[1] Another motto could have been "order, efficiency, and control," given the rigid political structure and mechanical way of producing housing. Areas not conducive to order, efficiency and control were allowed to deteriorate, physically and socially, then cleared for new residential construction. Indeed, the Outer Neustadt was slated for demolition but saved by the collapse of the GDR.[2] At the time of re-unification, the basic physical structure of the district was largely intact, but the official neglect and institutional disregard for private property had left the buildings and infrastructure crumbling.

The Rise and Fall of the Bunte Republik Neustadt

Just as the Outer Neustadt's urban structure did not conform with the planning and construction principles of the GDR, neither did the residents of the Neustadt comport with the ideals of Communist citizenship. According to anecdotes, as buildings were abandoned by their owners, they were occupied by misfits and dissidents.

Following the collapse of the GDR, the Neustadt continued as an enclave of non-conformance, fueled by the arrival of many young people from both eastern and western Germany. It was a time and place of both individualism and cooperation, when people of different backgrounds

All photos and graphics by Raymond Isaacs.

Unrenovated building in the Outer Neustadt.

and intentions settled in a place seeking something new and discovering that it was up to them to create what they were seeking. They squatted in vacant buildings, or paid very low rent, and established their homes with makeshift furnishings, found objects and clever plumbing improvisations.

In this spirit, the early colonizers declared in 1990 the formation of the Bunte Republik Neustadt (BRN) or "Colorful Republic of the Neustadt"—an independent nation with its own currency and passports. The name "Bunte," which means "colorful," summarized the character and intentions of the self-declared citizens: individual liberty, group cooperation and fun. It was also expressed in brightly colored murals that decorated the brown and gray facades. The neighborhood developed into one of intimate meeting places, dimly lit bars and courtyards, nightclubs (often organized spontaneously) and all-night dance parties, film presentations and art installations.

Change continued. Developers recognized the desirability of a neighborhood with pre-twentieth-century street patterns and moderately high-density, mixed-use buildings to those seeking an urban lifestyle. Renovations began, sometimes meeting with resistance, graffiti and paint bombs. But even the defiant spirit of the BRN could not fend off the inevitable speculation and gentrification. Some places, like the original Reiterin, a small, candle-lit bar and early institution in the BRN, and a cafe sponsored by a social workers' organization, are gone. Others, such as Raskolnikoff, a bar with a small, pleasant garden, and the Scheune, a restaurant and beer garden that shares a former school building with a youth-oriented night club, managed to mature along with the changing social structure of the Outer Neustadt while retaining their BRN character. Several new and fashionable bars and restaurants opened in the district, and the all-night parties were suddenly stopped by the police due to noise complaints.

In 1991, because of its spatial integrity and uniqueness, the Outer Neustadt was listed as both a historically protected district and a redevelopment district, primarily to preserve its appearance. Thirty percent of the buildings were listed as historic monuments, the re-use of the remaining buildings was encouraged through financial incentives to private developers and the massing of new buildings was controlled. The urban structure may remain, but the renovations are stripping much of the texture and signs of earlier life away. The crisp cleanness of the new—following the nineteenth century practice of coating masonry walls with plaster—stands in sharp contrast to the diminishing number of unrenovated structures.

Today there is still tension but co-existence, as

Neustadt residents include middle-class professionals, along with students, runaways, travelers, immigrants, some citizens of the former BRN and some longer-term residents remaining from the GDR era. Indeed, the alternative-dissent image of the BRN has become a marketable commodity, celebrated annually with a weekend street festival promoted with heavy advertising from local merchants:

The [Outer] Neustadt will remain Dresden's liveliest but loudest quarter. Here the poor and rich must come together, noble restaurants alongside punk hang-outs. Above all, young people would live here. They can live with noise and traffic chaos. The Outer Neustadt will be very chic.[3]

Community and Urbanism

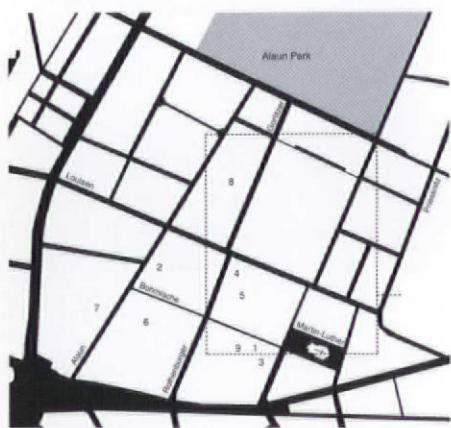
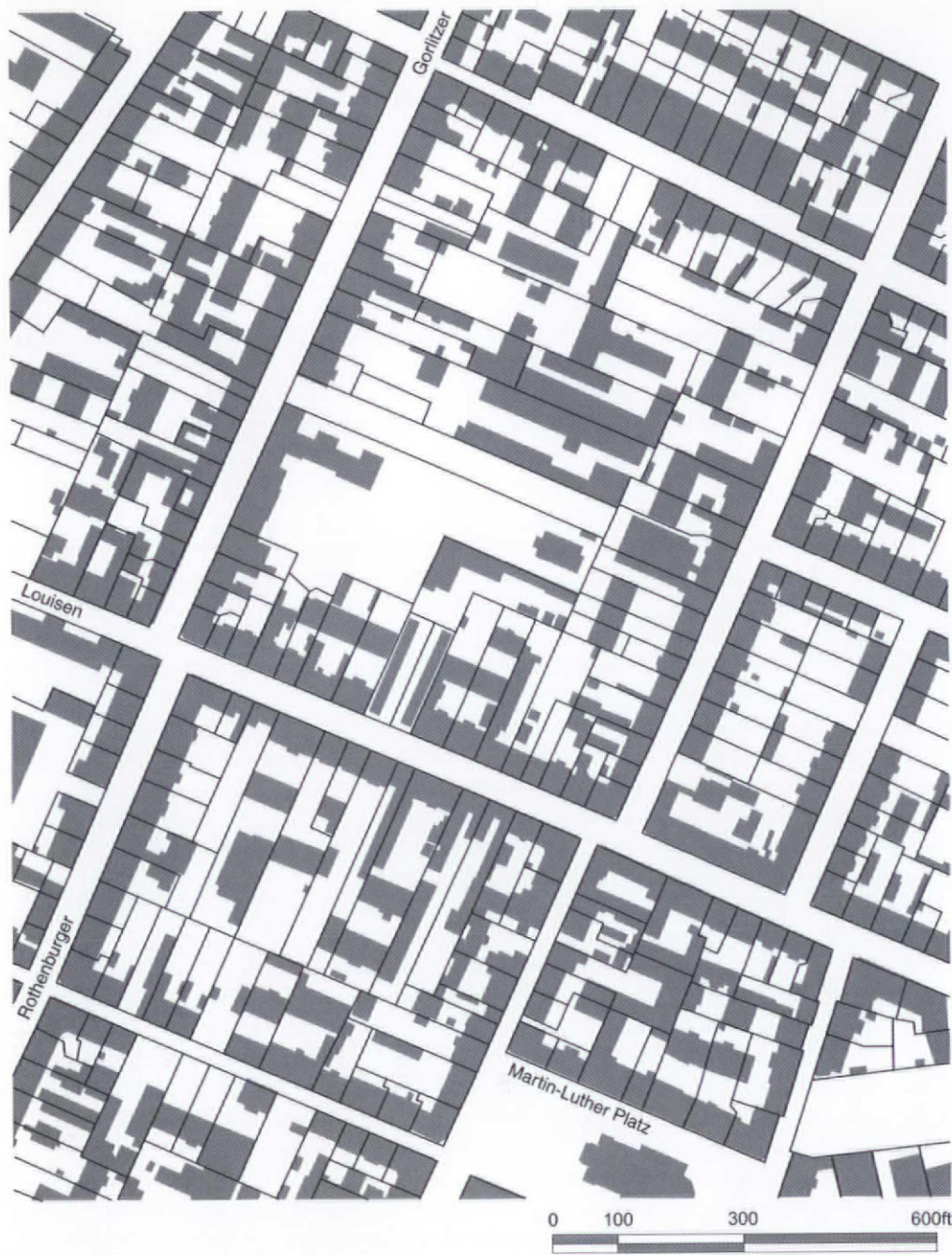
One may call the Outer Neustadt an urban community. But is that a contradiction in terms? Richard Sennett argues that "community" (exclusiveness based on commonality) is blatantly antithetical to "urban" (exposure to difference):

To be urban is to be open to the strangeness of the outside world, to be willing to take risks in order to grow and change through contact with others who are different. ... Community, on the other hand, is a barrier against the city. It is a construction erected to keep the different others at bay.[4]

According to Sennett, a reliance upon community is a symptom of an inability to be urban. David Harvey shares Sennett's concern about the limits community imposes on urban social structures. The problem is not community itself, which he sees as a "crystallization" of a moment in ongoing social processes, a social dynamic of tension between rules and rule breakers "... It then follows that communities are rarely stable for long." The problem emerges when the idea of community is a static entity to be maintained, and a fixed, finite space is construed as a container within which community can be created and preserved.[5]

Claude Fischer's comparison of large city (urban) and small town (rural) social networks illustrates a more fluid concept of community. His research revealed that city dwellers have complex social networks based on choice and lifestyle, rather than on physical proximity, which is more characteristic of village communities. In an urban environment, community is not necessarily defined by the physical limits of the place but is more intricate, flowing through the space of the city.[6]

Following Sennett, Harvey and Fischer, then, a truly urban place is not composed of a single, stable community defined by a delimited space, but of dynamic, multiple, layered communities, transformed by the interaction of



Block pattern in the Outer Neustadt; lot and building patterns on selected blocks.
 Opposite: Painted house.



confronting difference and changing. Ironically, the citizens of the Bunte Republik Neustadt, in their determination to create an alternative urban neighborhood, fell into the trap of trying to establish a spatially delimited community with a single social network. When confronted with the dynamic process of urbanism, some resisted.

The more recent influx of residents, businesses and visitors into the Outer Neustadt has led to the development of multiple social networks, absorbing the BRN and becoming more characteristic of an urban place. Within the streets of the quarter one now encounters a dense, diverse mix of businesses and people. Within a stretch of two short blocks, one can get a tattoo, a banana, an expensive watch, a bicycle pump, a digital camera or a special blend of tea. A Turkish fast-food restaurant, "Sultan Dönner and Pizza," stands alongside "Chez Samy," a chic French bistro and wine store. One may attend a film or a play.

This variety of businesses, consisting of many small specialty stores, depends on a high concentration of potential customers. Walking the streets, a casual observer will see a large number of young adults, many of whom are students in the local university and colleges, as well as their teachers and other middle-class professionals, some of whom have offices in the Outer Neustadt. One highly visible group includes young adults who have multiple piercings and brightly colored hair and drink beer at regular places on the sidewalks. The elderly are also visible, particularly a large number of long-term residents who chose not to move after 1990. Small children have a surprisingly large presence, young teenagers less so.

The Outer Neustadt is not a segregated neighborhood, in that the different groups of people must, and do, occupy the same spaces—hence, the harmony and dissonance of the urban composition. The neighborhood's ethnic composition is predominantly German, though the Vietnamese, several of whom operate fruit and vegetable shops, and Turks, who operate many fast-food restaurants, have a noticeable presence, and smaller groups of Polish and Russian immigrants live in the district as well. The gay and lesbian communities have had a strong presence from the very early days of the BRN.

A Place for Contemporary Urbanism

Urbanism is a social process, but social processes cannot occur in the absence of space. In a book dedicated to this topic, Allan Pred writes:

It is within and partly through these historically specific geographic configurations, these time-bounded spatial structures, these actually lived spaces, that gender, class and group relations

are constituted, that social structures come into being, continue to become, and are transformed.[7]

In other words, social practices are not environmentally determined, but they are environmentally dependent. Human agency acting within the context of "dialectically entwined" social and spatial structures is limited by and within this context and—simultaneously—a force with the power to change that context. In time, both the social structure and the spatial structure are transformed. Because of the necessarily place-specific requirements, "the outcome of the making of histories and the construction of human geographies is not precisely predictable." [8] It is dependent upon existing space and previous social practices that have produced that space; in the case of the contemporary city, that means a pre-existing urban structure with its very own history.

There are several, inter-related reasons why different groups of people are able to occupy the Outer Neustadt as residents, business owners, workers or visitors, rather than keeping to other parts of the city. Undoubtedly, the neighborhood's central location and convenient access, as well as its reputation and the success of marketing its alternative image, make a difference. Another reason, equally or even more significant, is the ability of the physical space of the Outer Neustadt to accommodate a variety of practices associated with the mix described above without losing its integrity as a durable urban neighborhood.

In *Built for Change*, Anne Vernez Moudon calls this quality "resilience," which she defines as the ability of a place to adapt to changing social structures "without major disruption to the principles of the [physical] structure of that space—resilience balances continuity and change in space." She argues that resilience is important for two reasons. From a practical perspective, an adaptable built form that allows for the re-use of existing infrastructure and building stock is economically prudent. From a cultural and psychological point of view, she says, older neighborhoods and buildings have an emotional attraction "because they are part of our personal as well as collective memory of place and history." [9]

Indeed, an adaptable urban form becomes layered with history as it is occupied by successive groups of individuals. The permanence and adaptability of urban space are mutually supportive: The general permanence of the physical structure facilitates the incremental adaptations that are required to accommodate the changing practices of groups or individuals. These adaptations, in turn, enrich the physical structure over time, leaving imprints of the different occupying communities in a recognizable continuum of space and history.

Vernez Moudon further notes that resilience must be considered over a range of urban scales, emphasizing “the interrelationships between the cell [lot] and the city.” Physical changes at one scale will have a ripple effect across the entire spectrum. She concludes that a successfully adapting urban form includes, at the city scale, “a simple, straightforward, and easily legible urban framework that is accessible and usable by the residents” and, at the building scale, “building practices based on formal integrity and on the simple configuration of built space.” [10] The resiliency of the Outer Neustadt depends in large part on the city–cell relationship, specifically streets, blocks and buildings.

Streets and blocks. Streets, being public rights-of-way, are the most permanent physical features of an urban setting. The network of streets in the Outer Neustadt developed over the course of a century into an irregular, grid-like pattern. Only the two oldest streets, Louisen Strasse and Alaun Strasse, continue uninterrupted through the neighborhood. Other streets were added in segments, which resulted in T-intersections, offsets, changing street names and a variety of street widths. Despite this irregularity, the network of nearly perpendicular and parallel streets is a simple, straight-forward, and easily legible urban framework.

The irregular character of the street pattern and street widths has helped to generate a hierarchy of activity among the streets and a variety of spaces within the neighborhood. The widest streets, along with the narrower through street, Alaun Strasse, are the most active, while other streets are much calmer.

Buildings. The buildings along the streets reinforce this hierarchy of activity. Buildings on more active streets have ground-floor spaces designed to accommodate commercial uses, with residences above. Buildings on calmer streets often have ground floors designed as apartments. This pattern, likely an architectural response to the context of the streets at the time the buildings were built, is generally continued today, the result being that street activity is influenced by the existing architecture. This mix also gives residents a choice between living on an active, commercial street, or on a noticeably quieter, residential street.

The buildings line the streets solidly, except for a few gaps, giving precise three-dimensional form and architectural character to the streets, which are the primary public space of the neighborhood. The buildings are very simple, rectangular forms with generous dimensions for both circulation and habitable spaces, especially after removing the old coal-fired heating ovens. Most, about ninety percent, were built during the *Gründerzeit*, the period between

1870 and 1910.[11] While there are certain similarities among the buildings, there are differences in width (thirty to ninety feet), height (four and five stories—shorter buildings are from an earlier period) and detail (some more elaborate than others).

The original flats were large by today’s standards, with smaller attic units. In some cases the buildings have been modernized, maintaining the original, large apartment layouts of basic rectangular rooms arranged around a hallway and now occupied by either families or groups of single, young adults. In other cases, large apartments have been divided into several smaller ones, in response to the contemporary trend of smaller household size. The simple, generous plan of the buildings makes these conversions possible without compromising the integrity of the building and its contribution to the street.

Inner-block spaces. The most interesting improvisations occur in the more flexible, semi-private, semi-public spaces of the inner blocks. Because of the irregular street pattern, blocks vary in size, creating an extraordinarily complex subdivision pattern. Most residential lots tend to have narrow street frontages and a longer dimension extending into the block. In many cases a passageway through the building at the street leads to the rear of the lot where a second building—and sometimes even a third—were often built. The units in the rear building are generally smaller and less elegant than those in front. But being off the street, they are quieter and more private, with access through an open courtyard or garden. The role of the courtyards and gardens cannot be understated. Separated from the streets, they are the places for dinners with friends, children’s play, even drying laundry. With limited public green space in the quarter, they can be semi-private oases.

The larger blocks are more complex. The larger internal areas allow for more space, more flexibility and a greater mix of uses and building types. In the nineteenth century these spaces were filled with workshops and small factories. Around 1900, as residential demand grew, apartment buildings, schools and a swimming hall—recently renovated and open to the public—were built in some of these spaces. Contemporary developments, which cannot be easily accommodated in the building types along the streets, can be worked into these spaces as well. In a new mixed-use complex, suburban-style office buildings are tucked behind the existing buildings along a very narrow street. In another case, a modern grocery store, complete with an underground parking garage, covers the area of three *Gründerzeit* buildings, one of which remains and has been absorbed by the new development. The rhythm of





Garden at the Scheune.

the nineteenth century buildings and of small businesses—a bakery, a travel agent—along the street remains uninterrupted, but behind is an uncharacteristically large store.

Sometimes existing inner-block buildings, often former workshops, have been converted into businesses, such as cafes, bookstores and offices. The courtyard may have tables and chairs for customers. These spaces, appearing to rely more on individual initiative than on larger investment capital, are often more reflective of the spirit of the Bunte Republik Neustadt. Here, the feeling of intimacy and spontaneity remains. One example is the colorful Kunschhof Passage, a complex of buildings on three separate parcels that are joined by an inner-block passage. Shops and restaurants with outdoor seating are clustered along the passage, which is like a small pedestrian mall, with apartments above. The value of the inner-block spaces, including the variety of buildings, activities and spaces, whether semi-public or semi-private, is extremely high in terms of the Outer Neustadt's ability to accommodate change and diversity.

One of the most difficult adaptations the Outer Neustadt must make is accommodating cars—an inescapable contemporary urban issue. The district is increasingly congested with traffic, and the noise is amplified in the confined space of the streets. Even though the district is connected well to the rest of Dresden by a street-car network, many of the visitors from other neighborhoods drive into the quarter, and many residents choose to own a car, even if they don't drive every day.

The pre-automobile urban framework has a limited capacity to accommodate cars. One response, unfortunately, has been to convert inner courtyards into parking lots. In a neighborhood with limited outdoor space, especially semi-private space away from the street, the courtyards are important to the quality of life, and losing them to parking could make the area less desirable. Another adaptation is underground parking garages, which have been tucked into a few of the medium- to large-size lots.

Residential density and diversity. The vitality, diversity and convenience of the Outer Neustadt also depend on a dense concentration of people. Considering the area as a whole, the net residential density is about forty units per acre with 10,000 residents—potentially 12,000 when fully renovated and occupied. The housing choices in the Outer Neustadt provide for a mix of residents as well. There are a variety of apartment sizes and configurations. While most apartments are owned by investors, managed by professionals and rented to tenants, a trend toward individual ownership of apartments is slowly developing. This could stabilize portions of the population over the long term, though

much of the neighborhood's colorful mix depends on its ability to accommodate people who are in various stages of phases of their lives, and for whom home ownership is not compatible.

The dynamics of the quarter are augmented by the population of non-residents who occupy the quarter. The porous physical and social boundaries of the quarter, which in some cases are hardly perceptible, play an essential role. Indeed, the communities that occupy the Outer Neustadt are not spatially defined: Many people come from neighboring areas or farther away, flowing freely into and out of the quarter to work, shop, eat, drink, see a play, visit a friend, take a walk or simply hang out. This additional population contributes a great deal to the process of urbanization and the evolution of multiple, dynamic, overlapping communities.

The lack of public open space is mitigated by quick access to Alaun Park, a large park to the north, and the broad, park-like banks of the Elbe River to the south—both of which are major recreational areas for Dresden. Consequently, they draw non-residents into the district, seeking a drink or a meal, or dropping in on friends who live in the quarter, after walking or biking along the river or playing soccer in the park. This again demonstrates the importance of the porosity of the physical and social boundaries of the quarter, as individuals move freely into, through, and around the space of the Outer Neustadt and may even be members of one of the communities—a community of students, a community of bicyclists—who occupy the quarter, without actually residing there.

Prospects for Urbanism in the Outer Neustadt

A dynamic social structure has emerged within and around the space of the Outer Neustadt. Multiple communities, whose territories are not limited to the confines of the quarter, have found a place there—confronting each other in the space of the quarter, transforming it, and so transforming themselves. As such, the district challenges the conception of community as a static entity with fixed geographical boundaries and architectural forms.

The Outer Neustadt has been able to support this successive, overlapping occupation by different groups of people, and has enabled them to form their own communities, for various reasons. For many years it has been an available space, largely because of the GDR's policies of neglect. The irregular mix of streets, blocks and lots has provided opportunities for buildings and spaces that are of various scales and accommodate different uses. Many of the buildings were built in a manner that allowed them to be reconfigured to accommodate changing household

demographics. Its good street and transit connections, and location near major public amenities, have given it a porous or accessible character.

The urbanizing process continues. Because the Outer Neustadt has been designated as a historical district, the general structure of the physical form—a simple, coherent structure—will remain. However, some of the urban characteristics of the Outer Neustadt and its ability to accommodate change and foster diversity are threatened. For example, if the trend towards converting apartments from rental to individual ownership becomes too widespread, some classes of citizens may be excluded, and the issue of parking cars will continue to push the spatial limits of the neighborhood. There will certainly be other challenges. Yet the form of the Outer Neustadt—balancing permanence with flexibility, coherence with variety, and defined urban space with simple, generous architectural space—has long demonstrated the capacity for change and improvisation, allowing multiple, overlapping communities to continue to emerge in unpredictable ways.

Notes

1. Mathias Lerm, *Abschied vom alten Dresden: Verluste historischer Bausubstanz nach 1945* (Leipzig: Forum Verlag Leipzig, 1993).

2. Gerhard Hahn-Herse, *Sächsisches Elbtal: Erfassung und Bewertung der Kulturlandschaftsqualitäten im Raum Pirna-Riesa* (Dresden: Institute for Landscape Architecture, Technical University of Dresden, 1997).

3. Andreas Harlass, "Neustadt—Der Bunte Hund von Elbflorenz," *Bild Dresden* (16 August 1996), 6 (author's translation).

4. Richard Sennett, *The Fall of Public Man* (New York: W. W. Norton, 1974), 339.

5. David Harvey, *Spaces of Hope* (Berkeley: University of California Press, 2000), 239, 156-181, 239-241.

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8. Pred, 11.



9. Anne Vernez Moudon, *Built for Change* (Cambridge, Mass.: MIT Press, 1986), 157, xv, 178.

10. Vernez Moudon, 153, 188-189.

11. IG Äussere Neustadt, *Die Äussere Neustadt: Aus der Geschichte eines Dresdner Stadtteils* (Dresden: Michael Sandstein Verlagsgesellschaft, 1995), 5.

Kunsthof Passage.

Front Row Seats

Photographs by Robert Campbell

Architecture critic Robert Campbell is also a photographer. His subject is what the British Townscape photographers said theirs was: "topography." Like most serious photographers, Campbell approaches some subjects in an objective manner, for instance in head-on views of signs and letters on building facades, taking pictures that are (by his own admission) homages to Walker Evans; the photographs shown here are not those. Other subjects, examples of which are shown here, he approaches more experientially, taking pictures that may for instance be inspired by evanescent light on well-known places he has come upon on his travels.

The writing of a skilled critic should be objective too; and, in a sense, we hope it is also experiential (though I have known critics who prided themselves on the tricky business of being able, for occasional purposes, to write about architecture solely on the basis of others' photographs). But I think the two manners of a photographer are more distinct one from the other. One way a photographer has of signaling experience is by presenting a seat to the viewer of the picture. (In one photograph by Ezra Stoller, lest we overlook the seat's role, the photographer adds books, slippers, and a peeled fruit, all of which intensify the sales pitch.) In Campbell's pictures shown here, seats play a more complex role: They are attractive but full of ambiguity. Only sometimes are they seats in which we could view the scene he is ostensibly presenting to us, and almost always the picture would collapse without them. In all but one photograph, the one taken in Sydney, we would clearly need permission to take one of the seats, and in Sydney the sun will be so low in moments that it is almost too late to sit down.

—Cervin Robinson





Pink Porch, Oak Bluffs, Massachusetts





Former Poor Farm, Vermont



Harbor Light, Sydney

Contributors

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Renee Y. Chow is an associate professor of architecture at the University of California, Berkeley, and a principal of Studio URBIS. She studied and taught architecture at the Massachusetts Institute of Technology. Her book, *Suburban Space: The Fabric of Dwelling*, will be published by University of California Press this year.

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Lucia Howard co-founded Ace Architects, a collaboration with David Weingarten, after graduating from the University of California, Berkeley. Her thesis concerned architectural content and Weingarten's was about color, and their firm's colorful and literal designs have frequently stirred up controversy. Howard also attended Wellesley College, where she majored in English literature.

Raymond Isaacs is an assistant professor in the School of Landscape Architecture at Louisiana State University. His primary teaching and research interests are urban design, urban landscape ecology, and urban and regional landscape aesthetics. He has traveled frequently to eastern Germany, last year under a Fulbright Senior Scholar Award.

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Rob Wellington Quigley, FAIA, is a San Diego architect whose work focuses on community participation design for civic buildings, low-cost urban housing and large-scale, mixed-use projects. He has been a visiting design professor at Harvard, the University of Texas, Austin, and the University of California, Berkeley, and is former chair of the University of California, San Diego, design review board.

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Richard Shepard is director of the Center for Urban and Community Design at the University of Miami's School of Architecture. With the aid of a recent HUD award, he initiated a student-designed affordable house building project in Coconut Grove that involves the renovation of mixed-use buildings as well as the goal of creating an atmosphere of social efficacy for future projects.

Mark Simon, FAIA, is a partner with Centerbrook Architects, which was the American Institute of Architects firm of the year in 1998. He studied architecture at Yale and sculpture at Brandeis.

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Buzz Yudell, FAIA, is a principal designer with Moore Ruble Yudell Architects and Planners, and adjunct professor of architecture at the University

of California, Los Angeles. His interest in creating architecture that enhances a sense of community has been manifested in projects in university and civic settings. He is currently working on master plans and new buildings at Dartmouth College and the Massachusetts Institute of Technology.

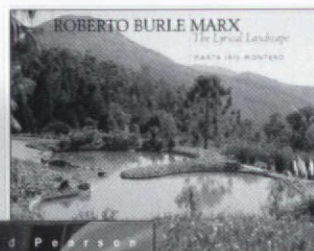
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Modern Currents Along the Tiber

For many tourists, Rome enchants with its quaint medieval and Renaissance buildings and art, as well as its treasures of imperial Roman antiquity, such as the Colosseum and the Pantheon. But there is also a modern Rome, dating to 1870, when the city became the capital of the newly unified country. How this new city took shape raises provocative questions for architecture. How can a fundamentally medieval and Renaissance city be transformed into a national capital? How is it possible to fit new structures into an ancient city fabric? What is or should be the relationship between archaeological artifact and living city? How have modern ideas on housing and urbanism provided decent environments for contemporary residents—or have they?

A good place to start is with twenty years of excavations in a derelict city block in the ghetto, which yielded the ruins of the Crypta Balbi, an enormous portico attached to a first century A.D. theater. Fragments from architectural and urban transformations over two millennia suddenly came to light. Now reconstructed as a museum, the Crypta Balbi meticulously displays each era, although physical and documentary material privileges medieval and ancient times. Such an extraordinary slice of urban history has no peer elsewhere in Rome, but it also represents one of many instances of the advancing museification of historic European city centers. Government offices, banks and insurance companies have extended their tentacles through ever greater sections of Rome, but while museums offer one means of preserving some places for the public, they are also problematic because they remove yet more buildings from a dwindling reserve of housing stock and shops that serve residents rather

than only tourists. The national government has continued to spread like an octopus in the city center, recently even taking over storage space at Borromini's University of S. Ivo and threatening scholarly research in the public archives of pre-1870 Rome.

The recent transformation of diverse buildings into museums has been relentless: The former Acquarium (Ettore Bernich, 1883) is now a gallery for contemporary art; the Montemartini Museum (Francesco Stefanori, 1997), the former power plant, is now the sculpture gallery for the Capitoline Museum; the former papal stables (Scuderie Papali) at the Quirinale are now a museum of modern art (Gae Aulenti, 2000). In each case, unused structures were transformed into public settings for displays of art, some quite spectacularly. But they also left questions about the proliferation of museums in the historic center unanswered. Is this the only way to save a venerable building?

The decades of Fascist control represented a coordinated effort to channel growth in specific directions and to organize a group of fora which were to be of national rather than only urban significance. They were designed to draw government offices out of the densely inhabited center. E'42 (Exposition 1942, or EUR, Universal Exposition in Rome), located along the road to the sea to the south of the city, was the third and most massive forum established under Mussolini. Originally planned by Piacentini and consisting of buildings intended to host a world exhibition and, subsequently, government offices, E'42 instead became museums, convention centers and a business park for insurance, oil and airline companies. War canceled the exhibition, although many buildings were completed before 1943 and



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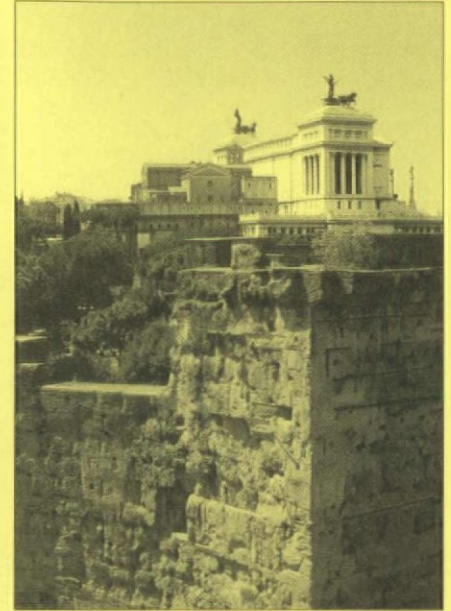


the fall of the Fascist regime. But the idea of shifting the center of government to a new zone, with adequate office and storage space, wide roads, adjacent housing and parking, was a wise plan unfortunately abandoned because of anti-Fascist sentiments, financial woes and speculative fever after the war.

Indeed, a distinctive feature of Italian modernism (Rationalism) was that it was bound up with Fascism; Mussolini sponsored many architectural styles, including that of the Rationalists. In the immediate aftermath of the war, then, architects struggled to identify a style untainted by Fascism. At the same time, an interest in emphasizing the social goals of architecture led designers to consider ways of designing housing estates for the growing

Left: Montemartini Capitoline Museum
(Francesco Stefanori, 1997)

Right: Roman Forum and Monument to Victor Emmanuel II (Giuseppe Sacconi, 1884-1913)
Photos by Diane Ghirardo

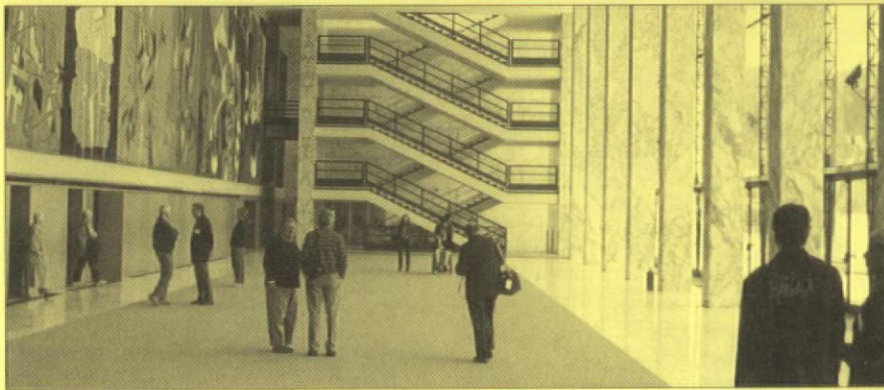


populations of Italian cities, where no city suffered a greater housing shortage than Rome.

The earliest and most significant housing project in post-war Rome, the INA-Casa housing estate in the Tiburtino quarter (Mario Ridolfi and Ludovico Quaroni, directors, 1950-55), exemplified the attempt to produce a Neorealist architecture in harmony with Neorealist cinema and literature. As interpreted in the Tiburtino project, this position meant opposing the stark modernism of northern Europe as well as the monumentalism and stripped classicism of the late 1930s, favoring instead a vernacular architecture linked to local culture and traditions. Unlike housing estates built between the wars, the Tiburtino design attempted to create the sensibility of a village in a locale to the far eastern periphery of the city. Apartment blocks of different scales and types (seven- to eight-story, three- to five-story, row houses) spread in almost random fashion on the site's gentle hills and created public and

semi-public spaces of diverse size and character. Although some details did recall rural precedents, the planning and design eliminated any hint of institutional housing, and residents are enormously proud of their housing complex and maintain it beautifully. Criticism of the project was based on the vernacular elements and the attempt to create a village; most of the designers subsequently repudiated it as a nostalgic aberration, and contemporary Roman architects are generally dismissive of it.

Compare the reaction to this development with that to architect Mario Fiorentino's *Corviale* (1974) on the city's western periphery. This one-kilometer-long, nine-story housing block sprawls in a long straight block across the rolling hills of the Agro Romano, isolated from any other suburban developments. The units meant to house shops were occupied by people desperate for housing, so the services originally planned for the complex were never completed; a single grocery store serves approxi-



mately 10,000 inhabitants. Residents feel little pride in their housing, noting that there is absolutely no sense of community because they encounter only their immediate neighbors. They demonstrate their disdain by failing to keep the grounds, stairs and other shared spaces clean and trash-free. By contrast with the Tiburtino project, this building is

admired by the Roman architectural community; the idea was a brilliant one, many believe, that was not completed as intended. Others are appalled at both the idea and the realization, even while recognizing fine architectural details. To dismiss the Tiburtino project on the grounds of “nostalgia” ignores its success among inhabitants as an alternative to boring modernist blocks, while celebrating a project that residents found dehumanizing seems troubling. The disparate evaluation of these two complexes is symptomatic of the malaise of contemporary Roman architecture, in which abstract notions of style and correctness governed judgments. The debate that took shape around

these two housing estates is sharpened by the depressingly monotonous public and private housing projects surrounding Rome. Normally these buildings do not pop onto the radar screen of tourists dazzled by antique, Renaissance and Baroque Rome, and they are certainly no worse than the outskirts of many European cities. But this does not make them any more palatable.

How deeply imbricated all of the buildings in twentieth-century Rome were in the political and ideological battles of their own eras is hard to discount, but what may surprise is how politically charged most still are today, evident in the polemics over the new complex by Richard Meier to house the Ara Pacis (Altar of Peace). Like Renzo Piano’s design for an auditorium complex near the Mussolini forum, Zaha Hadid’s Center for Contemporary Art in former military barracks and Massimiliano Fuksas’ EUR Conference Center and his headquarters for the Italian Space Agency, Meier’s design for the Ara Pacis demonstrates the determination of Rome’s current government to make the city a center of contemporary and avant-garde architecture—an effort to give the city modern cachet, as if its storehouse of treasures were insufficient. The response of the Roman architectural community has been decidedly lukewarm, in part because the commission was awarded in 1996 without a competition, but also because the new structure disdains the adjacent monumental complex from the late 1930s.

Polemics over this project erupt repeatedly in Italian newspapers. An important monument with a much studied set of decorative friezes celebrating the accomplishments of Augustus Caesar, the Ara Pacis was

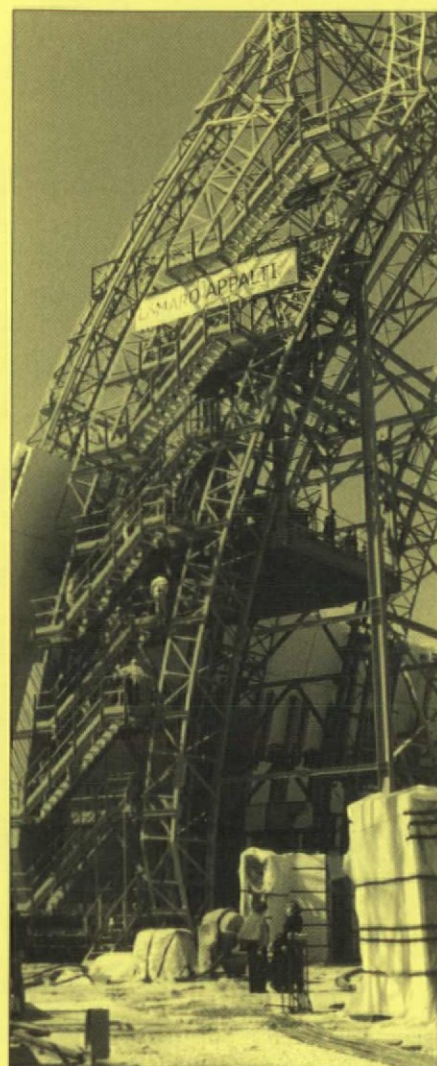
Top: INA-Casa housing, Tiburtino quarter
(Mario Ridolfi and Ludovico Quaroni,
directors, 1950–1955)

Middle: Corviale housing project
(Mario Fiorentino, 1974)

Bottom: Palazzo dei Congressi, atrium, EUR
(Adalberto Libera, 1937–1942)

formerly set in a simple, modernist block (Vittorio Ballio Morpurgo, 1938) as part of a vast urban scheme centered on the ancient mausoleum of Augustus. Meier's plan includes a temperature and humidity controlled environment to replace a reinforced concrete structure bedeviled by water damage and leaks almost from the outset. The altar itself will be dwarfed by the new complex, which includes a museum and small auditorium, charge critics, who believe that the original structure could have been repaired. Right wing politicians see the enterprise as a politically motivated assault on a Fascist monument, a view that is not entirely unfounded, since support for the Meier design splits neatly along party lines. Publicity for the new structure also refers to it as the first work of modern architecture in the historic center since the Fascist period.

Precisely because of its hyper-modern style, Meier's design for the Ara Pacis is a lightning rod for a much broader debate on how an ancient city with a surplus of historic monuments can cope with the exigencies of a modern national capital. Such a discussion ends up focusing on style rather than far more significant questions about the insidious and almost invisible transformation of historic Rome from a complicated living city into a tourist enclave. In the end, the happiest conjunction of antique with twentieth century architecture may well be the extraordinary model of Imperial Rome on display in the exquisitely Fascist-era Museum of Roman Civilization (P. Aschieri, D. Bernardini, C. Pascoletti, 1939-41) at EUR.



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Construction equipment,
Dives in Misericordioso Church, Tor Tre Teste
(Richard Meier, 1996-)

Jeffrey T. Darbee

The American
Institute of Architects
Committee on
Historic Resources

Classicism and Conservation: A Celebration of Roman Architecture

Rome has inspired the world's architecture for more than two millennia, but not just in building designs. The city's most important lesson is that today's Rome is a living, working city, by no means frozen in time. It has reached a balance between past and present where new and old live comfortably side by side. Though American cities might measure their age in centuries rather than millennia, we can apply Rome's lesson at home and seek that same balance.

Rome's strongest characteristic is the layering of time and the persistence of the past in urban patterns and the footprints, fabric and form of buildings new and old. It is a vast palimpsest, readable by anyone willing to observe how it has been built, literally and figuratively, on the fragments, ideas and impressions of the past, yet it functions as a livable and vibrant world capital.

The AIA Historic Resources Committee visit to Rome last spring offered lectures, seminars and visits to

sites of preservation and archaeological significance, and took up three questions: What role does classicism have in an age of cutting-edge design? How do we express our own time in a historic environment without diluting the significance and integrity of that environment? Can architecture continue to evolve—borrowing from the past as it has done over thousands of years—or must it continuously revolt and re-invent itself, as it often does today?

The first session explored the relevance of the classical tradition at a time in which avant-garde design seeks a break with tradition and architecture must respond to demands of communication, transportation and sustainability that never influenced classical design.

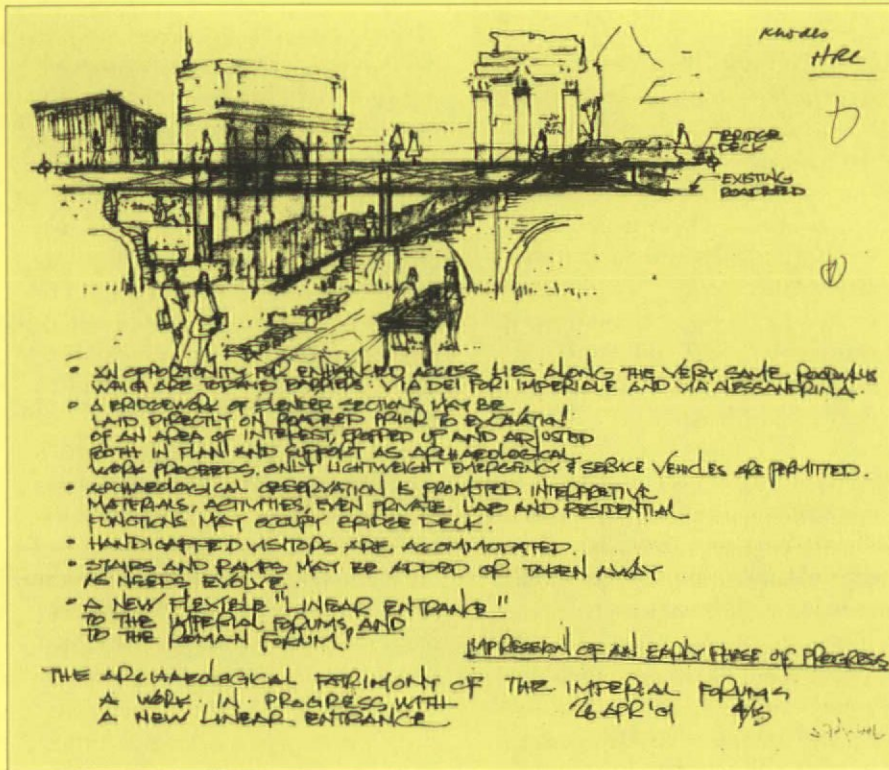
The most powerful lingering image of Rome is of the layering of time and history so evident everywhere in the city. Photos courtesy Jeffrey T. Darbee



These forum pages are produced under an agreement between Places/Design History Foundation and the American Institute of Architects. This article reports on the AIA Committee on Design's visit to Rome, April 21-26, 2001. The conference chair was Carol Rusche Bentel, AIA, and last year's committee chair was Wendy Evans Joseph, AIA.

For information about AIA membership and upcoming programs, call 800-242-3837 or visit www.e-architect.com/pia/cod.





During the Rome conference, Historic Resources Committee members were invited to participate in a sketch competition in the Imperial Fora along with the Committee on Design.

In 1932 a new road, the Via dell' Impero (Via dei Fori Imperiali), was constructed to connect Piazza Venezia to the Colosseum. This thoroughfare crossed over the Imperial Fora and its removal is part of discussions today in order to reconnect the monuments of the Fora to surrounding artifacts and to the urban fabric.

Participants were charged with the creation of a new entry and interpretive boundaries for the archaeological zone of the Imperial Fora. The competition sketches were displayed at the American Academy in Rome and were judged by noted Italian architects Roberto Einaudi and Laura Thermes.

James W. Rhodes, FAIA (Historic Resources Committee)

Bill Westfall, chairman of the School of Architecture at the University of Notre Dame, defined classicism as "the best dynamic balance between the changing and the enduring." He invoked Vitruvius's "Trilogy of Well Building," which held that buildings must possess firmness, commodity and delight. Of these, the first two were straightforward: A building must be built of sound, appropriate materials and must accommodate the planned use.

The question of delight, however, moved the topic of discussion from mere construction into the realm of architecture. Vitruvius defined delight as "reciprocity between context and building" and in this phrase evoked the essence of classicism: all things are part of an interrelated whole and good architecture must connect past and present. Vitruvius called this symme-

tria, which meant not simply a visual symmetry, but a balance of interrelated parts. Westfall described classicism as striking this balance, a state of dynamic tension leading to an architectural equilibrium and the classical city as an organic entity composed of interdependent parts.

Returning to the first question—what role does Classicism have in an age of cutting-edge design—it is clear that learning the lessons of classicism is essential if we are to have architecture and cities that have delight as well as firmness and commodity. Classicism is more a philosophy than a set of formal visual properties; one does not have to design Roman temples in order to practice its principles. To have real value for our cities, contemporary design must help us to build on what has come before, enable us to respect the physical context within which new buildings are placed, and contribute only our best work to a continuing evolution of that context.

This is where historic preservation is an essential component of modern city-building. Preservation's focus has moved far beyond an initial concern for individual landmarks to a broad concern for quality of life, sustainable urban development and a sensitive blend of old and new as our cities grow and change. Preservation and contemporary architectural practice can and do work well together. Preservationists embrace change when it results in real improvement of the built environment and does not result in the loss of high-quality older structures for low-quality replacements. Rome proved an ideal laboratory for exploration of these issues.

The project at the Ara Pacis, for example, is currently the subject of much debate, involving both preserva-



tion of classical remains and contemporary urban design issues. The Ara Pacis ("Altar of Peace") was erected in Augustan times at an entrance to Rome and all arriving travelers had to leave their weapons there. By the 1930s the surrounding area had declined and, under Mussolini, what was left of the original altar was moved to its current site, just west of the Mausoleum of Augustus along the east bank of the Tiber, and enclosed in a masonry, glass and metal building in a Socialist Deco design typical of the period. That building had, in turn, deteriorated (conferees saw its demolition in progress), the Ara Pacis within having been carefully wrapped in protective coverings and surrounded by layers of scaffolding.

Left: Conferees stood down at original street level from Classical times as they visited the Mausoleum of Augustus. This site was close to a river landing where stone for the Pantheon was unloaded from boats. Incised into the stone paving here was a building pediment design described as the "working drawings for the Pantheon."

Right: The ruins of Hadrian's Villa have been reconstructed and stabilized in a condition that communicates the scale and grandeur of the place.



Richard Meier's design for a replacement building is the source of the controversy. It is clearly contemporary but also harkens back to its 1938 predecessor. Even as its construction proceeds, however, supporters and opponents of the project, both among the public and within the Italian government, are at loggerheads. Some appear to bemoan the loss of a structure that served as a document of its time; others object to the creation of a new building that draws little from the classical landmarks of the surrounding urban fabric.

Other lectures on preservation issues were given by Roberto Einaudi, principal of Studio Einaudi in Rome, and Marco Dezzi Bardeschi, of the Politecnico di Milano. They dealt with current preservation philosophy and how to achieve the appropriate balance between intervention and conservation when dealing with historic structures.

Using preservation of the Villa Aurelia as an example, Einaudi discussed the issues of appropriate restoration period and the fate of alterations and accretions that occurred after original construction. The act of intervention—whether restoring historic fabric, removing accretions or building new buildings—might be neces-

sary, for example, to correct structural deficiencies, accommodate modern programmatic needs or add needed new square footage. Sometimes it is required to correct physical damage and inappropriate work left over from past restorations. Such work must at the same time seek maximum preservation of significant historic fabric and compatibility with the design context that fabric has already established, he said.

Agreeing with Einaudi, Bardeschi expressed concern over well-meaning restorations that sacrifice the layers of history that historic buildings acquire. He defined conservation of a structure or a building element as fixing it in time, to "keep the historic document as it is." He recognized that budget, programmatic and other considerations must be balanced against this aspect of preservation—sometimes requiring acts of intervention—but he still urged great care and sensitivity toward historic fabric. Bardeschi counseled architects to avoid destructive restoration work that uses false or ill-documented assumptions and results in a dishonest end product.

In answering the second question—how do we express our own time in a historic environment without diluting the significance and integrity of that environment—Einaudi firmly expressed both speakers' philosophies: "Time has to be in some way recognized." Both made it clear that intervention into older buildings and creation of new ones can complement and enhance conservation efforts but will be successful only if we keep intact the story of time's passage embedded in the historic fabric.

In one of the last conference sessions, Jukka Jokilehto, President of the International Committee on Training



of ICOMOS (the International Committee on Monuments and Sites), noted that the idea of heritage, which has an intangible, spiritual component, has become an integral part of decision-making in both historic preservation projects and in new architecture in historic settings. Heritage has become one of several components—the others being the built, the natural and the cultural environments—that must work together in any site or setting. This incorporates the idea of building on what has come before that was such a strong theme throughout the conference.

Herb Stovel, director of the ICOMOS Heritage Settlements Programme, stated that “our job (as architects) is not to define cultural values within which we work. We don’t get to

Site visits included current archaeological digs in the Forum, where contemporary techniques take care to preserve Renaissance and medieval remains as well as those from the Classical period.

decide what’s important to keep.” He argued that most architects are trained to believe that it is their right to make such decisions; on the contrary, Stovel said, it is the culture’s right to do this and it is the architect’s job to learn the pertinent values before starting work.

In response to the third question—can architecture continue to evolve or must it continuously revolt and re-invent itself—both speakers made it clear that they think architecture must continue to evolve as it always has, by learning and borrowing from the past. There is room, at the same time, for revolution and re-invention, a testing of limits and assumptions, but ultimately this work is successful only if it does not abandon its roots in the past.

What did the conference give us to apply in American cities and towns?

By its nature, architecture is compelled to evolve continuously, because it is rooted in the technology, tastes, economics and arts of its period. As time goes on, architecture must

change as its cultural and social contexts change. This process is both destructive and creative, as new forms grow from old. We can see this in towns across our country, where styles succeeded one another all through the nineteenth and twentieth centuries. As they did so, however, they drew forms and elements from earlier styles and they kept one foot firmly planted in the past even as they moved forward. Today our most livable cities remember this as they grow, establishing a lively balance between new and old much as Rome has done. This is how great cities have always grown and it is how we will create them in the future.

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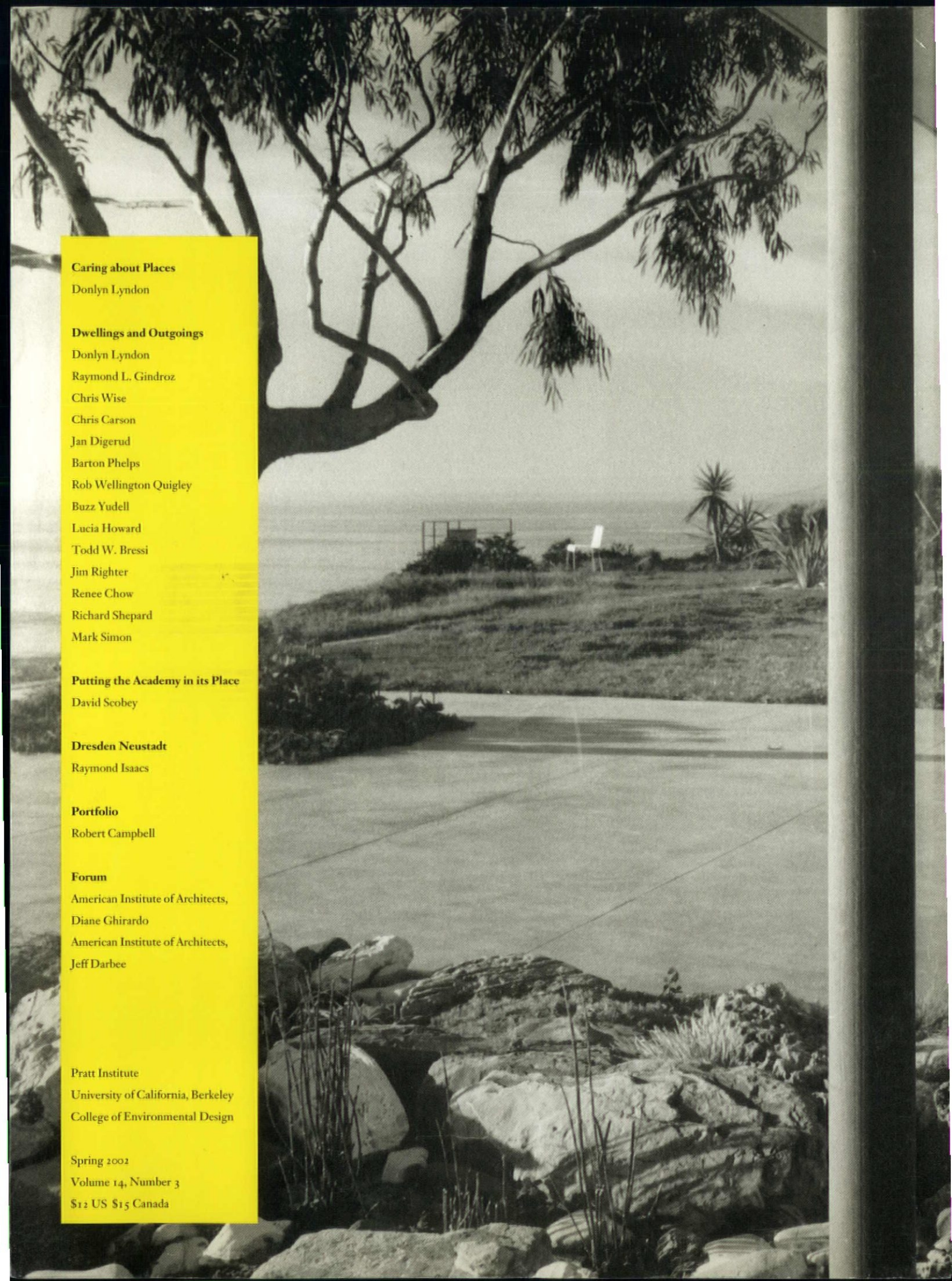
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