

TIME/2 FOR CITIES/2

RICHARD SAUL WURMAN TUESDAY, JUNE 16, 1970

WE WALK IN OUR CITIES AND SEE GARBAGE AND THINK OF MORE GARBAGE CANS.

WE DESIGN LIGHT POLES NOT LIGHTING.

WE OWN ONE HALF OF THE LAND IN OUR CITIES AND OUR CONCERN IS ONLY WITH THE LOOK OF THE OTHER HALF.

WE HAVE AN OBSESSIVE CONCERN FOR PLOTS OF OWNERSHIP AND THE BUILDING OF PRIVATE OBJECTS.

WE THINK OF SOLUTIONS IN TERMS OF PRODUCTS NOT PERFORMANCE.

WE ASK FOR PARKS NOT PLACES OF RECREATION.

WE VALUE STYLISH GRAPHICS NOT COMMUNICATION.

WE ANGUISH OVER MORE SCHOOL FACILITIES AND IGNORE THE UNLIMITED CLASSROOM THAT IS OUR CITY.

WE WORRY OVER DISORIENTATION AND THE ANXIETY ABOUT URBAN PROBLEMS WITHOUT ALLOWING THE CITY ITSELF TO BECOME OBSERVABLE.

WE DON'T EVEN ALLOW OUR CHILDREN TO COMPREHEND THE ELEMENTS THAT MAKE UP , EFFECT AND ALLOW FOR CHANGE IN OUR MAN-MADE ENVIRONMENT.

WE ARE IN A MAN-MADE FOREST — AND IT IS AS IF THE TREES WERE FALLING AND WE COULD NOT SEE OR HEAR THEM.

CITY/2 IS THE TITLE OF THESE COMMENTS

---

CITY/2 IS THE HALF OF THE CITY THAT THE CITY ITSELF OWNS.

---

CITY/2 IS WHAT WE OWN.

---

ARCHITECTS AND PLANNERS HAVE BEEN PARTICIPANTS IN AN ENDLESS MARATHON “BEAUTIFYING” THE PHYSICAL FORM OF OUR CITIES PIECE BY PIECE, PITTING ONE EXTRUDED BUILDING AGAINST ANOTHER — SEEKING PRAISE FOR HIGH STYLED PACKAGES THAT MISREPRESENT THEIR CONTENTS AND IGNORE THEIR NEIGHBORS.

DESIGNERS HAVE BECOME URBAN ELIZABETH ARDENS APPLYING MASCARA AND CALLING IT BEAUTIFICATION AND PROMOTING URBAN EDSELS AND CALLING THEM STREET FURNITURE.

WE HAVE IGNORED THE RESPONSIBILITY THAT THE PRIVATE ENVIRONMENT HAS TO THE PUBLIC ENVIRONMENT AND HAVE NOT UNDERSTOOD IT AS A MAJOR DETERMINANT OF PHYSICAL SPACE.

OUR MAGAZINES AND MUSEUMS PROMOTE THE DEVELOPMENT OF TEMPORAL TASTES, CREATING SHOWPLACES FOR THE PRODUCT BEAUTIFUL AND PUBLICATIONS FOR THE BUILDING OF THE MONTH.

EMPHASIS ON THE BUILDING’S PERFORMANCE IS CONSIDERED SECONDARY TO THE BUILDING’S STYLE.

OUR COMPREHENSIVE PLANS HABITUALLY SEGMENT OUR LAND AND WE APPLY ZONING ON A PATCHWORK SYSTEM OF ARTIFICIAL VERTICALITY, WHEREAS OUR

---

CITIES ACTUALLY DEMAND THE ABSOLUTE OPPOSITE APPROACH.

OUR COLLECTIVE LIFE STYLE RELATES TO HORIZONTAL LAYERS OF USES NOT VERTICAL ONES.

---

THE MOST CRITICAL OF THESE LAYERS IS THE ENTIRE GROUND FLOOR OF THE CITY.

---

A GROUND FLOOR THAT SHOULD BE PUBLICLY ORIENTED AND PUBLICLY OWNED OR CONTROLLED, AND SHOULD OFFER THE INVITATION FOR:

LEARNING  
SHOPPING  
ORIENTATION  
SAFETY  
MOVEMENT  
RECREATION  
AND PERFORMANCES OF ALL KINDS

THE PUBLIC ENVIRONMENT IS ANOTHER WAY OF LABELING THE CITY/2 AND THE COMMONALITY OF ITS SPACES.

---

TAKEN AS A WHOLE THE PUBLIC ENVIRONMENT IS THE LARGEST SINGLE USE OF LAND IN THE AVERAGE AMERICAN CITY. IN PHILADELPHIA IT ACCOUNTS FOR 43.1% OF ALL THE LAND AND MORE THAN 61.7% OF THE LAND IN THE CITY CENTER. IN NEW YORK CITY, 56.6% IS PUBLICLY OWNED. IT IS ALL THE LAND THAT THE CITY ITSELF OWNS AND CONTROLS. IT IS THE SIDEWALKS AND STREETS IT IS THE SPACE BETWEEN PRIVATE BUILDINGS. IT IS WHERE ALL MASS TRANSPORTATION OCCURS. IT IS FROM WHERE ALL SHOPPING INITIATES. IT IS THE PLACE IN WHICH ALL COMMUNICATION ABOUT THE CITY IS TRANSFERRED AND ALL GOODS MOVE. IT IS ALL THE PLACES AND SPACES THAT ALL THE CITIZENS USE. IT CREATES THE MAJOR IMAGE OF THE CITY TO THE VISITOR AND IT IS THE MEASURE OF THE LIFE OF A CITY AT DAYTIME OR NIGHTTIME.

---

IN ORDER TO ESTABLISH THE POTENTIAL RESOURCE OF THE PUBLIC ENVIRONMENT

---

WE SHOULD ASCERTAIN CERTAIN PERFORMANCE CRITERIA ABOUT IT.

IT IS THE RESPONSIBILITY OF THE PUBLIC AND THE CITY TO SELECT, ESTABLISH, AND MAINTAIN THE STANDARDS OF PERFORMANCE REQUIRED OF THE PUBLIC ENVIRONMENT. OUR PLANNERS CANNOT EXPECT TO EXERT ADEQUATE INFLUENCE ON THE PRIVATE ENVIRONMENT CONTROLLED BY INDIVIDUALS AND CORPORATIONS UNTIL IT HAS SET CRITERIA FOR OUR SHARED ENVIRONMENT, THE PUBLIC ENVIRONMENT. MUNICIPAL AUTHORITIES HAVE THE POWER TO SET PERFORMANCE CRITERIA RATHER THAN TO SIMPLY PURCHASE PRODUCTS. WHY NOT SET SUCH STANDARDS, FOR EXAMPLE, FOR THE MILLIONS OF DOLLARS OUR CITIES WILL SPEND THIS YEAR ON STREETS AND ALL THEIR APPURTENANCES, AND THEN CONSIDER PERFORMANCE BEFORE RUSHING TO THE PRODUCT CATALOGUES.

THE LIMITED AMENITY AN INDIVIDUAL CAN AFFORD WHEN HE LIVES IN ISOLATION IS MULTIPLIED BY THOUSANDS WHEN HE LIVES IN A COMMUNITY AND A COLLECTIVE AMENITY IS MADE POSSIBLE. THE ENTIRE SYSTEM WHERE THESE AMENITIES CAN BE CULTIVATED CONSISTS OF FACILITIES FOR:

FREE AND CONVENIENT MOVEMENT OF ALL KINDS  
ORIENTATION, LEARNING AND GUIDANCE  
PROTECTION AND SHELTER  
RECREATION AND RELAXATION  
AND THE INVITATION TO PURCHASE GOODS AND SERVICES

IF THE PATTERNING AND PERFORMANCES POSSIBLE ARE MADE CLEAR IN THE CITY

---

— THE CITY ITSELF IS THEN OBSERVABLE.

ALLOWING THE CITY TO BECOME OBSERVABLE GIVES ITS CITIZENS THE INCREDIBLY ABUNDANT GIFT OF UNLIMITED CLASSROOMS AND THE CREATION OF AN ENVIRONMENT FOR LEARNING.

---

STANDARDS SET FOR THE PUBLIC ENVIRONMENT WOULD NATURALLY AND EFFORTLESSLY AFFECT THE PHYSICAL FORM OF THE ENTIRE PRIVATE DOMAIN.

THE INTERFACE BETWEEN THE PUBLIC ENVIRONMENT AND THE PRIVATE ENVIRONMENT IS BOTH CONTINUOUS AND CONTIGUOUS.

IN FACT SETTING PERFORMANCE STANDARDS FOR PROPOSALS IN THE PUBLIC ENVIRONMENT AND RESOLVING TO MAKE THE CITY OBSERVABLE MUST BE INSEPARABLE... AND BOTH MUST BECOME MANDATORY TENETS OF OUR DESIGN VOCABULARY.

I HAVE AGAIN AND AGAIN MENTIONED PERFORMANCE AND NOT FUNCTION. FUNCTION IS THE MOVEMENT OF OUR BOWELS — NECESSARY, BUT NOT ARTFUL.

PERFORMANCE STANDARDS FOR THE TOTAL ENVIRONMENT CAN BE UNDERSTOOD AS A PROGRAM FOR A THEATRE OF HUMAN ENDEAVORS. FOR THIS THEATRE WE NEED A STAGE AND THE DETERMINANTS OF THIS STAGE SHAPE IT. THE STAGE IS THE PUBLIC ENVIRONMENT AND THE PERFORMANCES THAT MUST ARTFULLY TAKE PLACE THEREIN ARE CONTINUOUS. THE AGGLOMERATION OF THESE PERFORMANCES IS THE DAILY LIFE AND IMAGE OF THE CITY.

---

---

TWO YEARS AGO I WROTE A PROPOSAL FOR A MUSEUM OF THE CITY. SIMPLIFIED, THIS PROJECT CALLED FOR MAKING PUBLIC INFORMATION PUBLIC. A REVOLUTIONARY PROPOSAL REALLY. ONE THAT WOULD APPRECIABLY CHANGE THE RUNNING OF OUR CITY GOVERNMENT AND PRACTICALLY CRUMBLE THE CURRENT MODUS OPERANDI OF OUR CITY PLANNING COMMISSION, DEPARTMENT OF STREETS, AND DEPARTMENT OF PUBLIC PROPERTY.

MY INTEREST HAS SINCE EVOLVED INTO THE MORE EXTENSIVE CONCERN OF MAKING THE CITY ITSELF OBSERVABLE. FIRST, HOWEVER, I SHALL DESCRIBE THE MORE MEASURABLE PART OF THE PROPOSAL: THE MUSEUM OF THE CITY OR THE URBAN OBSERVATORY.

A CITY AND A REGION MUST DESCRIBE ITSELF TO ITS CITIZENS AT ALL LEVELS AND FOR ALL SCALES OF COMPREHENSION. IT SHOULD DO THIS WITH ENTHUSIASM, HONESTY, CLARITY AND FUN. HISTORICALLY, PEOPLE HAVE CHOSEN TO SET ASIDE A PLACE FOR OBJECTS AND INFORMATION PERTAINING TO A PARTICULAR PHASE OR ASPECT OF THEIR CIVILIZATION. THESE PLACES HAVE COME TO BE KNOWN AS MUSEUMS. WITHOUT ANY DOUBT, THE MOST SIGNIFICANT PART OF OUR CIVILIZATION — THAT WHICH TOUCHES ALL ASPECTS OF OUR LIVES — IS OUR URBANIZED ENVIRONMENT. IT IS THE CITY AND ITS MAN-MADE ENVIRONMENT WITH ITS SOCIOLOGICAL, ECONOMIC, AND POLITICAL REALITIES THAT SHOULD BE CLEARLY DESCRIBE TO THE PEOPLE LIVING THERE. THIS SHOULD BE DONE IN A MANNER ALLOWING ALL MEN TO SENSE THE CONSTRAINTS OF GROWTH AND CHANGE AND THE INTER-RELATIONSHIPS OF ELEMENTS.

THE MUSEUM OF WHICH I SPEAK SHOULD EMBODY THREE MAJOR CONCERNS:

FORMATION

SITUATION

ASPIRATION

---

---

FORMATION IS THE HISTORICAL DEVELOPMENT OF THE REGION.

FORMATION INCLUDES THE FORM AND MAKE-UP OF THE REGION AS WELL AS THE VARIOUS RELATIONSHIPS BETWEEN POLITICAL, SOCIAL, ECONOMIC, SCIENTIFIC AND HISTORICAL EVENTS. TWO ESSENTIAL CHARACTERISTICS OF FORMATION ARE THE RECOGNITION OF THE INEVITABLE GROWTH AND CHANGE, AND THE CONCURRENT IDEA OF TIME. WHERE TIME IS OF OVER-RIDING IMPORTANCE, COMPREHENSION WOULD BE AIDED BY MOVIES, WORKING MODELS AND ELECTRONIC SIMULATION.

---

---

SITUATION IS THE PRESENT CONDITION OF THE REGION

SITUATION IS THE ANNUAL, SEASONAL AND DAILY LIFE OF THE CITY. IT DESCRIBES WHAT IS PRESENTLY HAPPENING WITH OUR SCHOOLS, OUR PEOPLE AND OUR INSTITUTIONS. IT INCLUDES THE WAY WE USE OUR MONEY AS WELL AS OUR USE OF LAND, AIR AND WATER. SITUATION IS ALSO CONCERNED WITH THE LOCATION OF HOUSING TYPES, URBAN RENEWAL AREAS AND ALL THE MOVEMENT SYSTEMS WHICH LACE THE CITY.

---

IN THIS SECTION OF THE MUSEUM, ONE SHOULD BE ABLE TO "DIAL" CERTAIN RELATIONSHIPS: THE INTER-RELATIONSHIP BETWEEN A HIGHWAY PROGRAM AND RESIDENTIAL DEVELOPMENT, OR A SCHOOL AND THE SCHOOL-AGE POPULATION. THE STAFF OF THE DEPARTMENT OF STREETS AND BOARD OF EDUCATION, AS WELL AS OTHER CITY OFFICIALS, SHOULD BE INVITED TO USE THIS SECTION MAKING IT AN

ALIVE AND WORKING PLACE. THIS WOULD BE THE LOCATION OF THE URBAN GAMING CENTER.

---

---

ASPIRATION EMBODIES FUTURE POSSIBILITIES.

ASPIRATION EMBODIES THE LONG AND SHORT RANGE DESIRES AND PLANS OF ALL INSTITUTIONS AND DEPARTMENTS OF CITY GOVERNMENT. THIS SECTION OF THE MUSEUM BECOMES THE PUBLIC FORUM FOR THE DISPLAY AND PUBLIC TESTING OF DEPARTMENTAL IDEAS. IT IS A DISPLAY THAT ALSO CAN EDUCATE THE PUBLIC AS TO WHAT MIGHT BE, WHAT SHOULD BE, WHAT COULD BE.

THE MUSEUM OF THE LIVING CITY, OR THE URBAN OBSERVATORY, SHOULD BE THE VISUAL DATA CENTER OF THE CITY AND REGION.

MOVIES AND MODELS WOULD DESCRIBE THE GROWTH OF THE REGION FROM THE 17TH CENTURY TO THE PRESENT AND POSTULATE TEN AND TWENTY-YEAR FUTURE GROWTH PATTERNS IN POPULATION, LAND COVERAGE, HIGHER EDUCATION AND RECREATION FACILITIES.

MOVIES MIGHT ALLOW EACH VISITOR TO DIAL ANY RELATIONSHIP IN THE GROWTH OF THESE AFOREMENTIONED ELEMENTS THROUGH THE HISTORY OF THE REGION AND THEREBY SEE THE VARIOUS INTER-RELATIONSHIPS AND CORRELATIONS. CERTAINLY THE NARRATION OF SUCH EXHIBITS ON GROWTH SHOULD BE STEEPED IN THE HISTORY OF THE REGION ENABLING SCHOOL CHILDREN TO SENSE THE CONTEXT OF THE TIMES. THERE SHOULD BE CURRENT MAPS AND MODELS OF ALL KINDS DESCRIBING QUICKLY, CLEARLY, AND TANGIBLY THINGS LIKE ALL HOUSES FOR SALE AND THEIR PRICE RANGES SO THAT SOMEONE MOVING INTO OR ABOUT THE CITY MIGHT COMPREHENSIVELY AND FREELY CHOOSE A PLACE TO LIVE ... AND THUS PUT INTO PRACTICE OPEN HOUSING. THERE SHOULD BE SIMILAR DISPLAYS TO SHOW INDUSTRIAL LAND AND PLANT FACILITIES; THEIR MAGNITUDE AND COST; THE LOCATION OF THE UNEMPLOYED; BAD HOUSING...TOTAL AMOUNT OF PERSONAL INCOME; ITS TAX ASSESSMENT; AND AGE AND POPULATION DENSITY. THERE SHOULD BE DESCRIPTIONS OF THE AVAILABILITY AND LOCATION OF ALL PUBLIC AMENITIES, MEDICAL FACILITIES AND SOCIAL HELP AND SO ON.

THE MUSEUM SHOULD ACT AS A CATALYST - THE CENTER FOR ALL PUBLIC INFORMATION AS WELL AS A WORKING CENTER FOR EDUCATION, INTER-DISCIPLINARY AND INTER-DEPARTMENTAL PROJECTS. THIS SHOULD BE A PLACE WHERE

PROPOSED EXPRESSWAY ROUTES AND MAJOR ROADS COULD BE SHOWN SO THEIR EFFECT ON THE SOCIAL, ECONOMIC AND PHYSICAL FACE OF THE CITY MIGHT BE ASSESSED IN ADVANCE.

---

IT WOULD BE THE VISUAL FORUM FOR ALL PHYSICAL IMPROVEMENTS TO THE CITY AND THE INITIAL SITE FOR ALL PUBLIC ANNOUNCEMENTS TO THE CITIZENS OF SUCH

---

PLANS.

THE OBSERVATORY SHOULD EXTEND A SUPPLEMENTAL NETWORK THROUGHOUT THE CITY, WITH MAJOR NODES IN THE GROUND FLOOR LOBBIES OF ALL PUBLIC BUILDINGS. THE DEPARTMENTS OF THE CITY WOULD ASSUME THE PREVIOUSLY IGNORED RESPONSIBILITY TO DESCRIBE PARTICULAR ASPECTS OF THE CITY TO ITS CITIZENS — CREATING AN INVITATION TO THE COMPREHENSION OF GROWTH, SCALE, STATISTICS, PATTERNING AND THE ASPIRATIONS OF FUTURE PLANS FOR OUR URBANIZED WORLD.

THESE VARIOUS DEPARTMENTS AND INSTITUTIONS WOULD THUS EMBRACE THE RESPONSIBLE ACT OF TELLING WHAT AND WHY THEY DO WHAT THEY DO AND THINK OF THE EFFECT THIS ACTION WOULD HAVE EVEN IF ONLY THE DEPARTMENT OF CITY PLANNING, THE DEPARTMENTS OF POLICE AND FIRE, AND THE DEPARTMENT OF STREETS PARTICIPATED!

AT THE CENTROID OF THE CITY SHOULD BE A NEW URBAN INSTITUTION. ITS LEVELS CONTAINING AN INVITATION TO VISITOR AND RESIDENT ALIKE TO UNDERSTAND THE CITY AND TO BE INFORMED OF THE EVENTS THAT ARE OCCURRING AROUND HIM CONTINUOUSLY.

1. ON THE GROUND FLOOR SHOULD BE THE NUCLEUS OF THE URBAN OBSERVATORY.
2. ON THE SECOND LEVEL SHOULD BE THE PLACE OF EVENTS, A NEW LIBRARY OF CURRENT HAPPENINGS WHERE THE PERSON WITH TIME TO SPARE OR THE DESIRE FOR NEWS COULD READ AND VIEW WITH OTHERS THE EVENTS OF THE MOMENT. THIS GROUP OF ROOMS WOULD BE THE CITY'S WAITING ROOM, AN URBAN THEATRE OF NEWS. A PLACE WHERE EVEN THE DOWN-AND-OUTER MIGHT READ A NEWSPAPER WITH DIGNITY AND THE VISITING SALESMAN MIGHT REST AND INTEREST HIMSELF WITH THE CITY AND WORLD IMMEDIATELY AROUND HIM.



3. ABOVE THE PLACE OF EVENTS MIGHT BE THE CITY CHATEAU. A GROUP OF APARTMENTS THAT IS THE CITY'S OFFERING OF HOSPITALITY TO VISITING GROUPS OF PEOPLE. A PLACE OF MEETING AND EXCHANGE OF IDEAS.
- 

THE INSTITUTIONS AND PUBLIC MEETING PLACES IN OUR CITIES ARE BUT EXTENSIONS, NATURAL EXTENSIONS, OF THE STREET. THE STREET IS A NECKLACE OF ROOMS, CHANGING CHARACTER BLOCK BY BLOCK FROM THE CHANGING DEMANDS WHICH INTERFACE ALONG ITS FACADES. THE STREET IS A ROOM WITH A STUPENDOUS CEILING — THE SKY. ITS WINDOWS ARE WINDOWS OF ALL THE BUILDINGS THAT FRAME ITS SPACE, AND THE MEASURE OF ITS QUALITY IS THE

---

MEASURE OF THE CITY ITSELF.

THE STREETS OF MANY CITIES WERE DESIGNED FOR THE HORSE AND CARRIAGE. NOW TRAFFIC BECOMES DENSER DAILY. MYOPIC BUREAUCRATS CONSIDER SOLUTIONS ENTIRELY IN TERMS OF THE ENLARGEMENT OF THE ELEMENTS THEY ALREADY KNOW. IF THE TRAFFIC IS HEAVY THEY SAY WIDEN THE STREETS OR INCREASE THEIR NUMBER, TRADING YESTERDAY'S HORSE MANURE FOR TODAY'S AIR POLLUTION. DOGS POLLUTE NEW YORK CITY SIDEWALKS — SO THE BUREAUCRATS CAN ONLY THINK TO VISUALLY POLLUTE THE SCENE WITH THOUSANDS OF PRETTY CURB YOUR DOG SIGNS.

THE SOLUTION TO SAFETY IN OUR DYING DOWNTOWN ISN'T SIMPLY MORE POLICE — BUT MORE PEOPLE.

THE SOLUTION TO ILLUMINATING OUR CITIES IS NOT BEAUTIFUL LIGHT POLES BUT A NEW REALIZATION OF THE USE AND POTENTIAL OF LIGHTING. WHAT CONSTITUTES THE INVITATION TO PEOPLE TO WANDER, WHILE AWAY THE TIME, WALK, AND SHOP IN A CITY? WHAT PERFORMANCES DO THEY DESIRE? WHAT FOR THAT MATTER IS THE DIFFERENCE BETWEEN DESIRE AND NEED?

---

---

OUR URBAN SCENE IS COMPRISED OF CERTAIN ELEMENTS WE TAKE FOR GRANTED. FOR EXAMPLE, THROUGHOUT EVERY CITY RUNS AN ALMOST UNNOTICED BUMP CALLED THE CURB.

IN 1964 WHILE WALKING AND SUBSEQUENTLY DRIVING DOWN CHESTNUT STREET IN PHILADELPHIA IMMEDIATELY AFTER A VERY LARGE SNOW STORM, I DISCOVERED THE POTENTIAL OF THE STREET CURB.

HERE I WAS IN POSSIBLY THE CITY'S WORST CLIMATIC MOMENT AND I FOUND:

- A. THE CURB HAD BECOME A THREE-FOOT WALL OF PACKED SNOW.
- B. THE TRAFFIC WAS MOVING AT A RAPID PACE AS CARS WERE NOT STOPPING TO ALLOW PEOPLE GET IN OR OUT.
- C. BUS STOPS WERE MARKED NON-VERBALLY AND UNSIGNED BY OPENINGS IN THE SNOW.
- D. PEOPLE WEREN'T GETTING SPLASHED OF THE DAY OF THE PRIME-SPLASH.
- E. SAFETY FOR PEDESTRIAN AND CHILD ALIKE WAS GUARANTEED BY THE IMPOSSIBILITY OF JAYWALKING.
- F. A SPATIAL FEELING ON FOOT AND IN VEHICLE WAS IMMEDIATELY NOTICEABLE, A SEMI-ENCASED SENSE WITH DISTRACTIONS FEWER.
- G. I FELT THE NEED TO INVESTIGATE FURTHER THESE INSISTENT URBAN ELEMENTS THAT I HAD OVERLOOKED AND IN PARTICULAR ESTABLISH WHERE THESE ELEMENTS OCCUR, AND THEIR PATTERNING, IN ORDER THAT I MIGHT DISCOVER OTHERS.

HERE IS WHAT I FOUND:

- A. THE CURB OCCURS AT A MAJOR CHANGE OF USE - THE LINE BETWEEN VEHICULAR AND PEDESTRIAN FLOW.
- B. THE CURB IS THE CONTINUOUS LOCATION FOR COMMUNICATION - BOTH TO THE VEHICLE IN THE STREET AND THE PEDESTRIAN ON THE SIDEWALK.
- C. THE CURB IS THE LOCATION FOR LIGHTING BOTH OF THESE MOVEMENT NETWORKS.
- D. WERE ONE TO BUILD A THREE-FOOT WALL PERMANENTLY (AND NOT OUT OF SNOW) AND LOCATE LIGHTING ON ITS TOP, IT WOULD LIGHT NO PEOPLE'S HATS AND THE TOPS OF THEIR CARS, BUT WOULD IN A CLOSE & CONTINUOUS MANNER LIGHT THAT WHICH ONE WANTS TO HAVE IN LIGHT, NAMELY THE SURFACES OF THE SIDEWALK AND THE STREET.

THUS THE DESIGN OF LIGHTING BASED ON PERFORMANCE WOULD NEGATE THE CURRENT BUT INEPT CUSTOM OF LIGHT POLE CONTESTS. LIGHT CLEARLY LINING THE LENGTH OF OUR STREET WOULD ALSO PROVIDE A QUALITY OF LIGHT ON AN URBAN SCALE - ALLOWING THE STREET TO BECOME OBSERVABLE.

E. WE SHOULD OBSERVE THAT THIS WHOLE DISCUSSION ABOUT THE STREET CURB HAS CONCERNED THE FOLLOWING PERFORMANCES RATHER THAN STREET FURNITURE PRODUCTS. THE PERFORMANCES OF:

1. LIGHTING

2. SAFETY

3. COMMUNICATION

4. MOVEMENT .... AND

5. FINALLY, I FOUND WE SHOULD LOOK AT SIGNIFICANT PLACES AND POINTS OF CHANGE FOR OTHER OPPORTUNITIES. FOR INSTANCE THE CHANGE BETWEEN PRIVATE OWNERSHIP AND PUBLIC OWNERSHIP WHICH IS THE BUILDING LINE; OR THE EDGES OF DOMINANT LAND USE PATTERNS OR NEIGHBORHOODS; OR THE GATEWAYS TO THE CITY.

---

ZONING REWARDS THE SETBACK AND THE CREATION OF FORECOURTS. THE TRADE-OFF HAS BEEN TO GIVE THE CITY A PLAZA AND THE CITY IN TURN WILL GIVE YOU THE RIGHT TO BUILD MORE SPACE. THE PLAZA IS A PRODUCT.

WHY NOT MAKE A DIFFERENT TRADE-OFF — ONE THAT HAS THE PEDESTRIAN AND HIS ACTIVITIES IN MIND.

WHY NOT HAVE ZONING LAWS REFLECT PUBLIC NEEDS. WHY NOT ESTABLISH AN UNAVOIDABLE RESPONSIBILITY THAT EACH PERSON WHO RENTS OR WHO OWNS SPACE ON THE GROUND FLOOR OF THE CITY HAS TOWARDS THE PUBLIC AND THE

---

PUBLIC ENVIRONMENT.

AS BUT ONE EXAMPLE, WE COULD ENCOURAGE NEW BUILDINGS IN CENTER CITY TO BUILD THEIR SECOND FLOORS AND ABOVE TO THE STREET LINE CREATING A SYSTEM OF ARCADES AND GALLERIES THROUGHOUT THE CITY. IF THIS WERE ONLY ON THE FACADES FACING SOUTH AND WEST IT WOULD ALLOW THE OPTION OF BEING UNDER COVER OR NOT.

SUPPOSE WE THUS TRADED EXTRA RENTABLE SPACE FOR A DEEP ARCADED PLAZA. WE WOULD FIND THE FOLLOWING:

1. THROUGHOUT THE CITY WE HAD ENCOURAGED A NETWORK OF GALLERIES.

2. THROUGHOUT THE CITY WE HAD THE CHOICE OF BEING UNDER COVER OR NOT.
  3. THE DEVELOPERS WOULD BE HAPPY WITH ALL THEIR EXTRA SPACE.
  4. THE BUILDING ENVELOPE WOULD BEGIN TO ANSWER TO THE DEMANDS OF THE PUBLIC.
  5. THE GROUND FLOOR OF THE CITY WOULD BECOME A DEEP, COMMERCIALY ALIVE, PUBLICLY-ORIENTED AREA.
  6. THE UNIVERSITY IN BOLOGNA IS IN ITS ARCADES.
- 

I HAVE LOOKED AT THE PUBLIC ENVIRONMENT AND HAVE PROPOSED A PROGRAM OF APPROACH TO THE ELEMENTS OF WHICH IT IS COMPOSED. MY STUDY WAS CONCERNED WITH:

- A. TRAFFIC CONTROL COMBINING A PEDESTRIAN AND VEHICULAR SYSTEM BASED ON A DIAGONAL AT THE INTERSECTION.
- B. AN URBAN SCALED APPROACH TO VACANT SIDES OF 100's OF BUILDINGS — RATHER THAN INCIDENTAL SUPERGRAPHICS IN THE NAME OF CONTEMPORARY STYLE.
- C. CITY GATEWAYS, ITS FRONT DOORS AND ENTRANCES
- D. URBAN COMMUNICATIONS
- E. THE CITY IN THE LIGHT OF NIGHT
- F. THE CITY AS A MESSAGE SYSTEM AND THE CITY AS A LIFE-SIZED ROUTE MAP
- G. AND VEHICLES AS MOVING BUILDINGS

FOR INSTANCE, TO TOUCH ON JUST THE LAST ITEM, A FAIR-SIZED CITY HAS ABOUT 10,000 PUBLIC VEHICLES. WHY NOT THINK OF THEM AS DYNAMIC BUILDINGS AND ASK OURSELVES WHY THESE, THE ELEMENTS OF OUR MOVING ENVIRONMENT, LOOK AS THEY DO. SHOULD BUSES ADVERTISE PIZZA ON THEIR SIDES OR THE ROUTE THEY'RE TRAVELING?

THERE IS THE OPPORTUNITY FOR THIS NETWORK OF VEHICLES TO CONFORM TO SOME REASONED PLAN IN THEIR COLORATION.

EMERGENCY VEHICLES SHOULD ANNOUNCE THEMSELVES AND OTHER SHOULD NOT. POLICE CARS, FIRE TRUCKS AND AMBULANCES SHOULD CONTRAST MARKEDLY TO

THE SURROUNDS IN WHICH THEY MOVE. THE INDULGENT GRAPHIC CHOICE TO MAKE NEW YORK CITY GARBAGE TRUCKS VISUAL SENTINELS, INSTEAD OF ALLOWING THEM TO BLEND MORE WITH THE FABRIC OF THE CITY ITSELF, IS QUESTIONABLE.

---

---

THERE ARE THREE ADDITIONAL PROJECTS THAT I HAVE AND AN ASSOCIATION WITH THAT MIGHT HELP AMPLIFY SOME OF THE PRECEDING COMMENTS:

1. A PUBLICATION I CO-AUTHORED WITH JOE PASSONNEAU ENTITLED URBAN ATLAS: 20 AMERICAN CITIES.
2. A GROUP CONSISTING OF ALAN LEVY, BILL CHAPMAN AND MYSELF CALLED THE GROUP FOR ENVIRONMENTAL EDUCATION KNOWN TO SOME OF YOU BY ITS ACRONYM GEE! AND
3. AN EXTENSIVE EXHIBIT THAT IS PLANNED TO OPEN AT THE PHILADELPHIA MUSEUM OF ART AT THE BEGINNING OF 1971 WHOSE TITLE IS THE SAME AS THAT OF THESE COMMENTS - CITY/2.

THE URBAN ATLAS: 20 AMERICAN CITIES WAS PUBLISHED IN 1966 BY THE MIT PRESS AND WAS THE FIRST VISUAL COMPARATIVE STATISTICAL ATLAS OF THE MAJOR URBAN CITIES. AT THE TIME OF THE PUBLICATION OF THE BOOK NO TWO MAJOR U.S. CITIES PRODUCED THEIR MAPS AT THE SAME SCALE OR WITH THE SAME LEGENDS. I SHALL NOT DWELL ON THIS PROJECT EXCEPT TO SAY THAT ONE UNDERSTANDS INFORMATION ONLY RELATIVE TO SOME PIECE OF INFORMATION HE ALREADY UNDERSTANDS. I AUTHORED A MINOR BOOKLET IN 1963 WHICH WAS SIMPLY A COLLECTION OF PLATES OF 50 TOWNS AND CITIES IN THE WORLD ALL PHOTOGRAPHED FROM MODELS THAT I HAD BUILT TO THE SAME SCALE. THIS BOOKLET WAS ENTITLED THE CITY FORM AND INTENT AND WAS PUBLISHED BY THE SCHOOL OF DESIGN AT THE UNIVERSITY OF NORTH CAROLINA. THE RECEPTION TO THIS MODEST BOOK WAS SURPRISING. THE REASON SIMPLE. PREVIOUSLY, COMPARATIVE VISUAL INFORMATION WAS NOT AVAILABLE AND THE OPPORTUNITY TO COMPREHEND THE SCALE & SIZE OF ONE CITY RELATIVE TO ANOTHER WASN'T AVAILABLE. THE DISCOVERY THAT VENICE, VERSAILLES AND THE CENTER OF PHILADELPHIA WERE THE SAME SIZE, OR THAT ANGKOR WAS SO LARGE, OR THE RELATIONSHIP OF THE SIZES AND GEOMETRIES OF PARIS, PEKING AND ROME, WERE APPARENTLY FASCINATING. WELL, THE URBAN ATLAS IN A SOMEWHAT OVERDONE MANNER, PUT INTO COMPARATIVE VISUAL FORM, STATISTICS OF 20 OF THE LARGEST OF OUR CITIES AND POSTULATED A SYSTEMATIC MEANS FOR DESCRIBING BULK STATISTICAL INFORMATION VISUALLY.

THE SECOND PROJECT IS THE GROUP FOR ENVIRONMENTAL EDUCATION - GEE! A NON-PROFITABLE, NON-PROFIT CORPORATION STARTED A COUPLE OF YEARS AGO IN PHILADELPHIA BY MY PARTNER, ALAN LEVY, THE KEY PERSONALITY; BILL CHAPMAN, THE ADMINISTRATOR OF THE LOCAL AIA CHAPTER AND ME. OUR GOALS AND ROLES WERE SEVERAL:

1. TO MAKE THE CHILD AWARE OF HIS MAN-MADE ENVIRONMENT, AWARE THAT IT WAS, OR SHOULD BE, A RESPONSE TO HIS NEEDS, AND THAT MAN WAS RESPONSIBLE FOR CREATING IT...TO HELP HIM BECOME ABLE TO IDENTIFY AND SUBSEQUENTLY COMMUNICATE THE ELEMENTS THAT MAKE UP THE MAN-MADE ENVIRONMENT.
2. TO CREATE IN THE STUDENT CONFIDENCE IN MAKING HIS OWN JUDGEMENTS AND ENABLING HIM TO DEVELOP THE CRITERIA THAT MIGHT BE USED IN THE EVALUATION OR CREATION OF HIS OWN ENVIRONMENT.
3. TO GIVE HIM GREATER ASPIRATIONS, TO BROADEN HIS ALTERNATIVES, TO HELP HIM REACH BEYOND THE LIMITS OF HIS IMMEDIATE WORLD.

OUR INTENTIONS WERE TO MOTIVATE THE CHILD AND TO INSURE HIS DIRECT PARTICIPATION THROUGH PROBLEM-SOLVING. FINALLY, WE UNDERSTOOD THE NECESSITY TO DEVELOP SKILLS AND ABILITIES TO COMMUNICATE INFORMATION ABOUT THE ENVIRONMENT BOTH VERBALLY AND NON-VERBALLY.

WE SAW OUR ROLE AS THE DEVELOPERS OF AN INVITATION TO LEARNING, OR PERHAPS AS THE DEVELOPERS OF AN INVITATION TO A PARTY... A PARTY WHOSE EXCELLENCE WOULD INITIALLY BE SET BY THE CHARACTER OF THE INVITATION, BUT WHOSE ON-GOING ACTS WOULD BE DEPENDENT ON THE HOSTESS AND GUESTS (WHO WERE OF COURSE THE TEACHER AND STUDENTS). THE INVITATION WE HAVE PRODUCED IS OUR WORKBOOK: OUR MAN MADE ENVIRONMENT.

WE PUBLISHED THIS TEXT IN 1969. THE BOOK IS ORGANIZED AS A SERIES OF PROBLEMS IN RESPONSE TO BASIC QUESTIONS:

1. WHAT IS THE MAN-MADE ENVIRONMENT?
2. WHY DO WE BUILD IT?
3. WHAT ARE THE FACTORS THAT INFLUENCE IT? AND
4. HOW DO WE CHANGE IT?

THERE IS ALSO A SUPPORTING DOCUMENT FOR TEACHERS: A HOW-TO-DO-IT GUIDE WHICH SETS DOWN GENERAL AND SPECIFIC OBJECTIVES AND DESCRIBES EACH PROBLEM IN DETAIL. IT DESCRIBES CLASSROOM ACTIVITIES SUCH AS FIELD TRIPS, MAPPING, AND MODEL BUILDING, WHICH THOUGH RELATED TO THE BOOK ARE ACTUALLY SELF-SUFFICIENT.

IN THE SPRING OF 1969 WE TESTED OUR PROGRAM IN PHILADELPHIA SCHOOLS. WE RAN TWO TEACHER TRAINING SEMINARS FOR A TOTAL OF 100 TEACHERS USING OUR NEW MATERIALS. THE TEACHERS WERE PRIMARILY FROM THE SOCIAL STUDIES AND

ART PROGRAMS BUT ENGLISH, MATH, SCIENCE AND HOME ECONOMICS TEACHERS ALSO CAME. 7,000 CHILDREN TOOK PART.

LATER WE TRAINED TEACHERS IN HOUSTON, COLUMBUS, NEWARK, DELAWARE AND SEVEN DISTRICTS IN NEW JERSEY. THROUGH INDIVIDUAL MEETINGS AND CORRESPONDENCE WE HAVE BECOME INVOLVED WITH MANY OTHER SCHOOLS AROUND PHILADELPHIA, PRIVATE AND PUBLIC AND IN NEW YORK CITY, SAN MATEO, PORTLAND, OREGON, LOS ANGELES, BUFFALO AND DALLAS.

OVER 20,000 STUDENTS HAVE RECEIVED COPIES OF THE WORKBOOKS TO DATE.

WE HAVE TRAINED THEIR TEACHERS THROUGH PARTICIPATION EXERCISES RATHER THAN LECTURING TO THEM.

OUR IMAGE OF THE PROGRAM IS QUITE DIFFERENT FROM WHAT IT WAS WHEN WE BEGAN. OUR AIMS ARE THE SAME BUT OUR MEANS HAVE CHANGED. WE FOUND THAT WE HAD TO DEVELOP WAYS TO MAKE TEACHERS CONFIDENT IN THEIR ABILITIES TO HANDLE THE PROGRAM.

WE MUST SET A FRAMEWORK AND GIVE THEM A BASIC INTRODUCTION INTO THE SUBJECT AS WELL AS THE BENEFIT OF OTHER TEACHERS' EXPERIENCES. WE NOW SEE THE PROGRAM AS LARGELY ACTIVITY ORIENTED AND OUR EXPERIENCE TELLS US THAT THESE ACTIVITIES WILL MOST LIKELY RELATE TO ONE OF THESE THREE BROAD CATEGORIES.

1. OBSERVATION AND COMMUNICATION (LEARNING FROM ONE'S OWN ENVIRONMENT THROUGH MAPPING, PHOTOGRAPHING, INTERVIEWING, ETC.)
2. THEORETICAL PROBLEM-SOLVING
3. REAL WORLD PROBLEM-SOLVING

ACTIVITIES IN THESE GENERAL CATEGORIES CAN OCCUR SEQUENTIALLY, IRREGULARLY OR ANY WAY THAT WORKS.

WE HAVE LEARNED, TOO:

THAT A STRUCTURED IDEA OFTEN EVOKES CONTEMPT BUT THAT AN UNSTRUCTURED IDEA CAN PRODUCE HYSTERIA.

THAT ART EDUCATION IS A "CREATIVE EXPERIENCE" AND THAT TO SOME TEACHERS, LEARNING HOW TO COMPREHEND CHANGE IN THE MAN-MADE ENVIRONMENT IS NOT.

THAT THOUGH WE PREFER AN INTER-DISCIPLINARY APPROACH TO OUR PROGRAM, THERE ARE FEW INTERDISCIPLINARY ADMINISTRATIVE OR TEACHING STRUCTURES TO RECEIVE IT. YET WE LEARNED THAT A DEDICATED TEACHER COULD AND WOULD PERFORM MIRACLES WITH THE LEAST SUPPORT IMAGINABLE.

WE LEARNED THAT HELP IS NEEDED IN LEARNING COMMUNICATION SKILLS. THAT THE CHILD WILL BE OFTEN IN A POSITION TO COMMUNICATE GOOD IDEAS GRAPHICALLY, BUT THAT WITHOUT THE SKILLS, HIS IDEAS WILL ALMOST SURELY BE LOST.

THAT OUR WORKBOOK IS A VALUABLE RESOURCE FOR MOST TEACHERS. (THEY SEE THE VALUE OF UNDERSTANDING ELECTRICITY BY UNDERSTANDING POWER DISTRIBUTION IN THE CITY, OR MATHEMATICAL CONCEPTS BY URBAN STATISTICS OR HISTORY BY THE UNDERSTANDING OF URBAN SETTLEMENTS.)

---

EXERCISES AND MATERIALS THAT HELP THE CITY TO BECOME OBSERVABLE GIVE ITS CITIZENS ANOTHER INCREDIBLY ABUNDANT GIFT — THAT OF AN UNLIMITED CURRICULUM AS THE CITY BECOMES AN ENVIRONMENT FOR LEARNING.

---

THE THIRD PROJECT IS THE EXHIBIT CITY/2 WHOSE EMPHASIS IS ON THE STREET — THE VEHICULAR AND PEDESTRIAN STREET. THE EXHIBITION WILL CONSIST OF FOUR ROOMS AS FOLLOWS:

---

1. ROOM OF AWARENESS — ESTABLISHING THE RESOURCES OF THE STREET (THE PUBLIC ENVIRONMENT) AND DESCRIBING COMPARATIVELY THE PATTERNS OF THESE RESOURCES.
2. ROOM OF IMAGES OF PERFORMANCE — A PHOTOGRAPHIC ESSAY IN A LINEAR TUNNEL SHOWING WITH STILLS AND MOVIES ALL THE PERFORMANCES AND LIFE THAT IS IN OUR STREETS.
3. ROOM OF RELATIONSHIPS BETWEEN PERFORMANCE AND PHYSICAL SPACE — THIS ROOM WILL, IN A MEASURABLE MANNER, DESCRIBE SOME REASONED PHYSICAL CRITERIA FOR THE DESIGN OF OUR PUBLIC ENVIRONMENT.

AND FINALLY



4. THE ROOM OF PROPOSAL, WHICH WILL ASSERT A SERIES OF PARTICULAR AND RECOMMENDED POSSIBILITIES. THE FIFTH ROOM YOU TAKE HOME — THE

---

CATALOGUE OF THE SHOW — A WORKBOOK IN THE GEE! MANNER.  
I HAVE COMMENTED ON SOME PROBLEMS OF THE MAN-MADE ENVIRONMENT AS I

---

SEE THEM. POLLUTION OF THE AIR AND WATER, THOUGH FASHIONABLE TODAY, ARE ONLY TWO OF THE PROBLEMS WE FACE IN THE IMPROVEMENT OF OUR ENVIRONMENT.

POLLUTION OF THE AIR AND OF THE WATER ARE MAN-MADE.

THERE ARE THOUSANDS OF PROBLEMS IN THE MAN-MADE ENVIRONMENT — THESE ARE BUT TWO.

WE SHOULD BE INVOLVED WITH ALL THAT MAN HAS MADE IN OUR CONSIDERATION OF THE URBAN WORLD AND OF THE MYRIAD TYPES OF MAN-INITIATED POLLUTIONS THAT MANIFEST OUR LACK OF ADEQUATE CONCERN:

1. LACK OF CONCERN FOR PLACES TO REST AND REFRESH.
2. LACK OF CONCERN FOR THE NEED TO KNOW WHERE WE ARE OR WHERE WE ARE GOING AND FOR THE ANXIETIES OF DISORIENTATION AND DISORDER.
3. LACK OF CONCERN FOR THE CREATION OF A HUMAN SWER AND CALLING IT A SUBWAY SYSTEM.
4. LACK OF CONCERN FOR OUR OVERWHELMING INABILITY TO COMPREHEND OUR INTERRELATIONSHIP WITH THE MAN-MADE ENVIRONMENT AND FOR THE PERPETUATION OF THIS INABILITY FOR OUR CHILDREN.
5. LACK OF CONCERN FOR A DESIRE FOR SAFETY AND FREEDOM BY CREATING THE PLOY OF LAW AND ORDER.
6. LACK OF CONCERN WHEN WE FOUL OUR OWN NESTS WITH THE VARIED EXCREMENTS OF OUR CIVILIZATION.
7. LACK OF CONCERN FOR THE DISCORDANT SCREAMS THAT FUSE OUR MINDS WITH UNNECESSARY NOISES FROM UNNECESSARY OBJECTS.
8. LACK OF CONCERN WITH THE RELATION BETWEEN THE ACTS AND PERFORMANCES THAT GO ON IN OUR ENVIRONMENT AND THE PHYSICAL SPACES THEY DESIRE TO OCCUPY.
9. LACK OF CONCERN WITH THE EFFECT OF PHYSICAL SPACE ON OUR COLLECTIVE MENTAL HEALTH.

---

DURING THE LAST SEVERAL YEARS I HAVE SPENT 1/2 OF MY TIME OR TIME/2  
PURSUING CONSTRUCTIVE REVERSALS OF THESE LACKS OF CONCERNS. TIME/2 FOR  
CITY/2. I SUGGEST THIS SCHEDULE TO YOUR INDIVIDUAL AND COLLECTIVE  
RESPONSIBILITIES.