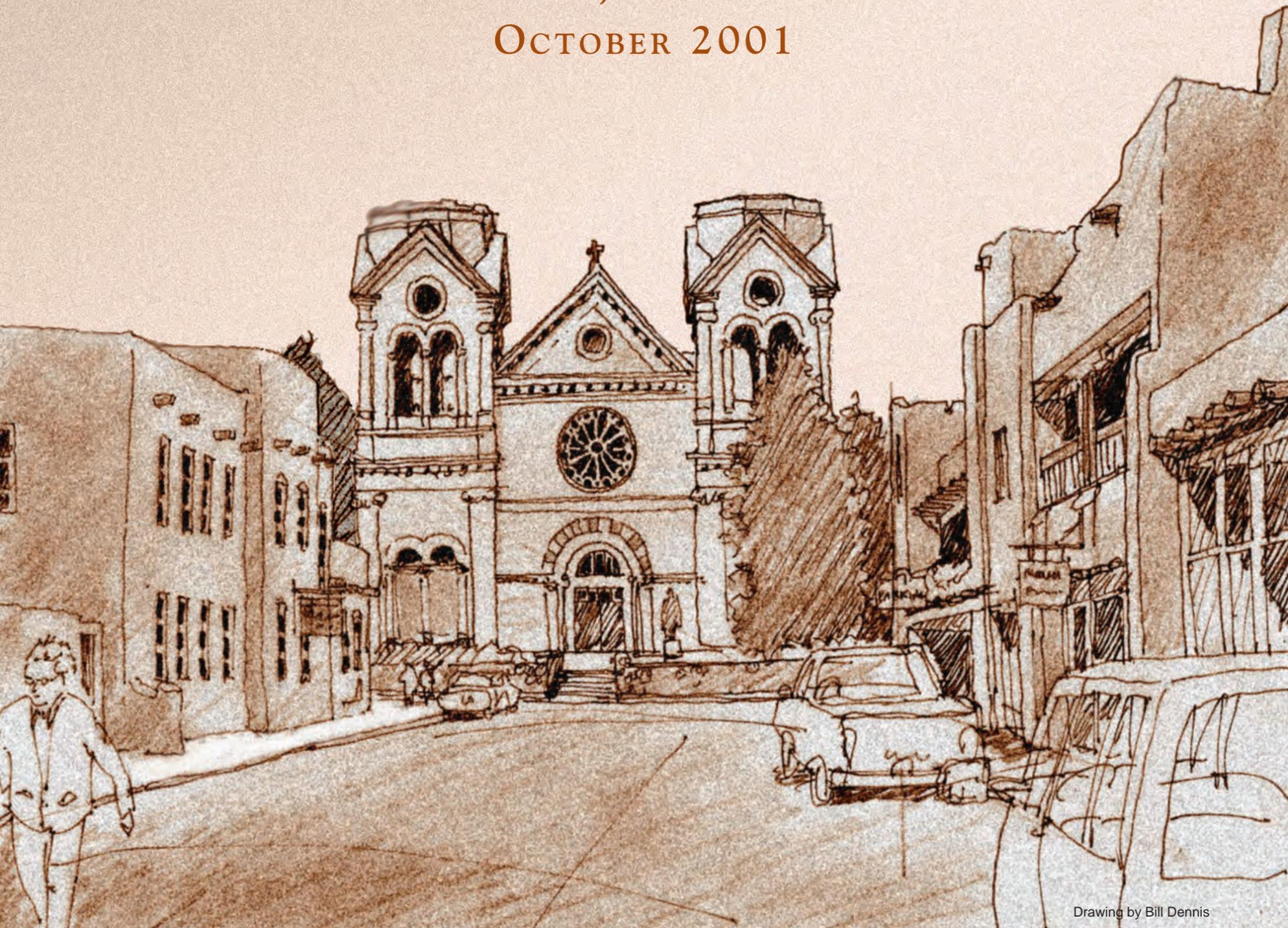


COUNCIL REPORT II

THE SANTA FE COUNCIL OF THE CNU
SANTA FE, NEW MEXICO
OCTOBER 2001



SOUTH PRESCOTT ■ OCEAN VIEW ■ AQUA
DEL MAR ■ MISSION MERIDIAN ■ UCLA
WESTLAKE ■ ST CROIX ■ MUXBAL ■ GHANSOLI

Case Studies of New Urban Infill Development
By Members of the Congress for the New Urbanism

Major funding provided by the

Knight Program in Community Building

Pushing the Boundaries of New Urbanism and Smart Growth

The Knight Program in Community Building addresses today's urgent issues associated with community building, including the complex problems of suburban sprawl and inner-city disinvestment. The program's goal is to advance the knowledge and practice of New Urbanism and Smart Growth across disciplines through an innovative series of initiatives. The program is funded by the John S. and James L. Knight Foundation, which promotes excellence in journalism worldwide and invests in the vitality of 26 U.S. Communities. The Knight Program extends the Knight Foundation's commitment to community service with a mid-career program of professional development.

Fellows

Each year, the Knight Program selects 12 mid-career professionals from diverse fields to take part in intensive community-building workshops, seminars and a charrette, while pursuing individual projects. Fellows are selected from fields such as architecture, planning, housing, community development, real estate, journalism, transportation and human services.

Scholars

The Knight Program offers scholarships to promising students entering the University of Miami School of Architecture graduate program in suburb and town design. This unique program provides cutting edge training in the techniques of New Urbanism. Scholars take part in seminars, workshops, research and publications produced by the Knight Program.

Publications

A variety of publications on topics of community-building, smart growth and new urbanism are sponsored by the Knight Program. These include the quarterly *New Urban Post*, the semi-annual *Design Council Report*, books, journals and other material. The Knight Fellows' projects are published in case studies, research and journal articles on a variety of related topics.

Symposia/Charrettes

The program sponsors seminars, conferences and an annual charrette in a Knight city. Past seminars include the "Transect Seminar" at Yale University and "New Plazas for New Mexico." "Civic Art 2002" will be held next fall. The Knight Program's first charrette focused on the revitalization of an inner-city neighborhood in Macon, Ga.



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Key West Rooftops. Drawing by Martha de Quesada, Miami School of Architecture.



Kevin Klinkenberg and John Massengale.



Council coordinator Bill Dennis.



Andrés Duany makes a point at a Council session.



Touring with Santa Fe expert Thomas Leatherwood.



Stefanos Polyzoides.



Michael Bohn and Juan Gomez-Novy.

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COUNCIL REPORT II

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Commentary

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Thomas Committa
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Ghansoli

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Aqua

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Del Mar ■ UCLA Mission Meridian

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Westlake ■ St. Criox Muxbal

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Plazas

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Peter Swift

Housing, Sweet Housing

By Bill Dennis



That September morning, I awoke in a hotel room in Phoenix, Ariz., just in time to hear the terrible news. As the magnitude of the event and the helplessness I felt to take any possible action sunk in, I could only think of one place to be: home ... home. So I drove eight hours straight to the place where I could begin, once again, to make sense of the world.

Home is where the heart is, of course, but it is also a nest for our lives, a place of comfort in hard times, a place of joy in good. The certainty that we have our own place in the world in relation to other people (and their places) is a part of what makes us human, what makes our habitat sustainable. And yet, as new urbanists we can be somewhat abstract about the provision of such a basic human need. We tend to call it housing, and talk about dwellings per acre, and admire our well-planned units. We often lose sight of the primal requirements for a full life, one that starts and ends the day at home. We do know that the best lives are lived in a vital neighborhood, with all facets of life available for casual experience. Work, shopping, entertainment, civic participation, worship are all a part of this vast spectrum of civilized experience. But is still home from whence we sally forth into the world, and home to which we retreat from the slings and arrows that come our way.

The presentations of projects for this Council were organized around the idea of infill housing: multiple homes that can intensify the life in an existing neighborhood or repair a hole in the fabric. Infill can be very high density (over 100 units per acre) or single-family in a smaller neighborhood or village. What is the important factor for infill is that it be in close relation to other uses, allowing

for a map of the world drawn by feet and not wheels. This allows for all of us, but especially the young, to shape a world that has home as its center and all of human experience as its circumference.

Thomas Dolan presents an in depth look at a building typology that for new urbanists is often used as a versatile Swiss Army knife ("What are those buildings? Ummm ... live/work!"). Though in theory every fabric building could be live/work, there are certain requirements and rules, which Tom clearly delineates in his projects in the Oakland area. It is particularly nice to see the evolution and improvement of this type through one firm's work.

Correa Valle Valle looks at housing in three conditions: a greyfield, an infill and a greenfield. The first, the St. Criox neighborhood, takes a failed shopping center and adds needed housing of several types. This approach can guarantee some retail near new homes, which is often hard to provide if the housing comes first. The infill project, Westlake, is on the edge of a John Nolen planned town and consists of a high, but livable density of apartments and townhouses with a mix of other uses. The third project, Muxbal, is a cultural neighborhood in Guatemala City with stringent demands of topography and security. One's home may need to become one's (defensible) castle under extreme circumstances, but Muxbal at least tries to create a defensible neighborhood with a mix of housing types and other uses.

Elizabeth Plater-Zyberk presents Aqua as an answer to that common question "Does it have to be traditional architecture?" While the majority of Americans prefer their homes to be at least vaguely traditional, there are pockets of coolness that take their cutting edge. It's a big world, and Aqua shows there is room for all flavors while emphasizing the basic need for mixed-use neighborhoods and codes that help define street space.

Stefanos Polyzoides looks at three

TOD hybrid housing projects: Del Mar, UCLA and Mission Meridian. As maturing neighborhoods begin to require higher densities served by an investment in transit, hybrid housing types that blend lower densities on the edge with higher density types in the center of the block become one alternative to housing towers. Del Mar, straddling a light rail line, achieves densities of 80 units to the acre but addresses the surrounding neighborhoods at the appropriate scale. UCLA combines townhouses above flats with four-story double-loaded corridor buildings framing a green. At Mission Meridian, the small town neighborhood of South Pasadena called for a gentler approach to match the bungalows on the surrounding block, increasing the density closer to the light rail stop.

Dhiru Thadani and Peter Hetzel present New Bombay as an alternative to sprawling or increasing densities in existing cities to the breaking point. Taking simple and proven building types, they create homes for a burgeoning population that gain strength from the clear and civilized urbanism, using public spaces and civic buildings to leaven the massive dough of housing.

Ray Gindroz and Urban Design Associates are masters not only of Hope VI design, taking abandoned public housing projects of 1950s vintage and creating a normative architecture and urban design, but they have also developed a process to deal with the sheer numbers of projects that need to be done. They are creating homes that are inhabited by citizens of smaller financial means rather than designing public housing, squatted in by the destitute and decrepit. Good architecture and urbanism don't guarantee a higher standard of behavior and a fuller life; however, bad design can guarantee bad behavior and a diminished life. UDA is showing a template to achieve our ideals of a decent home for all citizens, not just the well off.

The Cover

Santa Fe – San Francisco Street

What is real, what is good?

By Bill Dennis



San Francisco Street is the terminus of the Camino Real, the Royal Road that went from Mexico City to Santa Fe. The Cathedral of St. Francis at the end of San Francisco Street might be considered the ultimate terminated vista for a 1,400-mile road. The building some might think the newest (surrounded by Pueblo style buildings) is actually the oldest. Cathedral of St. Francis was designed by Bishop Lamy and built between 1869 and 1886 on the site where the city's main Catholic church had stood since 1626. The Cathedral was built around La Parroquia, a successor church to the original, built in 1714. La Parroquia was demolished when the new Cathedral was completed, its pieces carried out the front doors of the Cathedral. The Cathedral is built of yellow limestone that comes from a quarry 20 miles south of Santa Fe. At sunset, the Cathedral glows in a range of incandescent yellows, tans and reds. The style is French Romanesque (Lamy was French in a Spanish outpost), with

the towers supported by square columns with ionic capitals. Freestanding, round, neo-Corinthian columns support the doorway arch and side blind windows as well as double arches in each tower. The stained-glass rosetta was imported from Clermont-Ferrand, France. Lamy had planned for 160-foot tall steeples on the towers, which were never built.

The building to the left is the side elevation of Old Santa Fe Post Office, now the Institute of American Indian Arts. It was built around 1917, by Isaac Hamilton Rapp, designer of the Pueblo style Museum of Fine Arts and the original La Fonda. Previously, a series of low brick (Victorian) and adobe (Pueblo) buildings formed a school and residence. This building is an unusual example of the Pueblo style because of its symmetry. The portales at the entrance have rough, round posts with Zapata corbels enlivened by carved painted "bullet" motifs.

La Fonda, on the right, was designed initially by Rapp, built in 1920,

and then expanded with the designs of John Gaw Meem starting in 1928. This was built at the crossroads of El Camino Real and the Old Santa Fe trail and was the site of an inn (fonda) for many years. At the far end of La Fonda in this drawing is a new parking structure and expansion of the inn built in the 1980s, continuing Santa Fe's unique living tradition.

Santa Fe's style began with the establishment of the plaza and the simple one-story architecture that could be made from mud bricks. This borrowed both from the traditions of the pueblos and the area in Spain that these first explorers came from. Little changed from the 1600s until the 1870s, when the railroad brought increasing waves of Anglos and their desire for more "finished" buildings. They applied brick as a cornice, and metal-pitched roofs (Territorial Style). Old adobe buildings were torn down and brick Victorian houses and commercial buildings constructed. Starting in 1909, Jessie Nusbaum and the School of American Archeology took over the

old Palace of the Governors on the Plaza and began its restoration. This led to the Museum of Fine Arts being designed in one of the first Pueblo revival styles by Rapp. It was based on the church at Acoma, a still-inhabited pueblo over 1,000 years old. Rapp's initial attempt at the style had been the 1915 New Mexico building at the Pan American Exposition at San Diego.

So what is real, what is fake? What is old, what is new? A French cathedral built of real stone? An adobe building replacing a brick Victorian? A concrete and metal frame garage stuccoed to resemble adobe? The answer, I believe, is in the effectiveness of the ensemble. Is this a memorable place? Does it reflect the traditions of place, the appropriateness of local materials, the response to climate? Does it create both harmony and variety? Does one experience both serenity and exuberance? Most emphatically yes on all counts. It may or may not be "real," but it's good.

The Most Beautiful City of the Twentieth Century

By John Massengale



Santa Fe, N.M. is the most beautiful city of the 20th century. This simple statement requires some explanation.

First of all, you have to realize that Santa Fe is not the equal of Renaissance Florence or Baroque Rome. But neither are the other cities built in the 20th century.

After 1930 or so, the 20th century was the century of Modernism, and the principles of Modernism never produced, and probably never will produce, a beautiful city. In fact, although there are quite a few Modernist buildings that are works of genius, and many more that fit well enough into the city, there are very few Modernist *places* that are even good. A place requires a building so large it makes outdoor spaces contained enough that we feel good in them, or an assemblage of buildings that shapes a public realm that we want to be in.

Second, most of us think that Santa Fe is a very old place, perhaps the oldest place in the United States. In fact, everything we see in the “historic center” of Santa Fe has been built since 1912, when New Mexico became a state. The heart of Santa Fe, the Plaza, has been rebuilt, and every building facing it is either new or fundamentally different than it was at any time before 1912. That includes, as we shall see, the “oldest building in America,” the Governor’s Palace on the north side of the Plaza.

Third, when I say Santa Fe is the most beautiful city of the Twentieth Century, I am excluding the peripheral parts of Santa Fe that have been built since the 1970s, when the city hired a modern planner to make Santa Fe a modern city.

That was the beginning of the process that gave Santa Fe the physical accouterments of Modern Life: the arterial avenues and collector roads the modern planner and the traffic engineer have used to create the modern, auto-dependent life we have substituted in the last 50 years for the traditional city so evident in the center of Santa Fe.

In many ways, the parts of Santa Fe that have been built on these roads since then are indistinguishable from what Jim Kunstler calls the National Automobile Slum. Visually, they are a bit different than what is built in the rest of America, because the buildings are built with stucco and “synthetic” stucco in an adobe color that refers to the older parts of Santa Fe. But spatially, they learn nothing from the example of the center of Santa Fe and have the same mind-numbing, soul-impinging voids of sprawl development everywhere.

These barren roads spread malignantly into the soul-stirring New Mexican high desert, simultaneously destroying the city and the country, while supporting the confused contemporary idea that the country is sacred and the city profane.

In one of the Western capitals of the New Age, Santa Fe, to be spiritual means to live on one of the ranchitos that have done so much social, environmental, economic and spiritual damage to Santa Fe and its surroundings.

If we could go back and visit Santa Fe in 1898, when it was still part of a United States territory encompassing both New Mexico and Arizona, we would find a poor, dirty, provincial small town dominated by a Victorian plaza. Between 1890 and 1910, economic prospects were so bad that the population went down by more than 20 percent, to a low of 5,072.

By 1912, the Plaza had been rebuilt many times, most recently in generic American Victorian style, after New Mexico became a U.S. territory governed by the military. In 1913, American archaeologists and architects rebuilt the Palace of Governors that sat on one side of the Plaza.

The original building was started more than 300 years before that in 1610, but the periodic alterations erased virtually all traces of the first Spanish building. Much of what remained was destroyed by one of the military commanders, who made the interior look like the lobby of a Victorian hotel.

The 1913 reconstruction ripped out walls, both old and new. In the process, more than a thousand cubic yards of building material and refuse were carried out, and the building was rearranged to make an archaeological museum in a local style.

The Victorian, semi-classical portico that ran along the Plaza side of the Palace of the Governors was replaced with a contemporary interpretation of the traditional Santa Fe *portal*, a porch and arcade that sheltered people using the Plaza from the strong Santa Fe sun.

Today we know that the portal on the Palace of the Governors is traditional but historically inaccurate — no other portal quite like it had ever been built in New Mexico, let alone on the Palace of the Governors.

But its unprecedented combination of simple yet sophisticated details from the regional traditions and materials of the Spanish and the Pueblo Indians started the Santa Fe style that transformed the city that we see today. The transformation of the rest of the Plaza with the portals that seem so beautiful and historic didn’t finish until 1966.

At roughly the same time in the 60s, the city was told that in order to avoid the death of the downtown, they had to follow modern planning ideas and build an up-to-date arterial road system into the downtown. What’s interesting about this is that the downtown was thriving, and the arterial roads designed to help people into the city were more effective in getting people out of the city and onto new ranchitos, simultaneously harming the downtown and the landscape.

Santa Fe sits at the base of a 13,000-foot mountain in the middle of an extraordinary, soul-stirring landscape whose special and even magical qualities have always attracted people to the area.

But Santa Fe is now surrounded by a slightly prettier, stucco version of the same soul-deadening sprawl that surrounds every other U.S. city. And its extraordinary juxtaposition of a beautiful compact city in a fantastic landscape is steadily eroded.

Before the roads — planned by graduates of MIT who had studied with the most prestigious planner of the day, Kevin Lynch — Santa Fe’s central Plaza was one of the great urban experiences of America. On the Plaza were restaurants, the post office, Woolworth’s, a great book store, clothing stores, a bank and a hotel that functioned as a social center for a very high percentage of the local population. Many people went there every day for coffee in the lobby, decades before the establishment of Starbucks.

Today many of the ranchito dwellers realize they’ve lost all communal life. Most of them aren’t yet ready to give up their 5 acres, but they wish they had a reason to go to the Plaza — and there are precious few. Most of the “galleries” sell gee-gaws that only a tourist would buy.

The new roads enabled the cheap, subsidized construction of new stores that must total five to ten times more commercial space than exists downtown, drastically hurting the traditional stores there. And ironically, the only traffic jams in Santa Fe are on the new arterials because, of course, when you create a system in which everyone must drive everywhere for everything and then concentrate that traffic on a few collector roads, every intersection inevitably becomes a bottleneck.

A great city requires beautiful architecture. The newest interpretations of the New Mexican style are occasionally indistinguishable from Fred Flintstone’s house in Bedrock, but more often, the architecture of Santa Fe is distinguished by simplicity, honesty of construction, and beauty of materials and form.

The standard Modernist would have us believe that the architecture is nostalgic kitsch, the construction phony, and the materials worse. This is a sham, which is said for one reason and one reason only: The architecture is traditional.

In reality, the construction is stucco on block, an economical and durable technique. Before the late 19th century, the buildings were made with adobe bricks, slathered with adobe mud, but that’s primarily because the residents of New Mexico couldn’t afford better. Forbidden to have any contact with the United States, separated from Mexico City by a three-month trek and living in the desert, they had to make do with what they had.

Adobe, being dried mud, is a bad material when it rains. The surface washes off in the rain and has to



Santa Fe Plaza, east side. At right, the 1891 two-story Italianate Catron Block across from the Palace of the Governors, the oldest public building in America.

Photo: Thomas Leatherwood



View north from Santa Fe Plaza corner.

Photo: Thomas Leatherwood



Santa Fe single-family house facing alley.

Photo: The Town Paper



Palace Avenue just east of the Palace of Governors.

Photo: Thomas Leatherwood

be renewed. That explains the soft rounding of the old adobe buildings, but the softness is also appropriate for the troweled application of stucco or adobe. And stucco is a beautiful and durable material.

The local adobe tint is a marvel of nature, absolutely perfect in the light of Santa Fe, just as the bricks of Venice are magical in the light of the Veneto, next to the Venetian lagoon. One of the secrets of Santa Fe is that the local color is magical there. Buildings that would be ordinary elsewhere become beautiful.

SOUTH PRESCOTT, OCEAN VIEW



Thomas Dolan.

Thomas Dolan Architecture

Thomas Dolan, architect, has been designing new construction live/work residences as his primary focus for the last 10 years. Over the last 14 years he has helped clients look at their way of life and its implications for their built environment. This work has resulted in the creation of several hundred Zero-Commute Housing[®] units, mostly infill courtyard communities. Through this experience he has evolved an understanding of the unique needs of live/work as a hybrid land use and a distinct building type.

Tom's design agenda has a strong social component: He aims to enhance (but not force) community through maximizing opportunities for informal interaction. A consistent theme in his work has been the issue of residence and the power of the physical environment to enhance community and help to heal the disconnectedness between the different parts of peoples' lives.

The firm's services for public agencies include: live/work and arts district planning studies; planning and building code revisions for live/work; urban design studies incorporating mixed/use and home office; workshops with groups of interested occupants of live/work; and day-long introductions to live/work development issues for staff. The range of services for developers includes site selection, consultation, live/work feasibility studies, live/work code consultations, full architectural services and marketing consultation.



Ocean View site location.

South Prescott Village

The Good

- Pioneering infill project, first market rate housing in the neighborhood since WWII
- First new construction live/work built in the U.S.
- Courtyards and gardens really live, and truly enhance the lives of the residents, all of whose units open onto them
- Contextual in terms of street-front building form
- Original site of live/work unit typology development, which continues — while evolving — to this day
- The natural marriage of live/work and interactive common spaces manifests here in a deep way
- Fully rented up before it was sheet rocked
- Very close to BART, which combined with zero commute makes being without a car possible
- Main development entries and mailboxes directly address street from 20 foot setback (matching context)

Ocean View Lofts

The Good

- A highly articulated, very contextual building often mistaken for being far older: good street-wall definition
- All units open off of a very successful courtyard with fountain
- In a walkable neighborhood with a full complement of services and uses enabling live/workers to rely less on cars.
- Parking in the rear, well off street, accessed via auto breezeway from the street & pedestrian gateway into the courtyard
- Main development entry and mailboxes directly address street from 20 foot setback (matching context)
- Trellised entries to units and private upstairs decks are an effective counterpoint to the common courtyard

The Bad

- Relationship of parking to street something we'd not repeat
- Neighborhood security issues require some measures (bars, etc.) which are less than welcoming to the street
- Though contextual, as a larger building its street facades would have benefited from more articulation
- During a soft time in the rental market, non-artist commuters were introduced, greatly compromising its sense of community
- Choice of material (unpainted rough-sawn rustic channel), though referential to Victorian siding, not entirely successful.

The Bad

- Not near significant rail transit, though served well by bus
- Parking required by City exceeds demand (22 spaces for 14 units, via an arcane formula based on work space area)
- Due to planning approval difficulties, project was changed from 8 live-near[™] units to 14 live-with[™] units, some quite small.
- Many residents in fact don't work there, diminishing courtyard interaction and therefore the sense of community
- No real commercial connection to the street (was required by City of Berkeley, i.e. no walk-in trade or employees).

Critique by Tom Dolan

DESCRIPTION

South Prescott Village, Oakland, Calif.

The first live/work complex ever built from the ground up in the United States, South Prescott Village is a combination of three infill projects in four buildings joined together by three courtyards and two streets. An exemplary functioning community of artists and artisans, this twenty-five unit project has been visited by artists and arts administrators from all over the world. In 1990, South Prescott Village received an "Orchid" award for design excellence from the Oakland City Assets Committee, an adjunct of the East Bay Chapter of the AIA.



The courtyard.

Ocean View Lofts, Berkeley, Calif.

Located in a neighborhood within walking distance of the Fourth Street District in Berkeley, the Ocean View Lofts sit at the meeting point of a commercial and residential neighborhood. All units, with one exception, open onto a generous courtyard containing a concrete combination planter, fountain and reflecting pool. Softer materials such as wood beams on ceilings and pine floors in bedrooms lend the interior spaces a more residential character than other more industrial live/work spaces. Similarly, the front elevation of the building was strongly influenced by the residential architecture of the neighborhood.



Courtyard entry.



Street view.

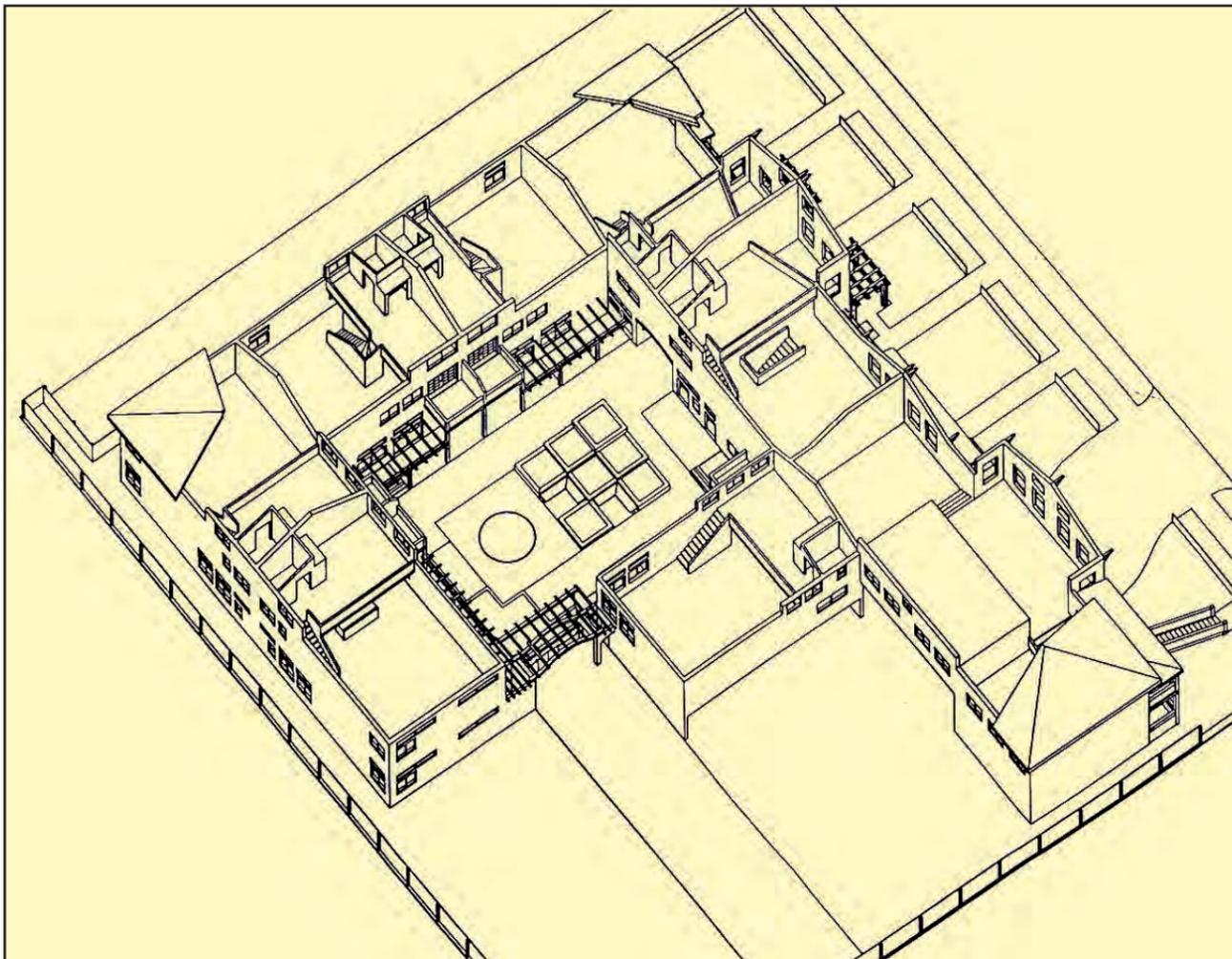


Street view.



Project: South Prescott Village
Location: West Oakland, Calif.
Classification: Infill
Designer: Thomas Dolan
Developer: Bruce Beasley
Design Date: 1985-1987
Construction Begun: 1986
Status: Completed
Project Construction Cost: \$2 million
Program: Rental and condominium units
Price Range:
 Initial Rental: \$0.65/sq.ft.
 Current rental: \$1.25/sq.ft.
 Initial Condominium: \$100/sq.ft.
 Current Condominium: \$220/sq.ft.

South Prescott Village



Project: Ocean View Studios
Location: West Berkeley, Calif.
Classification: Infill
Designer: Thomas Dolan
Developer: Michael and Nancy Feiner, Herb Schreier
Design Date: 1990-92
Construction Begun: 1992
Status: Completed
Construction Cost: \$4 million
Residential: 14 condominium units
Residential Price Range:
 Initial Price: \$160/sq.ft.
 Current Range: \$300/sq.ft.

Ocean View Studios

Peer Review | From A Marketing Perspective

By Jackie Benson

As I sat through Tom Dolan's presentation of his company's take on the live/work component of infill and planned development, I began to have faith that the times are changing! It was refreshing to see designers who create new housing types based on their observation and understanding of the way people really live and work. It was also enlightening to sit through a presentation with photos of people – real people using the places created for their use! As I watched the slides, I could imagine the experiences the people who live in these live/work buildings were having as they socialized in the courtyard or chatted as they met neighbors on their way to the community mail center.

When I attended my first CNU conference in Toronto in 1997, my reaction, as a marketer, was that the planners and designers who made up this movement believed the slogan "build it and they will come." The notion that someone's job would be to create a market for these new ideas seemed to be nowhere on their radar screen.

We are all aware that it is much easier to create places that meet or fill the demands of the marketplace than it is to create a market for a new idea. (The overabundance of CSDs proves this.) But it is naive to think that just because we can build better places, people will be drawn away from the known to the unknown. It doesn't happen that way.

In order to create demand for these great places, we can't just show great site plans, colorful renderings, unique housing types and floor plans. We have to bring real people, with real lives, into the picture literally. Live/works present both special challenges and special opportunities when matching the unique needs of customers to housing typologies.

In almost every master plan for TNDs and infill, live/work is one of the housing types designated for the site. What we don't have universally is a real understanding of the livability of this housing type and its unique fit for more than just a token number of artists and dot.com start-ups. Most people today have a picture in their minds of warehouses converted into artstudio lofts as their definition of live/work. But many among us predict that live/works will be the dominant housing typology of the future. Since we are already seeing single family homes incorporating an area for home offices, garages with finished upper stories for home businesses, and basements with outside entry used for every kind of home occupation, I believe this is not just a niche housing product, but one we must learn to design and market to a range of home buyers.

There were four lessons I learned from this presentation, lessons that show how we can begin the work of broader, more inclusive marketing.

Lesson number one: Show people using the great public spaces, outdoor rooms and private residences you create. Help them picture living or working in this place.

We have learned that it is imperative to build the first streets in a TND or infill with homes or apartments on both sides of the street in order for buyers to "get it." The same is true of sales information – showing a home, a townhouse or live/work that is merchandised with furnishings or photographed with people – increases the buyer's ability to see themselves in this place. And that includes the outdoor room and the public space. Would you rather see a picture of a great square or a great square with people going about their everyday activities in the square? An empty courtyard, or people socializing in a well-landscaped picturesque courtyard?

And here we get to the point of the matter. We are selling communities, places and, most importantly, experiences – not buildings. It's tough to convey the experience of living in a place through just pictures of buildings or even streetscapes.

Lesson number two: Define live/work for your public. Tom's work also began to answer my pet peeve about what we new urbanists can't seem to master: We don't have a common language. As I drove down County Road 30A in Walton County, about 7 miles from Seaside, I passed a real estate marketing sign that read: "Live/Works on 30A. Available Soon." I almost ran off the road laughing at the absurdity that ONLY in the home of new urbanism would we find a sign promoting live/works. Is there any doubt that Seaside, WaterColor and Rosemary Beach have defined a new housing type for this area of Florida? I'm not sure I would ever see the same sign in Atlanta. We haven't educated the general public in many parts of the country about this housing typology.

But this firm has defined the live/work housing type further by identifying use of space. What a concept! Name the product according to its use! Live With™, Live Near™ and Live Nearby™. As a marketer, I applaud the nomenclature because it gives the salesperson more to work with when a potential customer walks in the door. It will help the sales associate identify the right solution for a buyer's particular situation. It also gives the marketing team more ammunition to target buyers and define market segments.

Not only are all of the designs

shown in this presentation appropriate for the context in which they were built, but also they have elements of community built into the design. In the courtyard live/works, much thought has been given to the experience one will have, from entering the "project" to opening the front door of the residence or workplace. Tom identified certain "meeting opportunities," from the formal visit to the common destination (mail area or laundry) to just crossing paths as one goes about one's daily life. The photos depicted many of these unique, planned spaces.

Andres Duany has often pointed out that we haven't addressed the semi-public or semi-private spaces. Tom's firm has observed that with the courtyard live/work housing type, you can design to accommodate all the chance meetings, the occasional encounter and the planned events with ease. Courtyard live/works create the opportunity for community building through their design of common passages, gardens and breezeways.

As a person who works out of my home, I understand all the conditions that Tom describes. I plan my days around when I want the "public" encounter. In my case this takes place at Starbucks in the morning with the same people who are always there, or at the gym, or walking along the streets in my neighborhood. But I don't live in a place that has a number of opportunities I can access on a random basis. Each, in my case, must be planned – and I must get in my car to participate in the "outside" world.

Lesson number three: They are customers, not just consumers.

The point that hits home is that this firm's design approach, realizes that spaces are just that – empty spaces – until someone's personality and lifestyle influences the texture, the tone and the ambience of a place in space. We can recognize a real understanding of the individual in the live/work nomenclature defined by this firm. Several designers have pointed out that the "typical" live/work buyer wants the ability to individualize interior space to fit the live/work or work/live ratio that defines their daily life and accommodates their business.

Overall, we must understand that today's buyers are no longer just consumers – they are customers, and we need to understand the difference. A "consumer" will choose from those products available in the marketplace. A "customer" wants to be included in the creation of the product and/or to have a product that has been, or can be, customized to meet his needs

See Benson on page 28



Flexible Use Space – Coming to Terms With the Terminology

By Andrés Duany

THE HISTORY

From the time stones were sharpened in caves, buildings have provided more than dwelling space — proximity was far too valuable an asset to squander when transportation was difficult. Live-work-type units spanned from the hovel to the palace. Civic buildings were the rare exception, and even these — city halls, churches, schools, armories — often included a residential component.

The industrial revolution changed everything. The concentration of work required by a centralized power source of water, and then steam, created factories. The size and noxiousness of such places required isolation. Indeed, this was the birth of zoning — the necessary separation of the residential areas from the “dark satanic mills.” Zoning is now pervasive, although it is useful principally for statistical control. Today it is no longer necessary to segregate the workplace (the EPA has legislated the workplace into health), but use-segregated zoning persists, precluding mixed use. To build a live-work unit today is effectively illegal.

The computer has recently extended the countertrend of the 20th century to decentralization, which began when the electrical grid liberated manufacturing from its source of power in the proximity of the waterwheel and steam engine. The telephone loosened the hold of the urban center on business, and the television detached entertainment from the core. Now the Internet and FedEx provide just about anything anywhere. Furthermore, commuting, having become an unpleasant chore, contributes to the viability of the live-work unit. Consider this: According to Consumer Reports, by 1996, 13 million Americans were running businesses from their homes.* An additional 12 million were “moonlighting,” or working part-time. Of these, about

50 percent are consultants, 17 percent are in sales, 15 percent work in technical and administrative support, 11 percent are in repair services and 5 percent work in the arts. About 1.7 million of those working at home earn more than \$100,000. Women make up 37 percent of the at-home worker; their average age is 49 years. They are also twice as likely to have a college degree as the average population.

And what of the enormous baby boom retirement cohort? According to the *New York Times* (8/8/99), a 1998 poll for the A.A.R.P. reveals that 80 percent of the boomers say they expect to continue working during “retirement,” either part-time or full time. More than a third say that they will be working for “enjoyment.”

Where, one might ask, has the building industry been? Dreaming the deep, deep sleep of suburbia, apparently. The homebuilders have for half a century confined themselves to purveying two American dreams — “the cabin in the woods,” which has now devolved into the suburban tract house on its minuscule lot; and the “lord in the manor,” which has dwindled to the “McMansion.” But there is another, undersupplied American dream, that of “being your own boss.” How many immigrants have come to this country with that as their goal? It may be more than those who yearned for land or wealth. Satisfaction of this dream is not dependant on procuring land that is now scarce or fulfilling a sense of luxury that cannot be afforded. This is the dream of autonomy; it is as marketable as any other.

Simply put: The American dwelling has not kept up with the times. The building industry, which prides itself on researching the needs and desires of its consumers, has failed to respond in a comprehensive way. There is not much available beyond an extra shelf in the kitchen for the computer, or the labeling of a quasi-closet



Kentlands has 40 flexhouses on its Main Street. Photo: The Town Paper

somewhere as “the homework area.”

People wishing to work at home have had to make do, reconfiguring their dwellings as they might. Some were blessed with a den. Others used a spare bedroom. More often it was the underused dining rooms, basements, extra attic space or garage that served as the office at home. Today millions of middle-class Americans, presumably plied with all they need, are living uncomfortably in their dwellings.

TOM DOLAN'S PRESENTATION

The need is such that the live-work unit has become a phenomenon of parallel development. Similar to the emergence of the new urbanism, there are isolated practitioners of the live-work unit prior to there being a movement. The earliest, most dedicated and most experienced among specialized architects may be Tom Dolan. As Tom described a decade of work at the Second Council in Santa Fe, those present recognized immediately the pre-eminence of his practice.

Tom's presentation was self-explanatory and is covered in detail elsewhere in this section. In the tradition of the new urbanism, he was the first to recognize the failure of some of what he has attempted along with his successes. There are no substantial problems regard-

See Duany on page 27

Peer Review | Live/Work Types

By Thomas J. Comitta, AICP, RLA, ASLA

It costs less to build, and it sells for more. So said Tom Dolan's developer colleague when he asked Dolan, “So why are you only building live/work units these days?” Developer John Protopappis meant that live/work units could be built for less cost per square foot than a conventional home. As a bonus, they typically sell for more.

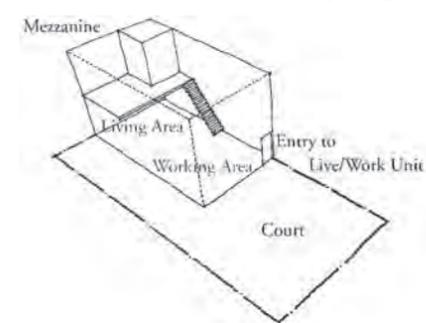
These conditions hold true for the two major completed infill projects presented by Dolan in Santa Fe: South Prescott Village in Oakland, Calif. and Ocean View Lofts in Berkeley, Calif. The live/work typologies that Dolan explained ranged from “Live-With™,” to “Live-Near™,” to “Live-Nearby™.” Each type was presented in the context of an infill development that reads as a courtyard community. What is most impressive about these courtyard communities is their effectiveness on small sites with relatively few units, thereby providing a form of infill development with very low impact on existing neighborhoods. South Prescott Village is a 25-unit artists' live/work community that was completed and occupied in 1989. It consists of rental units and condominiums and occupies a 0.8 acre site. Ocean View Lofts, completed in 1993, involves a 14-unit live/work condominium complex on 0.6 acres.

An interesting aspect of the work of Tom Dolan and Thomas Dolan Architects is the nomenclature that has been introduced, including the following terms:

- Zero Commute Housing™: A form of housing that embraces a live/work

and work/live emphasis, and is manifest in Live-With™, Live-Near™, and Live-Nearby™ proximities.

- Live-With™: The type of space that evokes the image of the artist's loft. This unit type is typically a single space, usually including a mezzanine sleeping space,



with a kitchen below, looking out over a large working space.

- Live-Near™: The type of space that involves some partitioning between living and working environments. This unit type enables high impact work activity, family or roommate considerations to be separated. In a Live-Near unit, the living portion may more closely resemble an apartment or townhouse. The work space is separated by a wall (sometimes fire rated) or a floor.

- Live-Nearby™: The type of space that involves a distinct separation between the living portion of the unit and the work space. Typically such separation is achieved by a court or courtyard. The work activity could be housed in a conventional garage or other accessory structure or could involve a short walk up or down an exterior staircase.

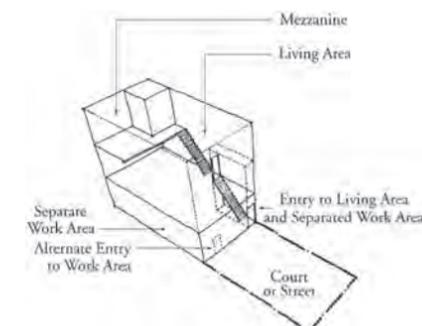
Other terms that TDA defines in

their work include:

- Live/Work: A dwelling unit type where the predominant use is residential. Commercial activity is a secondary use, and employees and walk-in trade are not customary.
- Work/Live: A unit type where the predominant use is commercial or light industrial work activity. Residential use is considered secondary. Therefore, the needs of the workplace, such as employees, walk-in trade or sales, take precedence.

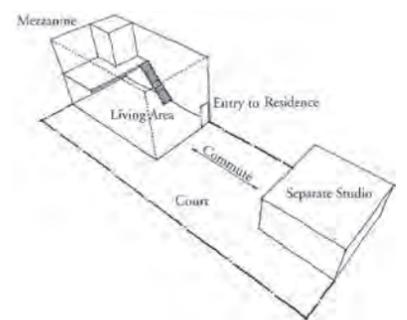
Collectively the live/work typologies offer a host of benefits:

- bringing living and working back together;
- encouraging a sense of community in the form of a courtyard community;
- promoting neighborliness due to the mixed-use component;
- enabling an attractive form of infill development on a relatively small site, with an appropriate scale that complements adjoining properties;
- minimizing commute times and distances to a mere fraction of those involved



in conventional transportation to the workplace;

- fostering the opportunity to position dwelling units in areas otherwise restricted to commercial and industrial uses, or serving as a spatial transition or buffer between these uses;
- fostering the opportunity to position workplaces in areas otherwise limited to residential uses; and

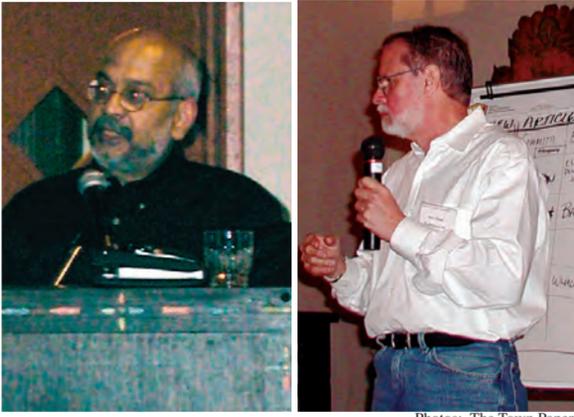


- establishing a “new” and more acceptable typology for what many communities allow as a home occupation.

According to the “Charter Of The New Urbanism” (1998), a principle for “the neighborhood, the district, and the corridor” is that “Neighborhoods should be compact, pedestrian-friendly, and mixed-use.”

The live/work typologies presented by Tom Dolan clearly promote the mixed-use principle for neighborhoods. The live/work concept also resonates with the old urbanism where mom and pop lived over the corner store, or a merchant lived above the shop along Main Street. Live/work typologies should continue to take root in new urbanist developments across the country. In so doing, they may set the stage for a re-birth of the corner store or shop in the 21st century, where the owners again take residence above their place of business.

GHANSOLI



Photos: The Town Paper

Dhiru Thadani and Peter Hetzel.

Thadani Hetzel Partnership

The Thadani Hetzel Partnership, Architects & Town Planners was founded in Washington, D.C., in 1987 by partners Dhiru A. Thadani and Peter J. Hetzel. The Mumbai (Bombay) office was established in 1995 to facilitate the firm's Asian projects. The firm's practice has included a wide range of residential, commercial institutional and town planning projects.

From 1987 to 2000, Thadani was a principal in Thadani Hetzel Partnership, Architects and Urbanists, with offices in Washington, D.C., and Mumbai (Bombay), India. He is currently a principal and director of town planning in the firm of Ayers/Saint/Gross, Architects and Planners with offices in Washington, D.C., and Baltimore, Md.

Hetzel has completed town planning projects in the United States, Sweden and India. He has held faculty positions in architecture at the Catholic University of America and the University of Maryland. Hetzel is a principal in the firm of Peter Hetzel Architecture + Urbanism.

The Ghansoli Neighborhood and District Plan was exhibited at the Bologna 2000 III Triennale di Architettura and published in the March/May 2000 Special Issue of *A & C International*. The Ghansoli Neighborhood and District Plan was jointly produced by the Washington and Bombay offices of the firm.



The Good

- **Revision of Government Plan:** The Ghansoli Neighborhood and District Plan (NDP) is a revision of the government super-block plan into a neighborhood-based community that emulates the historic urban pattern of Bombay.

- **High Density/Low Rise:** The 1,320-acre node in New Bombay is expected to have a population of approximately 150,000 on 720 developed acres, a gross density exceeding 200 people per acre, in addition to approximately 4 million square feet of commercial and institutional space. The majority of the buildings will be energy conservative, four-floor walk-ups without elevators.

- **Overlaid Street Network:** The urban plan revision was accomplished by overlaying the government plan with a fine-grained network of streets. In excess of 90 percent of the government-planned road alignments have been retained. The revised plan continues the tradition of the primacy of the Indian street through a hierarchical series of street types designed to serve pedestrians and support mass transit. Five street types have been designed to work within standard government right-of-way widths of 18, 28 and 34 meters (59 feet, 92 feet and 112 feet).

- **Walkable Block Structure:** The interconnected street network provides a variety of walkable block sizes 230 feet to 500 feet on a side, with typical blocks of approximately 300', a revision of the superblocks of 650 feet to 1,650 feet in the government plan. Virtually all of the area in each neighborhood is within a quarter mile of the neighborhood center.

- **Mixed-Use Neighborhoods:** The revised plan consists of five neighborhoods, which contain the full range of uses necessary for daily living. Each neighborhood plan provides a system of open spaces and associated civic building sites.

- **Water Orientation:** Ghansoli is connected directly to the water, the organizing geographic feature of the Bombay region, by Waterfront Park. The waterside promenade emulates the promenade along Bombay's Marine Drive.

- **Transit:** Ghansoli's street network has been designed for bus transit to connect the neighborhoods with the commuter rail stations and with adjacent neighborhoods and communities. The two stations serving Ghansoli are scheduled to be operational by 2003, providing service to Bombay and the other areas within New Bombay. Neighborhood N-3 is designed as a high-density, rail transit-oriented neighborhood.

The Bad

- **Railway Station Commercial Development:** The government goal for many railway stations is for station buildings to function as commercial developments, which generate revenue to finance the construction of the stations. While this may be an efficient public finance tool, it is not a neighborhood building strategy that will enhance the public realm. This is because it will focus initial business development on each station building rather than allowing the natural spread of businesses along commercial streets of the neighborhoods.

- **Railway Barrier:** The commuter railway right-of-way forms a barrier between the neighborhoods and the industrial zone to the east. Presently only two roads in Ghansoli cross this barrier, each near a railway station and fully 1.6 miles (2.6 km) apart. It is hoped that several additional crossings will be provided in the future, and the main shopping street in the central neighborhood N-4 is positioned midway between the stations for this purpose.

- **Programmed Districts:** The government program that required specialized districts made it difficult to integrate these districts into the neighborhoods. Nevertheless the south side of neighborhood N-5 has a larger block structure to facilitate the integration of a programmed warehouse district by providing for interior block warehouses lined by street-oriented residential buildings. Three other districts are positioned to provide an occupied greenbelt between two neighborhood clusters.

- **Programmed Street Widths:** The three right-of-way widths programmed by the government have been retained. Although this has limited widths to 18, 28 and 34 meters, five street types have been provided within these limitations including three within the 34 meter width (Avenue AV34, Boulevard BV34, and Road RD34).

Critique by Dhiru Thadani and Peter Hetzel

DESCRIPTION

The Ghansoli Neighborhood and District master plan is for one of a series of exurban nodes for the expanding city of Bombay, India. The selected 1,320-acre node in New Bombay is expected to have a population of 150,000 on 720 developed acres — a gross density of 208 people per acre. The project demonstrates the application of new urbanist principles at a high density.

In 1970 New Bombay, a new city on the mainland across the harbor from Bombay, was proposed to relieve the population and development pressures on the flourishing city. A government agency was formed to manage the development of the new city. The resulting plan for New Bombay consisted of 12 development nodes, each to be served by heavy rail mass transit connecting the new city with Bombay.

From its inception, the new city lacked a meaningful reason for its existence, except as a satellite suburb. Consequently only the

lowest income groups lived in the architect-designed housing projects which formed a monoculture in New Bombay. The residents who inhabited these housing experiments were also burdened with high transportation costs and long commute times.

Development had been oriented to the existing roads, distributed along the regional highway that passed through New Bombay. The government planning strategy for the nodes was based on a superblock model. The nodes developed erratically, and development was fraught with traffic congestion and inhibited by bureaucracy. The first rail stations opened in 1995.

Recently, officials have begun to modify their conception of New Bombay as a satellite suburb, and have tried to initiate planning for each node to be autonomous, incorporating special districts that make them unique within the city context.

SITE

The opportunity for the re-

vised plan derived from dissatisfaction with 25 years of growth, as government officials and planners have come to realize that there was no identifiable or memorable 'place' created in the new city.

A demonstration project was initiated by the government agency to propose alternate ways to plan future nodes. An undeveloped node was chosen for an alternate revised plan. Located in the northern portion of New Bombay on the mile wide creek that separates the mainland from the island of Bombay, the gently sloping site is relatively undeveloped, except for a service industry area and an underpopulated settlement to the south. Government planners had prepared a street plan and programmed the site to include housing and special uses.

The proposed government road plan provided an irregular street layout with development super

See Thadani/Hetzel, Page 12



Master plan for Ghansoli

Project: Ghansoli Node

Location: Navi Mumbai (New Bombay), State of Maharashtra, India

Classification: TOD

Designer: Thadani Hetzel Partnership, Sambprasad R. Pinge, Aparna G. Phalake, Sharmistha Mukerjee-Shinde, Bhakti Bania, Santosh B. Shinde, Rohan Shivkumar, William J. Fernandes, Prabodh Desai, Katie Poindexter

Consultants: Steven W. Hurtt, Michael Greigg, Jay Kabriel, Alberto Ferlanga, Paul Murrain

Developer: City Industrial Development Corporation (CIDCO)

Design Date: 1997

Construction Began: 2001

Status: Under construction

Site: 1,320 acres

Net Site Area: 720 acres

Program: 30,000 residential units, 2.5 million square feet commercial space.

Residential Price Range: \$6,000 and up

Office: 1.5 million sq.ft.

Retail: 1 million sq.ft.

Public & Civic: Forty acre waterfront park, 45 acres of structured open space, 600 acres of preserved land corridors. Civic and institutional sites totaling 1.1 million square feet: religious sites, rail station gateway plaza, civic building sites. Six hotel sites, community college and clinic.

Peer Review | Ghansoli Node: TOD By The Bay

By Laurence Aurbach

The city is called Bombay, Mumbai, the island city, the Manhattan of the East. It is India's largest and fastest-growing city, the capital of Indian business. Millions have migrated to Mumbai in search of opportunity or just food, but the urban core is antique, its planning haphazard, and its housing in short supply. More often than not, the only places for in-migrants are the city's grim slums where 5 million people live.

Even for the middle and upper classes, the excitement of city life does not come without drawbacks. Air and water pollution levels are rising. Buildings in the historic district have an unfortunate habit of collapsing. The streets are utterly clogged, the transit system is overloaded, and both are prone to shut-downs due to flooding. The conditions in central Mumbai bring business to a functional standstill.

The government's solution has been to disperse the city. Since 1970, the state-owned company CIDCO (City and Industrial Development Corporation of Maharashtra) has been promoting the development of Navi Mumbai (New Bombay) on the Indian mainland. Navi Mumbai is the largest new town development in the world. It is planned as a linear series of satellite towns (or nodes), each accommodating a population of 100,000-300,000 persons.

While CIDCO has espoused good regional planning principles, some of its development activity has been poorly coordinated because of political and financial challenges. Development has often been unplanned, along congested highways, and without adequate infrastructure. In addition, CIDCO's modernist schemes for urban design were not succeeding as hoped. The company's planners adopted a pattern of large-scale segregated uses: office parks, convention centers, power retail centers, college and



medical districts. Large housing projects were built for low-income residents but gave little sense of being a part of any larger community.

Navi Mumbai's population growth has been far below projections and the construction of rail lines to the new suburbs has been slow. Housing was located far from the rail stations while the stations themselves were mixed-use, self-contained megastructures. The result: Rail ridership was lower than expected and commercial activity at the stations has been disappointing. When CIDCO officials asked Thadani/Hetzel to plan a node, they must have been ready to try something different — because they got

an earful.

The firm was charged with the task of importing ideas, not technology or personnel. They brought a suitcase of books to the planning meetings, handing out copies of "Great Streets" (by Allan Jacobs) and "The New Urbanism" (by Peter Katz). The Ghansoli plan began with the process of education and persuasion.

Having a crystal-clear, concise set of priorities was an advantage when making the case to public officials. The priorities were: a) creating civic spaces and buildings and b) setting these in a fine-grained matrix of blocks. This showed the value of having a fully-elaborated design philosophy. There was no need to

reinvent the wheel; time-tested principles were immediately available for use.

Thadani/Hetzel had a choice of locations to work on, and it picked the Ghansoli node for strategic reasons that would furnish the greatest potential for success. The site has good rail and bus service along with connections to the highway spine. It was positioned along the seashore for superior scenic and recreational possibilities. It was programmed with a diverse mix of commercial districts, composed largely of wholesalers that will be moved out of central Mumbai.

The plan was elaborated using Mumbai's Fort District (Dhiru Thadani's childhood home) as a model. In the Fort District, Marine Drive along the waterfront is a citywide attraction. People arrive at the train station and filter through the neighborhood, moving west until they reach a spectacular 3-mile promenade along the water. In Ghansoli, parks with promenades will provide similar town/shore connections.

Civic spaces and buildings are a constant focus and are evenly distributed throughout the site. At the same time, they are placed with care with respect to prominence and terminating vistas. The religious square, accommodating a different faith institution on each corner, seems nearly a plea for tolerance in the current climate of political strife. Many sites provide opportunities for memorials, which appealed to the state planning officials' sense of posterity. Cricket fields in Bombay are in constant demand; the Ghansoli plan broadly distributes as many as possible.

In Indian culture, the crematorium occupies an honored, even sacred part of public life. Ghansoli's crematorium is

See Aurbach, page 34

Thadani,Hetzel/Description From page 10

blocks 700 feet to 1,700 feet on a side. No public spaces were identified. The site is to be served by two rail transit stations 1.2 miles apart, along the north-south regional transportation corridor, as well as transit buses for local and regional commuting. An industrial belt of light manufacturing exists to the east of the transportation corridor. Two east west grade separated roads are planned near the railway stations, to connect the neighborhoods with the industrial zone.

DESIGN CONCEPTS

- **Urban Pattern** - Revise the government plan to emulate the historic urban pattern of Bombay.
- **Neighborhoods** - Reorganize the plan into mixed-use neighborhoods of walkable size and create a greenbelt zone to house the special use districts.
- **Streets** - Overlay a fine-grained street network and manageable development blocks, while retaining the alignment of most of the roads in the government plan.
- **Street Types** - Design a set of street types, which equitably serve pedestrians and automobiles, within the government prescribed rights-of-way of 59 feet, 92 feet and 112 feet.
- **Blocks** - Provide a variety of walkable block sizes, approximately 230 feet to 500 feet on a side, with typical blocks of

approximately 300 feet.

- **Open Space** - Develop a framework of public spaces, and associated public building sites made prominent by their location in the street plan.
- **Water Orientation** - Connect development to the water, the identifiable geographic feature of the Bombay region.

NEIGHBORHOODS, DISTRICTS & CORRIDORS

The revised plan organizes the 1,320-acre development site into neighborhoods, districts, and corridors that form identifiable areas within the plan.

- **Neighborhoods** - 535 acres - Five mixed-use neighborhoods in two clusters. The neighborhoods are 85 to 125 acres in area, as determined by a five minute walk of one quarter mile.
- **Districts** - 185 acres - Seven special-use districts, programmed in the government plan, are designed in the revised plan to take the form of an occupied greenbelt between two neighborhood clusters. The districts include Funeral Home and Crematorium, Higher Education, Medical, Botanical, Sites and Services Housing, Cloth Merchants, and Special Use.
- **Corridors** - 600 acres - Four corridors at the periphery of the site, clockwise from the north: regional utilities, rail transit and regional highway, canal, and



wetlands preservation.

NEIGHBORHOOD & DISTRICT CHARACTER

- **Mixed-Use** - The revised plan consists of neighborhoods which contain the full range of uses necessary for daily living. Each neighborhood plan provides a system of open spaces and associated civic building sites.
- **Shopping** - Each neighborhood has a local shopping street. The station square is envisioned as an open market plaza lined with arcaded storefronts that serve the needs of daily commuters. A shopping street emanates from station square and terminates at Waterfront Park. Modeled after the Ramblas in Barcelona, this street provides a 43 feet wide hardscaped

median that accommodates traditional Indian vendor carts and street hawkers.

- **Regional Shopping** - A regional shopping street is provided along the boulevard that crosses the railway tracks in the northern portion of the site. This street serves workers from the industrial zone as well as neighborhood residents. Sites are reserved on this street for two of the six hotels with varying price points.
- **Greenbelt Zone** - The seven districts are designed to occupy a greenbelt zone, which is loosely coded to allow pavilion buildings in the landscape. Each district has a prominent site reserved for a figural building that announces the

See Thadani,Hetzel, page 29

Peer
ReviewNew Urbanism in Bombay:
Towards a Self-Help City

By Vinayak Bharne

The Ghansoli project represents for the new urbanism an ambitious attempt to apply its concepts in the developing world. In planning one of a series of ex-urban nodes for the expanding metropolis of Bombay, an urbanism of pedestrian friendly, mixed-use neighborhoods, districts and corridors overlays an existing pattern of mega blocks without compromising their necessary infrastructure. The 720-acre master plan is a nexus of radiations, axes, terminations and boulevards that echo the Imperial planning ideas of Colonial Bombay¹.

But in the light of Bombay, the new urbanism confronts a new reality. It is the reality of a city with almost half its citizenry living under the poverty line, yet contributing almost half of India's revenue; of high rises coexisting with squatters; and of office space in its Central Business District priced at twice that of Manhattan despite its average office worker's earning less than one-thirtieth of his New York counterpart. It is the reality that makes Bombay, as a giant metropolis of 16 million people, an urban collage of the harsher, poorer and ambiguous tempos of the Third World. Implicit for the new urbanism therefore is the realization that the specific realities of the "other side," and the nature of its sustaining urbanite, will demand methodologies significantly different than American ones. A new urbanism for both the "withins"

and the "without"

The greatest point of departure for the Ghansoli project is in the dialogue of the dispossessed and homeless persons which constitute one-third of the current Bombay scene and are therefore inherent to Bombay's expansion. If a new urbanism of shelter is so deeply clarified in our development circles, what is its equivalent for those without? In his book "Safe Space," Anthony Fry argues that "the hardest of people in the toughest of cities still remain human," and that "we cannot fully deny that heritage." For New Bombay, an urbanism for the poor and the homeless is an intrinsic characteristic.

Looked at this way, the Ghansoli project is a balance between the ambitions of a new urbanism (infrastructural and psychological) and the fundamental requirements of urban shelter. In the wide income spectrum of Bombay, it is a range of strategies to flexibly catalyze rather than categorically preach. At the risk of oversimplification, it is the learning and observing of the vernacular traditions of working with climate, local materials and the genius of the anonymous builders rooted to the place. It is a new urbanism of self-sufficiency and labor intensive building techniques, creating urban shelters that are more responsive to local needs and recycling society's detritus into usable building materials. It is a new urbanism that performs in balance with

dual extremes – an urbanism of the haves along with that of the have-nots.

Redefining the urban void

Bombay is a city characterized by a "possessed urbanity." Half of its physical urbans are not planned, but "possessed" by migrant rural folks who came in search of a better life. The pavement dwellers of Bombay represent a significant component of this matrix, living in small shacks made of temporary materials. From the arcades of Flora Fountain to the rail platforms of Victoria Terminus, the pavement is their only home, a spatial prototype of magnitude proportions intersecting its own dilemmas and everyday rituals. Far from being a burden on the urban economy, these dwellers supply it with a vast and valuable pool of cheap labor for the unpleasant jobs that organized labor does not like to do – petty traders, hawkers, cobblers, tailors, domestic servants and waste-pickers.²

What does this imply for the new urbanism? For one, it transcends the conventional new urbanist dialogue of the urban void as a designed or constructed place that sustains the coexistence of the pedestrian and the vehicle – two of the quintessential units of American urbanism. In Bombay, as in many other Indian cities, the street is more complex, intersecting simultaneously the public and the private: during the day, a public arcade

with pedestrians and hawkers; at night a private enclave for sleep. Sometimes this public-private interface may even instigate the sacred – an anonymous wayside shrine or a consecrated tree forming an integral part of its physicality. The Indian street at its profound best sustains the pedestrian, the vehicle, the cow, the dog, and the pigeon as co-participants in the urban landscape – man and beast sharing an ambiguous public-private (and sacred) commons.

The street then is the paramount and primordial urban prototype for New Bombay. It represents the beginnings of an urban form, accommodates the necessary infrastructure, and provides the most activated and available zone to cater to the non-sheltered layer of its urbanism. This is precisely where Modern planning trends in India have faltered. From Chandigarh to contemporary Bombay, streets have been defined and understood only through their conventional Western parameters – sizes, shapes, speeds and accommodations for automobiles – when paradoxically the Indian street is occupied with much more than the conventional forces that shape it. For this reason, the definition of a thoroughfare standard in the Ghansoli project will have to reinvent itself. It will not be enough to regulate a new urbanist street hierarchy that promises the making of great urban rooms and picturesque Parisian boulevards. Beyond its conventional characteristics, the New Bombay street will involuntarily serve as a "possessed zone," particularly at the sensitive edges between the street and the building (the

See Bharne, page 29

Peer
Review

Ghansoli and Chandigarh – A Comparison

By Galina Tahchieva

The recent Ghansoli master plan brings the new urbanism to New Bombay. After three decades of planning and building, New Bombay has not yet fulfilled the promise to become an autonomous satellite and to alleviate the pressures on the old city. Its population has reached over 700,000, but New Bombay is still far from the ideal of a self-sustaining

idea in the urban history of India – New Delhi in the beginning of the century and Chandigarh in the '50s are similar cases. While New Delhi was conceived in an atmosphere of colonial domination, Chandigarh was the realization of a social and urban necessity in time of political and economic independence. Thus it presents a viable comparison to the Ghansoli plan in New Bombay. More than 40 years

between their planning objectives have created the opportunity to analyze the differences in their planning approaches. Chandigarh is Le Corbusier's only built new town, materializing his utopian "city of tomorrow" on the grand scale of a new capital; the Ghansoli plan is an attempt to recover the forgotten ways of building the Indian city, respecting human scale and traditional public space.

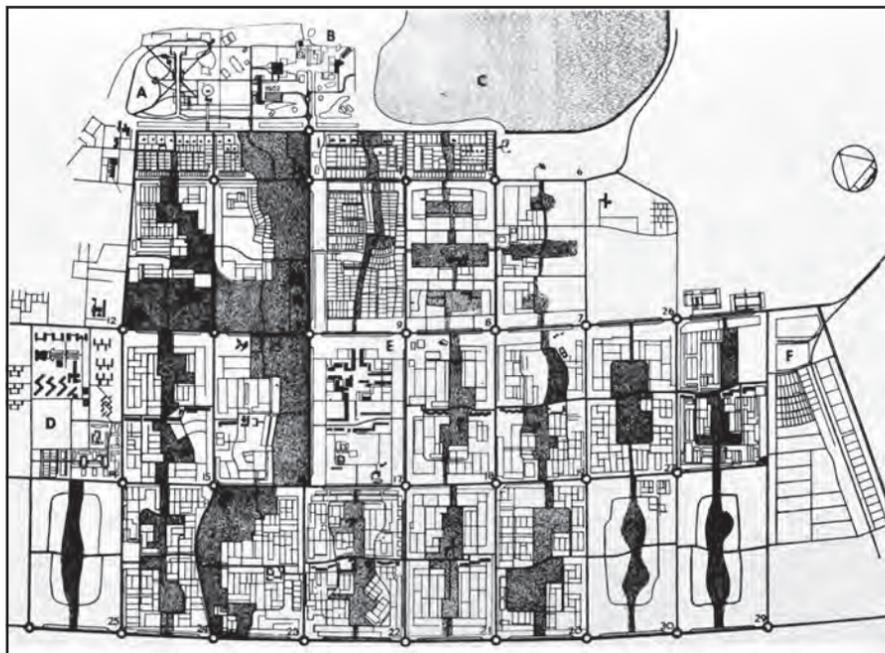
Initiation

The Ghansoli plan (as a part of New Bombay) and Chandigarh were initiated by governmental decisions, and central planning has been crucial in their conceptualization. Both plans were intended to bring socio-economic changes on a regional scale and to start controlling the unpredictable dialectic between overdevelopment and underdevelopment, which is characteristic of the state of Punjab as well as the metropolitan area of Bombay. Though private business interests conceived the first ideas for New Bombay as a series of urban nodes (with Charles M. Correa and two other planners drafting the plan in 1964)¹, the actual planning and initial implementation were carried out by a state-owned company specifically created for the purpose. Chandigarh was built under the special supervision of India's first Prime Minister Nehru and the governor of Punjab². In both instances the governmental initiation and control produced controversial results. Chandigarh has been considered a political success because of its strong presence as a new capital, but as one of the first experimental models of modernist planning it has hardly been considered a triumph. Le Corbusier embraced the

great opportunity to implement the urban philosophy of CIAM in a new capital and finalized the plan initially laid out by the American Albert Mayer in 1950. Today's Chandigarh suffers a number of ills that the modern planning approach was supposed to cure, such as growing suburbs and informal settlements, encroachments on the 16-kilometer greenbelt around the city³, traffic congestion and pollution. Chandigarh's residential sectors have failed to become diverse and lively villages of single-family houses in accordance to the Indian urban tradition; rather, these have remained sterile and repetitive agglomerations of dwellings.

In a similar way, the New Bombay experiment has failed so far to provide a sustainable and independent satellite model, and the Ghansoli master plan was proposed to correct the model's deficiencies. According to the designers, the development of New Bombay "has been oriented to the existing roads, distributed along the regional highway [...] The nodes developed erratically, and development was fraught with traffic congestion and inhibited by bureaucracy."⁴ The original idea was to create a series of sustainable urban nodes along a railroad transit line. The first railroad station, however, opened as late as 1995, which meant that the development of the transit infrastructure system lagged behind the establishment of the urban system. In addition, the New Bombay area provides employment for less than 60 percent of its residents⁵, which leaves a large number of the population still looking for jobs in

See Tahchieva, page 28



Chandigarh by Le Corbusier

urban model. Instead it has become a suburb of Bombay that is highly dependent on the core city. The challenge for the design team of the Ghansoli plan was to provide an alternative to the current urban condition.

Building a new city is not a unique

separate the planning of Chandigarh and Ghansoli, but their ultimate goal – to build a new city from scratch – has been the same. One is a new capital of the state of Punjab, the other a satellite to Bombay, the most important commercial and industrial center of India. The similarities

Housing Fabric as Town Form: A New Urbanist Argument Against 75 Years of Alternative Housing Projects.

By Stefanos Polyzoides



Frank Greene

They may not acknowledge or even remember it any more, but the Modernist opposition to the new urbanism has its own charter. It is called the Charter of Athens. It was framed during the Fourth Congress of CIAM, "The Functional City," which took place in 1933, in Athens, Greece and on board the steamer "Patris" sailing through the Aegean Sea. The Charter of Athens became critical to establishing the ideology and the global domination of CIAM and the Modern movement. It was

to the 20th century. In its place, he posited the idea of a "modern urban form": disaggregating streets from blocks and buildings, designing them all to the scale and needs of the automobile, and allowing them to each operate for their own benefit, separated from the others.

For example, when analyzing Venice, Italy, in the *Ville Radieuse* (Illust. 1), he observed that canals and streets were disconnected from each other. He thought this to be a desirable pattern because it allowed pedestrians and gondolas to operate each on their own terms of speed and traffic volume. He proceeded to argue that all streets everywhere should be separated from each other, as should

ated on integrated street networks, etc.

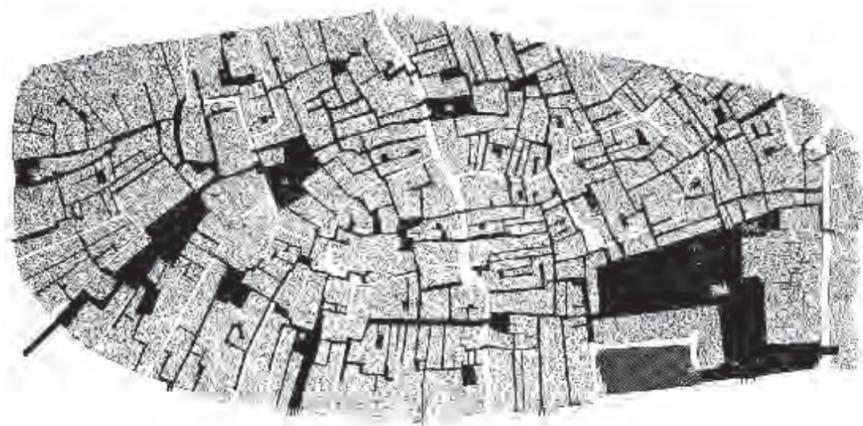
The recent Modernist mantra that cities are out of human control is a self-fulfilling prophecy. For half a century, the measures introduced by architects to ameliorate perceived urban problems have wreaked a level of chaos-by-design worse than the problems that invited architectural mediation in the first place. The Venice/LeCorbusier virus of separation of buildings from their urban surroundings has been a most devastating conceptual gap that has allowed architects in the 20th century to destroy cities all over the world, one project at a time. In the process, the erosion of the physical character of cities has reduced the livability of urban settings worldwide as well.

When Le Corbusier began to apply his ideas as additions to cities, as in the case of Antwerp in 1932 (Illust. 3), the magnitude of the disparity between the physical scale of that proposed city extension and the existing city fabric was not rendered clearly. The pattern of the new, Modern urban growth seemed relatively tame because it was not possible to observe it and judge it in juxtaposition the beginning. The conflict between the two began to become clear, only when figure/field drawings of historic European cities were drawn to a scale comparable to the *Ville Radieuse*. The project for the extension of Barcelona in the mid 1930s is a case in point. The pattern and size of streets, the size of blocks, the repetition

increasingly scaled to the automobile and challenged the very presence of the pedestrian. Buildings emerged as autonomous objects of singular, monumental form, typically as large as the sites given to accommodate them. Housing was conceived as a typical form at the average density of its overall site and was repeated mindlessly in the interest of pretending that the authors and sponsors were operating under the mass production ethic of a machine culture and under the discipline of machine production. Dwellings for people to live in were rapidly renamed "product."

This amazingly enough happened independently of the political regime in question. The results of wanton urban destruction and stupefying suburbanization happened across the political spectrum from extreme capitalism to social democracy to soviet communism (Illust. 4, 5, 6, 7).

There were, of course, severe limitations to this process of urban restructuring and renewal. The traditional city proved to be too resilient, too vast a public investment and physical presence, too useful and beloved an object, too well-defended by various citizen groups, and ultimately too expensive to change in a wholesale Modernist fashion. And the availability of open land on the periphery of the American metropolis fueled a sprawl binge unprecedented in the history of the world.



Illust. 1: Plan of Venice from *La Ville Radieuse*.

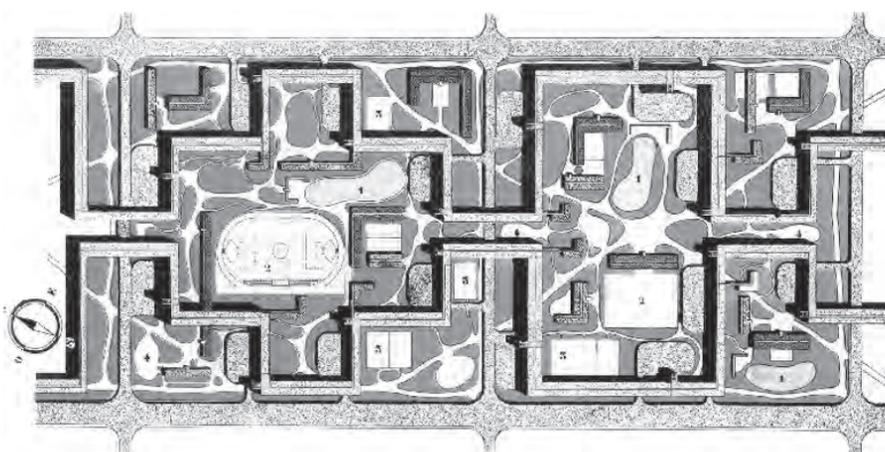
written under the strong influence of Le Corbusier, who had during the same year published his radical treatise on Modern planning called "The Radiant City" (*La Ville Radieuse*). Both through the Charter and in his book, Le Corbusier spells in absolute detail the theoretical underpinnings of the city of the 20th century, its formal principles and the manner in which, when applied through individual projects, it would come to transform the world.

Le Corbusier was a keen observer of the traditional city. By the early 1930s, he had concluded that its street infrastructure could not accommodate the speed of the automobile. In effect, the traditional urban infrastructure of 5,000 years of human development was not fit to become the formal root of the contemporary city. He made this point explicitly with reference to the Champs Elysees in Paris in his seminal book, "Urbanisme," of 1929. He followed up with design projects incorporating his theories beginning shortly thereafter.

the other two basic ingredients of urban form, blocks and buildings. All of this is the interest of optimizing the individual performance of each.

Buildings would be divorced from their blocks and right-of-ways by being designed at an enormous scale and a mechanically repeated pattern that rendered them not as interrelated objects, but rather as continuous and neutral infrastructure, separated from the ground and relieved from any relationship to other finite building fragments (Illust. 2). Le Corbusier posited that the essence of the city as a construct was, per a machine analogy, the operating of its parts at maximum repetition and efficiency.

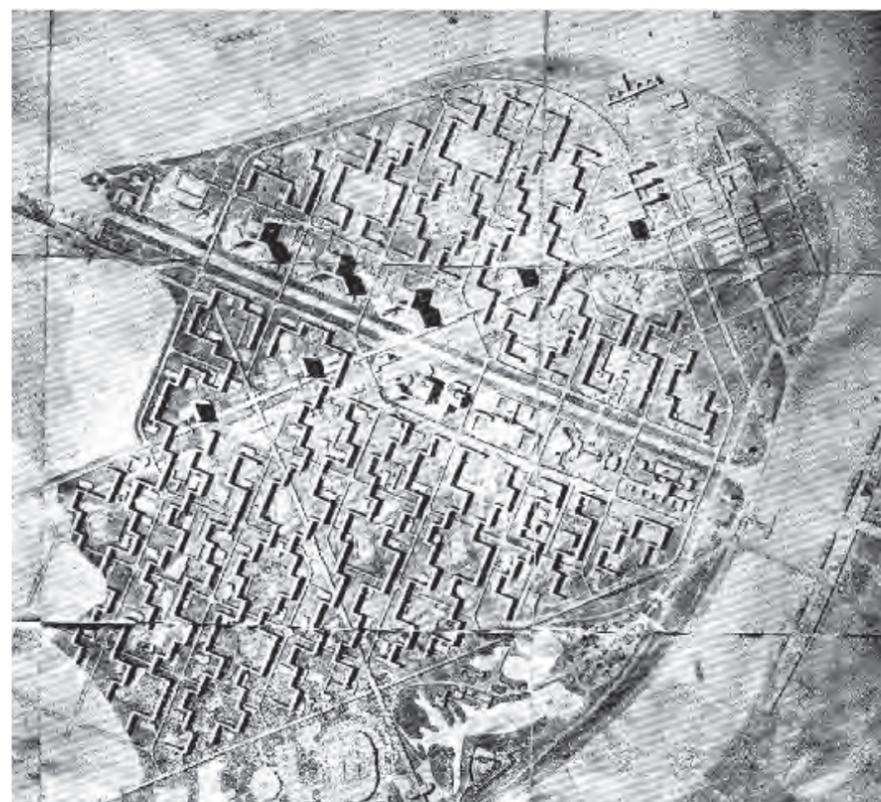
After half a century of devastating consequences, we now know yet again that this is not true. For best functional and formal performance, the traditional city depends on the integration of its various parts. Streets and all infrastructure operate best in interconnected networks. Urban spaces are best formed by the incremental construction of individual



Illust. 2: *Ville Radieuse*, block en Redent by Le Corbusier.

He was knowingly rejecting not only the structure of the European Medieval city, but also the entire rationalist urban tradition from the Renaissance

buildings designed with open space formation in mind. Monument buildings depend for their visibility on fabric buildings. The best fabric buildings are gener-



Illust. 3: Plan of Antwerp.

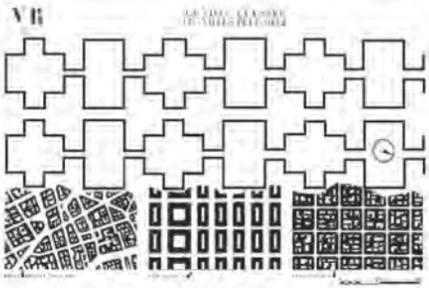
and immense scale of both new buildings and urban space rendered older, existing urban patterns and the human life that they embody immediately obsolete.

This sense of a priori dismissal of the existing city as irrelevant has been key to the urban culture of modernism from the beginning. Clearance became synonymous with the project of urban renewal in the second half of the 20th century. Throughout the world, the lucky cities spared the fate of aerial bombardment during the Second World War were brutally demolished by the pickaxe of the Modernist architect/planner.

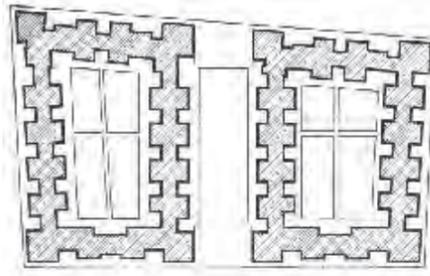
Post 1945, the urban pattern that began replacing the traditional city was massively larger. Streets and blocks were

Slowly but steadily, Modernist projects in America began to falter in the marketplace. Their one-shoe-fits-all architecture in program, form and style proved less desirable and less marketable than the architecture of the traditional buildings these projects displaced. As it became increasingly invasive of neighborhoods, Modernist housing increasingly began to have the same effect of blight and disinvestment on its surroundings as the buildings it was ostensibly replacing. By the 1980s it was virtually impossible to build the isolated, dull and repetitive buildings from the urbanist pantheon of Modern housing without massive, nega-

Continued, next page.



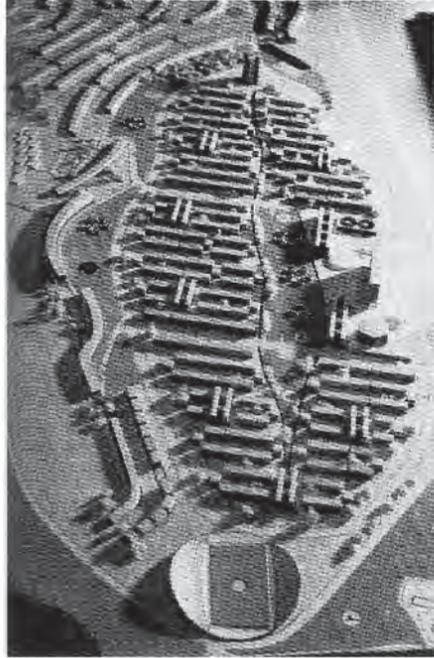
Illust. 4: Plans of Paris, New York, Buenos Aires and The Radiant City all on the same scale.



Illust. 5: Williamsburg houses in New York City, generations of failed housing design, new



Illust. 6: Housing in Marseilles.



Illust. 7: Plan of a town in Italy by Libera.

tive popular reaction.

Yet, even more damaging is the continuing corrosive influence of zoning codes. Like an invisible virus, Modernist codes in transportation, planning and building institutionalized the failed vision of “the new order” at the same time as doctrinaire, Modernist housing projects were understood to have failed. This was because the principal ingredients of Modern housing and urban form were cleverly camouflaged in the body of the innocuous, verbal and numerical regulations of zoning codes.

The unmixing of uses, the inevitability of the four-car family, the deemphasizing of a shared realm of public space, the collapse in the diversity of building types and dwelling types, the emergence of the house tract were all purposefully packaged into codes that produced a terrible second coming of Modernist housing. A drag effect that is unabated to our day: Small-scale Modernist housing fragments were made allowable by right. The specter of continuous disorder and chaos-by-design was introduced one incremental building project at a time. The American municipal system of governance was converted into an ineffective circus, where much of floor time was and still is taken by the micro-managing of planning and design by people who know little about either subject, to ends that please no one and continuously undermine the quality of life in the city.

The random, ugly and disconnected dense housing projects recently built in your neighborhood may not look like a heroic fragment of the Ville Radieuse. They were drawn by lesser hands and minds, yet schooled to believe that they had the talent and the undisputed authority of true masters. Their banal housing designs obey the rules of the same theory and intellectual tradition as the heroic, mechanically repetitive designs of the previous three quarters of the century. Worse still, they are imposed by zoning, a nasty, cynical and exhausted form of avant-gardism that undermines the traditional city. Zoning has now reached the end of its useful life, yet it continues to wreak havoc on the form of the American city (Illust. 9).

It is clear that, as a response to two

urbanist housing projects need to be realized under a theory and through a method that binds their architecture to an urban and environmental protocol. The theory is based on the Charter of the CNU, and is principally connected to those articles that advocate housing design as an ingredient of neighborhood-making. The method depends on the design of a regulating plan that designs permanently fixed rights-of-way and blocks. Blocks are divided into lots, and such lots allow the placement of building types in specific locations. Individual projects are then coded by building placement, frontage, height and profile, use and parking placement. Design diversity is guaranteed while layers of disciplined design executed by various hands produce a harmonious city, unified in form to the degree desired by its sponsors, designers and users.

What is clearly not spelled out by the theoretical tool box of the new urbanism is a specific set of issues that may be articulated to assist in the design of housing as a neighborhood fragment, conceived as a fabric of buildings and open space, and a pattern of landscape and infrastructure.

In our recent housing work, exemplified by the projects presented and discussed during the Second CNU Council, we have begun to practice on a set of new urbanist housing principles and a checklist of accompanying questions. We have found these useful in framing the general content of our housing and urbanist projects, and in probing the particular architectural design of individual sites.

1. An individual project must be designed to a form that corresponds to the size of its site and to the specifics of its location within a neighborhood or town transect.

- Does the project need to be designed to various specific densities as opposed to one average density?
- Does the site need to be designed based on an urbanist regulating plan that directs the urban performance of architectural projects?
- Does the project generate a building fabric, an open space figure, and a landscape and infrastructure pattern that

promote the collective form of a neighborhood or town?

- Does it generate a block and thoroughfare structure, including building frontages and profiles that promote the collective form of a neighborhood or town?

2. An individual project must engage and respond to various forms of regional infrastructure as it borders or intersects its site.

- Is the project oriented and scaled properly to large-scale natural elements, such as rivers, lakefronts, agricultural fields, views of the horizon, etc.?
- Is the project oriented and scaled properly to large-scale transportation elements, such as rail and transit lines, thoroughfares, freeways, canals, etc.?
- Is the project oriented and scaled properly to large-scale recreational elements such as parks, greenways, playing fields, etc.?

3. An individual project must offer a traffic/parking solution that serves both the project and the neighborhood; the denser and more mixed the neighborhood, the greater the need to provide a parking framework that transcends the needs of individual projects.

- Does the project direct the points of car access into its site in a manner that supports the pedestrian qualities of surrounding thoroughfares?
- Do building(s) obscure or entirely suppress the visual presence of cars?



Illust. 9: Four housing examples (circa 1965 - 1970), Pasadena, Calif.

- Is parking provided conveniently to all the uses it serves?
- Are project parking solutions of a pattern that is repeated by neighboring projects?

4. Buildings must be located and massed in a manner that promotes forming a figure of shared public space.

- Are buildings designed to define a space-positive realm of public space?
- Are buildings assembled into ensembles by aggregating their front, side and back sides?
- Are buildings serviced and parked in a manner that maintains their public sides car-free?
- Do blocks and buildings define a network of space types by reference to a spectrum of use from public to private?
- Do buildings define a continuously accessible and pedestrian-scaled ground floor?

5. Buildings must be conceived in an appropriate variety, rather than in mechanical repetition.

- Does the project need to be composed

of various building types?

- Do individual buildings contain a variety of dwelling types appropriately mixed?
- Does the project generate a variety of building types in a variety of densities capable of forming continuous fabric with neighboring buildings?
- Are buildings expressed in a variety of styles and related to the style interval of the urban setting they are inserted into?
- Are the color, texture and materials of the project designed with reference to the surrounding setting?

6. Buildings must manifest a clear response to natural conditions as well as generate a coherent landscape and streetscape.

- Are buildings properly placed for solar orientation and natural day lighting and ventilation?
- Are buildings climate-specific in terms of their thermal mass, apertures and materials?
- Are buildings and gardens efficient in terms of water and energy consumption?
- Are buildings designed for permanence?
- Do buildings form climate-specific garden extensions to interior rooms?
- Does the project form gardens at the multiple scales of its buildings?
- Does the project complete patterns of public landscape and streetscape larger than itself?

7. Building elements must be composed



based on their specific urban location.

- Do building massing, elements and details express their role in the connective system of public space, focusing axial views, forming visual compositions, developing sequences of public movement, etc.?
- Is building detail and ornament visible to the pedestrian-proximate portions of the building?

This simple set of issues and the questions that they generate inspire the design of an engaging new urbanist housing fabric that is at the same time the foundation of traditional town form.

The secret to new urbanist housing design is to abandon the machine analogy. To design without reference to average densities, deadening repetition and one-shoe-fits-all recipes. To recognize that buildings leverage all other aspects of urban structure, open space, landscape, transportation and utility infrastructure. And to promote the idea that through variety, diversity and character of project form, every single design can become a significant link in constructing towns and cities of harmonious overall form.

Dr. Josef Stübben's History of Public Squares

Translated and edited by Peter Swift, P.E.



Frank Greene

The following is a translation (with editing by Peter Swift) from Chapter 7 of the "Handbuch Der Architektur, Fourth part: Draft, arrangement and furnishings of the buildings ... : City Planning" written by Dr. Josef Stübben in 1907. Stübben (1845-1936) was an assistant burgomaster and royal counselor of buildings in Cologne. He was a Berlin-trained architect and a Ph.D. civil engineer who was appointed head of the office of city planning, first in Aachen from 1876 to 1881 and then at Cologne. During his career he was involved in city planning studies of more than 30 cities in Germany and abroad. As one of Europe's best known planners, Stübben received invitations to present papers at dozens of professional meetings.

He incorporated this material in his major publication, of which this translation of the 1907 edition is a part. The first edition was published in 1890 and was revised and expanded in 1907 and 1924. In its final state it included 900 illustrations, scattered through 30 chapters and 23 appendices.

Swift is in the process of obtaining funds for the purpose of translating the entire book. Dr. Stübben was one of the preeminent urban designers of the Garden City and City Beautiful movements. His engineering and architectural background brings the best of artistic and technical analytical techniques to the reader. The following selection is not representative of the form of the "Handbuch ..." in the sense that most of the rest of the volume is very detailed and specific to the various subjects at hand. This section was chosen simply to illustrate Stübben's view, albeit brief, of the history of public squares. The end of the last paragraph of this selection is particularly salient.

Chapter 7

Public Squares With Regard to Art.

243. The Importance of the Artistic Task

The structure and construction of public squares is artistically the most important task within the building of cities. The fortunate solution of this task is part of the basic requirements for a perfect city design. Therefore it makes sense to collect the demands for beautification, which can be found scattered throughout the previous chapter, in an orderly manner and to complete them through a coherent discussion of the artistic aspects. After the presentation of a short historical review we will discuss the framing of the squares, their relationships in form and size, the relationship to the monumental structures, the grouping, furnishings, the arrangement and the leveling.

244. Squares in the Time of Antiquity.

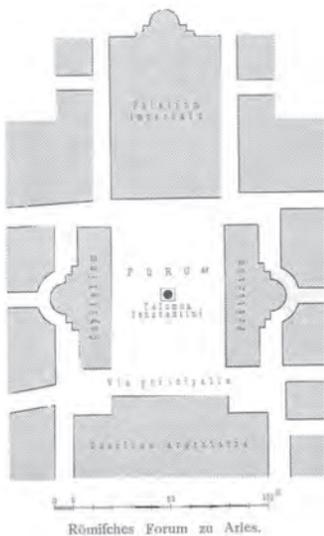
More often than today, the building of a city in general and specifically the construction of a public square were seen in the time of antiquity as a piece of art. Pausanias and Aristotle stated that the ownership of public squares and buildings is necessary for the definition of a city, and Aristotle developed wise principles for the artistic beauty and comfortable furnishings of city buildings. The city squares of antiquity represented today's assembly halls, simultaneously, as people squares and festival locations.

The Greek designation for a public square is therefore *Agora* (meaning originally "people's assembly"). The *Agora* was a square or rectangular shape, generally with a double columned hall, enclosed by an open walkway above, surrounded by temples and other public buildings, decorated with statues of gods and heroes and other artistic treasures; a pillar gate defined the entrance. This was the Greek town square. A second, less abundant square was used to serve as a market; but of even greater artistic importance was the place of worship.

The temple districts of the Acropolis, in Pergamon, in Eleusis, in Olympia and other locations were creations of the art of building cities, they were noble people's places and festive areas of the finest kind.

The Roman public square is the *Forum*. The former structure of the Roman forum in Arles in the South of France is depicted in Figure 474. The preserved remains of the *Forum* structures in Rome, in Pompei (see the related illustration in Section 5, Chapter 7, under a) and other places give us an idea of the former magnificence of these antique "festive halls" of the city. Vitruvius describes the construction; other writers describe the life of the Roman forums. Here we find pillar areas as well, temples and other monumental buildings all around, and furthermore memorials, altars and even complete buildings of worship on the square itself. One has to distinguish between the *Forum civile*, the actual town hall, a place of justice and election and so forth, and the *Fora venalia*, which consisted of the business markets.

The *Fora* were also used for exhibitions, gladiator fights and similar activities, even though the theater, the palaces and thermal baths served the same or similar purposes. Many public squares in Italian cities (such as the Piazza Navonna, Piazza di Termini in Rome) are the remains of such antique structures and show their basic character: the uncovered structure and the enclosure of the sides, which appear in the inner courts of the old Roman house and in the courts of the houses in the cities of Southern Europe, surrounded by galleries, which are derived from them.



Römifches Forum zu Arles.

245. Medieval Squares

The middle ages differentiated clearly between three types of squares, namely the *Signoria*, the worldly square, generally serving as a forecourt of the most noble palace and surrounded by other public buildings, also often decorated with a columned hall (*Loggia*) that served as a stage for speakers and as a main guarding station; secondly, the cathedral or church square, at and on which the house of God, the special baptisterium, the *Campanile*, and the bishop's palace were united. Finally, the *Mercato*, that is the marketplace with a well and scale and municipal administration buildings. *Signoria* and *Mercato* have their origin in the antique structures, not so the church square; the church is rarely erected as a free-standing structure on the same spot, but it generally rather stands accompanied by cloister and school buildings and similar buildings on one or more of its sides. Sometimes, the highlight of the city is derived from the cathedral square with its various structures, comparable to the Greek temple districts; this is evident in Pisa, where even today cathedral and baptisterium, bell tower and *Campo Santo* give their statement in monumental unity.

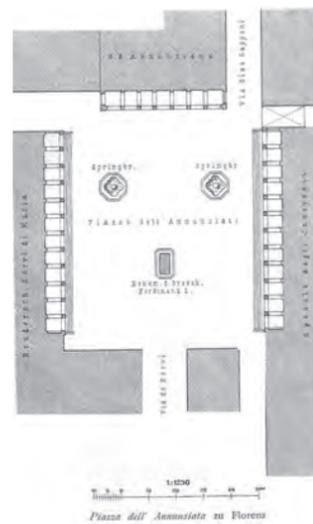
The German cities of the middle ages used the market as people places and festive areas, which functioned at the same time as town square, and carried wells and memorials. We have given various examples in the previous chapter and have already pointed out the fact that, in contrast to the town hall which rises freely at the border of or on the market, the church buildings are in general pulled back and mostly situated within a restricted space. They lean against cloisters, cathedral chapters, and seminaries, but also often stand freely on the cemeteries and accessing squares.

Both types of construction furnished our cities of today with many beautiful church squares after the dissolving of the cemeteries and the leveling of the small building structures, which in post-medieval times wrapped themselves around cathedrals and churches like a parasitic ring. That the opening up of these structures can also be exaggerated will be discussed in chapter 8 of this section.

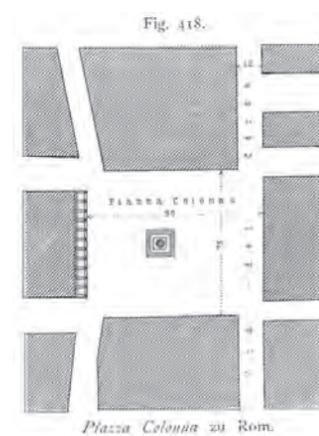
246. Renaissance Squares.

For its squares, the Renaissance returned to the use of classical Roman examples, the *Fora*, but also the thermal bath houses, theaters and circus structures. Especially in Italy, the framing through pillar halls, either independently or united with houses, was applied in straight or arch-like lines of the ground plan. Obelisks,

statues and wells form the various ornaments. The Baroque period represented the peak of this art form. We have already discussed the St. Markus square with its straight frame after the example of the *Fora* in Article 231 (page 184), the Popolo and St. Peter's square with bent ground plan structures in Article 217 (page 173). Besides the completely enclosed squares, we find those that are closed like a stage on three sides but open on the fourth side (the presentation side); to these belong the forecourt from Palazzo Pitti and the Annunziaten square in Florence (Figure 442), the Colonna square in Rome (Figure 418), but especially the Capitol square itself (Figure 437). With this new artistic techniques the Italian squares were imitated all over Europe. Especially in Spain, France and Germany, the later Renaissance and Baroque eras created many significant works of this type. Enclosed with buildings and halls, we see the Plazas mayores in Madrid, Salamanca, Bilbao and other places. We owe to that era, which was so adventurous and successful in large additions of structures, the Stanislaus square in Nancy (Figure 440), the tuileries and the Vosges square in Paris (see the related illustration in section 5, Chapter 7 under a), the squares at the castle and at the Brandenburg gate in Berlin, the residence squares in Vienna, Versailles, Stuttgart, Karlsruhe, Würzburg, Koblenz, Braunschweig, Gotha and numerous forecourts of public buildings, which are preferably enclosed by the building and its wings and at their main front and at two of its sides. Figure 475 gives us a view that is repeated very similarly in numerous locations.

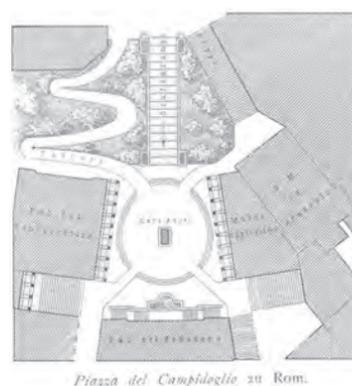


Piazza dell'Annunziata zu Florenz.

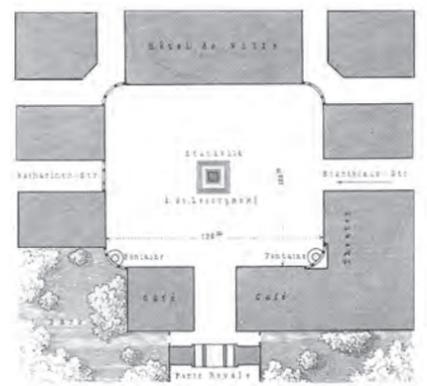


Piazza Colonna zu Rom.

See Swift, page 17



Piazza del Campidoglio zu Rom.



Piazza Navona zu Rom.

The Plazas of New Mexico

By Stefanos Polyzoides



Frank Greene

The idea of the plaza in human history is born and developed under a number of different impulses: an expression of the power of the state to define a

place for public life through a singular, monumental architectural enclosure. Alternately, an expression of agreement among free people to contribute their individual buildings to define a place for their shared use, a Commons none of them could have formed by themselves. And finally, an expression of a profound connection to the cosmos; a place that through its shape and location suggests a particular relationship of a people to nature.

Inherent in the form of the plaza are a multitude of human associations, most common among them confirming, sustaining or denying the power of the state, framing repeating events and rituals, and enabling random and unexpected encounters. More than anything else, human life has been enriched by the plaza as a public place where private behavior is discouraged and the bonds of commonness are forged.

The design of plazas in New Mexico has three historic points of departure: The first is connected to the native people of the Southwest. Their interest was in generating plazas in the center of their villages (pueblos in Spanish) that connected their settlements to the forces of the cosmos, represented in the form of the celestial sphere and the mountainous horizon. Such plazas both accommodated public festivals and rituals and symbolized the spiritual connections of its inhabitants to the divine. This kind of plaza became both the crucible of daily life and the axis mundi of the pueblo people. It is still actively used and considered this way today.

The second point of departure for plaza design begins with the Laws of the Indies promulgated by King Philip II of Spain in 1673. Some understand this body of planning legislation to be a brilliant administrative adaptation of Roman Mediterranean urbanist precedents. Others consider it a clever, low-resistance adaptation to Native American village-forming practices. In either case, the Laws of the Indies instructed the Spanish Conquerors to build towns that were framed around a plaza.

The Hispanic plaza was meant to support religious, civic and commercial life and to accommodate the daily needs of its citizens for human association and contact, for fun and for profit. Such plazas have represented since the 17th

century, and still represent, the sense of community and the locus of public life that is the shared bond among people relatively free to associate and to pursue their destiny in the New World.

The third and most recent kind of plaza design is connected to the Anglo-American expansion across North America in the 19th century. These plazas were associated with the process of colonizing the North American continent through acquisitive and commercial impulses. The instrument of choice and the cheapest means for getting people to the West was the train. The transaction that most often got them there was a real estate sale. At the intersection between the train station and the relentless orthogonal grid of the lot speculators was a point of arrival, a platted but invisible town square. This kind of public plaza was formally defined less as the link to the cosmos or the presence of the power and culture of a distant empire, and much more as the abstract and vague desire to found a new settlement for profit.

The railroad town plaza was a point of beginning, the promise of a settlement based on the values of the American republic, a blank canvas to be painted, not an object of pre-existing, deep cultural associations. The reason why so few of these town squares are known or celebrated today is because so few of the railroad towns accomplished the status of a mature community. Most of these are plazas of immense private ambition and limited public accomplishment. Yet, they still, by and large, serve the same civic, religious and social purposes of their Hispanic and Native American cousins. The fact is, that because they carry so much less cultural weight, they have been more easily displaced and diminished as place and as memory of history and culture by the current ravages of Southwestern sprawl.

New Mexico, one of the poorest and most rural states of the Union, has this very profound urbanist lesson to offer in the present: There are many traditional, beautiful and meaningful places all around us. They need to be seen first, and then deciphered; the public process of rebuilding them and expanding their architectural form and social presence must be initiated; the professional knowledge and confidence must be gained to reintroduce them as live types in the design of new neighborhoods and towns by endowing them both with a worthy physical form and an appropriate symbolic and functional presence.

COMMENTS & FIGURES

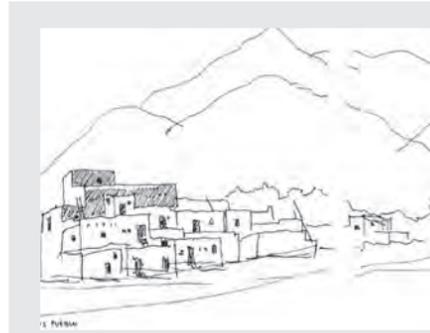


Figure 1: Taos Pueblo perspective.

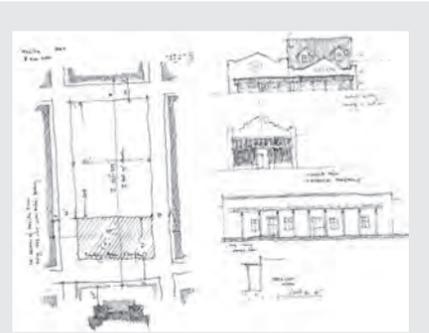


Figure 4: Mesilla Plaza plan and elements.

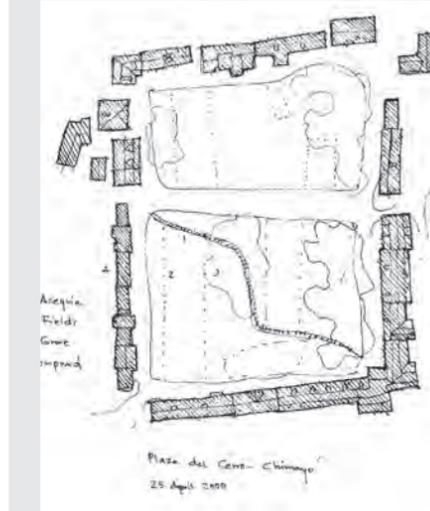


Figure 2: Plaza del Cerro, Chimayo plan.

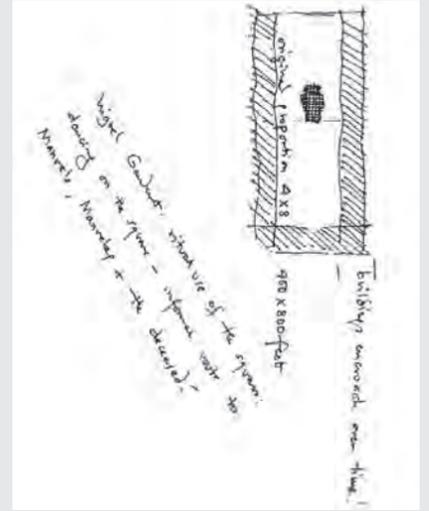


Figure 5: Ranchos de Taos Plaza plan.

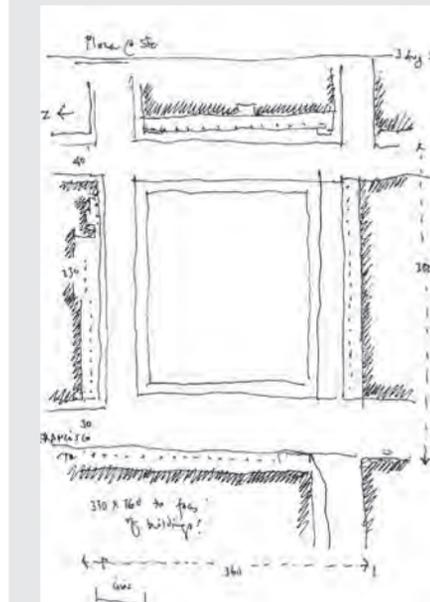


Figure 3: Santa Fe Plaza plan.

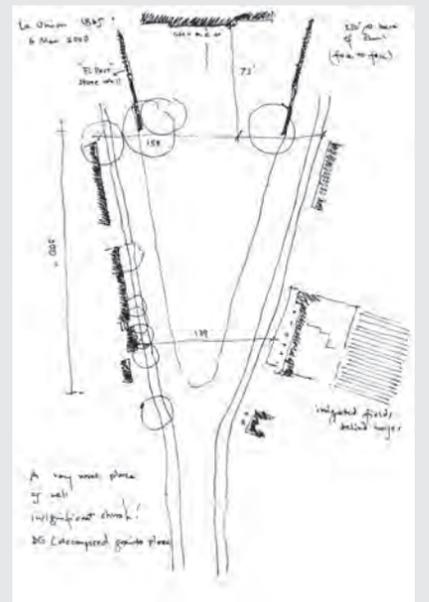


Figure 6: La Union Plaza plan.

Plaza types.

There are plazas of various types. Some were founded to be the center of a village, such as the Plaza at Taos Pueblo (Figure 1). Some were formed as a defensible agricultural hamlet, such as the Plaza del Cerro in Chimayo (Figure 2). And most were conceived as the centers of vibrant towns, such as the Plaza in Santa Fe (Figure 3).

Plan proportions overall/geometric distortions.

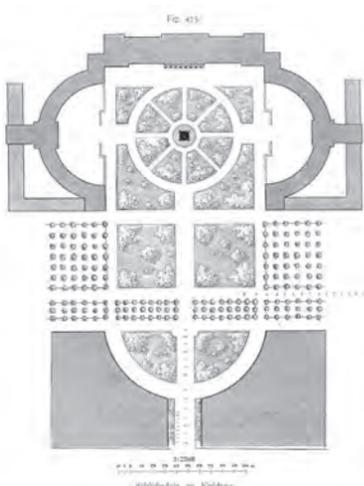
Plazas vary in their dimensions from about 160 feet face-to-face minimum per side in Mesilla (Figure 4) to about 800 feet face-to-face maximum per side in the original configuration of the plaza in Ranchos de Taos (Figure 5)

Most plazas are square or rectangular. Some are slightly distorted. The native plazas are typically irregular. A few plazas are of a completely different shape, such as the triangular plaza in the village of La Union (Figure 6).

Sectional configuration.

Plazas vary in their sectional definition depending on their formality and civic importance. Some plazas, like Santa Fe (Figure 7), are surrounded by buildings of one, two and three stories in height. The less developed and prominent a plaza, the more it is surrounded by its foundation buildings that are typically one story in height. Some plazas, such as

See Polyzoides, page 26



Swift/History
From previous page

247. City-building in the 19th century

The 19th century has, despite Schinkel and Semper, not achieved much in regard to art, even though, in the second half of this century, the boom of city life and the structural expansion of cities have perhaps been larger than at any other time. The work of the surveyor and the parceling activity of companies that primarily seek profit still often replace the architect's design. Their activities can, of course, not be done without; but only the permeating of the whole through architectural thoughts can elevate the building of cities from its dispersion and put it on the same level with earlier artistic periods. If it is true, then we have entered a path in Germany towards a healthy development for whose artistic part we owe a great deal to Sitte's ideas. The weakest form of artistic activities can be observed in the construction of North American cities; the desire for massive structures, speed and profit seems to prevent artistic thoughts from entering into the technical task.

AQUA



Photo: The Town Paper

Elizabeth Plater-Zyberk.

Duany Plater-Zyberk & Company

Since its founding in 1980, DPZ has designed over 200 new towns and revitalization projects for existing communities. The firm's early project of the town of Seaside, Fla., is the first traditional town to be built in the United States since World War II. Led by principals Andrés Duany and Elizabeth Plater-Zyberk, the firm's method of integrating design with accompanying design codes and regulations is currently being applied in towns and cities in areas ranging from 14 to 10,000 acres throughout the United States and Canada.

DPZ's Urban and Architectural Codes not only address the manner in which buildings are formed and placed to create well-designed public spaces, they also codify the local architectural traditions and building techniques. DPZ's work is primarily carried out by the charrette process, which elicits a positive response from the community and regulating agencies while reducing the project design time.

DPZ also maintains an architectural practice. It explores the relationship of the individual building to its urban context and its participation in the specific local, geographical and historical tradition.

The Good

- This is an urban infill project on a greyfield, defunct hospital site. The 8-acre master plan retains one section of the hospital complex, the parking garage and medical office building, and recycles it as new apartments and parking for the project's 100 apartments.

- Two new building types are introduced into the South Florida high-end residential market: the urban townhouse situated in a walkable street and block plan; and the small apartment building that faces a street, sitting on the ground rather than on a parking podium.

- Successful sales, with prices exceeding those of its vicinity, point to new market viability of more compact urban housing for South Florida.

- Two building types, the mid-rise apartment building and the townhouse, in immediate adjacency to each other, mediate the gap in the surrounding high-rise and single-family areas.

- The townhouses were designed to maximize the building envelope for exposure and ventilation: crenellated front facades, eyebrows over windows, courtyards and roof terraces.

- Multiple (11) architectural firms were involved in the design and production of the buildings to avoid the architectural monoculture of a single designer.

- The entire waterfront is accessible to pedestrians, and in some areas vehicles, and is the location of the civic program.

The Bad

- Aqua is a gated community, by market expectation.

- The commercial allocation (5,000 square feet) is minimal, a reduction from that originally intended as a result of the intervention of neighboring residents.

- The dwelling units range in size and price but are nevertheless quite expensive and represents an economic monoculture.

- The simultaneous variety and harmony of building design was achieved at great cost: coordination of the multiple designers and unit types, and the production of construction documents was a complex and expensive affair.

Critique by Elizabeth Plater-Zyberk.

Description

Located at 63rd Street on the southern tip of Allison Island in Miami Beach, Aqua represents the latest residential venture by The Dacra Companies. Aqua was formerly the site of the St. Francis Hospital, which was comprised of four interconnected buildings located on approximately 8.5 acres of land. Aqua is sited between two sharply contrasting areas of Miami Beach. To the east is the high-rise condominium beachfront of Collins Avenue and to the west is the low-rise, single-family residential neighborhood surrounding the La Gorce golf course. The proposed island village seeks to mediate these two different urban scales with a transitional mix of three mid-rise buildings and 46 townhouses.

The master plan of tree-lined streets and squares, by Duany Plater-Zyberk & Company, provides the setting for the modern vocabulary of a wide array of architects with the objective of creating a place of true character. The plan is a network of small city blocks with all the streets opening to views of the surrounding Indian Creek Canal. These streets are intimate in scale, of narrow width and lined with townhouses. Each block has a service lane that provides access to the garages. The central street is aligned with the

existing Allison Road to the north, deflecting it at the central square to realign the view south along the Indian Creek Canal. Three short streets cross the site, running east-west visually connecting both sides of the canal. There is a promenade along the canal, making the entire waterfront a public amenity. The promenade also serves as a link between the boat docks and the pool area located at the southern tip of the island. Small plazas and greens are distributed evenly throughout the site.

Designed to change the expectations of high-end living on the beach, and indeed in South Florida, Aqua is planned as a small neighborhood of luxury townhouses and apartment buildings. It will provide many of the daily needs of its residents within walking distances of their homes. The shared facilities include a convenience store, office space, meeting rooms, a day care center, a health club, indoor and outdoor swimming pools, and boat docks. The developer involved a variety of architects in the design of the buildings and a single construction documents architect. The building types are based on the urban requirements of the plan. Each townhouse has three stories plus a tower, spacious rooms, tall ceilings, and state-of-the-art



The model.

appliances. Each apartment has three to four bedrooms, spacious rooms, tall ceilings and state-of-the-art appliances. A 330-space parking garage, the only building remaining from the hospital ensemble, services the three apartment buildings and is the podium of one of them. Also, several components of public art are planned for each of the neighborhood greens.

Aqua borrows a lesson from nearby South Beach as it combines

traditional urbanism and modern architecture. Its regional context encourages the use of modern style for housing to a degree unlikely elsewhere in the United States. The project also introduces the traditional townhouse building type to the South Florida luxury market for the first time. The townhouses are adapted to the conditions of the South Florida climate, incorporating courtyards, eyebrows and roof terraces. Construction is expected to be completed by 2003.



Project: Aqua

Location: Allison Island, Miami Beach, Fla.

Classification: Neighborhood Village

Designers:

Planners — Duany Plater-Zyberk & Company. Ludwig Fontalvo-Abello, project manager.

Architects — Walter Chatham, Alison Spear, Alexander Gorlin, Suzanne Martinson, Albaisa Musumano, Brown & Demandt, Duany Plater-Zyberk & Company, Hariri and Hariri, Emanuella Magnusson, Wolfberg Alvarez, and Allan Shulman.

Consultants: Wolfberg Alvarez, Bridge House, Urban Resource Group, Residential Realty Advisors, Gary Greenan and Coastal

Systems.

Developers: Craig Robbins — Dacra Development Corporation

Design Date: January 1999

Construction Begun: Spring 2001

Status: Under construction

Site: 8.5 acres (18.5 u/a)

Residential: 157 units; 510,000 sq.ft.

Apartments: 111 units; 1,500 – 3,400 sq.ft.

Townhouses: 46 units; 3,300 – 4,500 sq.ft.

Price Range:

\$800,000 to 3.5 million for townhouses

\$400,000 to 3.5 million for apartments

Public & Civic Program: Common plazas and greens, meeting hall, two swimming pools, day care center, fitness center, spa, club house, boat docks, facilities and 2,000 feet of promenade along the Indian Creek Canal.



Peer
ReviewA Case for Good
Urbanism Transcending Style

By John Torti

If the Congress for the New Urbanism gave medals, then Duany Plater-Zyberk and Company should receive the Congressional Medal for Bravery. Aqua takes a giant step forward in the now famous Charleston CNU style debate. “Is good urbanism dependent on traditional architecture, or does good urbanism transcend style?” The Charter comes down correctly for the latter, and Aqua makes a cogent case for proving the theory.

Aqua endeavors to create a new neighborhood with modern architecture on an old hospital site in an exclusive area of Miami Beach. Not since Tel Aviv have we had such a good laboratory to examine the relationship issues of good neighborhood design and modernism. Of particular interest, I think, is the issue of coding a style that has not been successfully regulated to date.

It is clear that modernism and great cities have not been allies. That is a thesis all by itself. For me, this issue lies not in the style itself, but more in the practitioner who plies the style. Good public

realm occurs when the buildings become the containers and the space is the object. When those spaces are created to accommodate human scale texture and detail, truly memorable places occur. Michael Dennis says it well when he describes the “soldier” buildings and the “hero” buildings of a city. The soldier buildings are those silent structures that defer to the spaces they contain and create. It is only the hero buildings that are allowed to be objects (the church, the town hall, etc.).

It could be that the Modern style and cities have not been allies to date because modernism grew up coincidentally with sprawl, and that most opportunities to do modern architecture were on sites devoid of context and where the building, not the space, was the object. Intentionally or not, this is what has happened. Extending that further, we have created a nation of architects, taught in the Modern style, practicing in placeless places. They have not been able to work in good urban places to do great “silent” buildings that defer to the neighborhood and the

block that they are in. This is why the new urbanism is so important. It is the only alternative to sprawl and promotes good urban design from inner-city redevelopment to responsible greenfield work. It provides the sites for good architecture of appropriate style or styles to exist and contribute to a greater whole, the neighborhood and the city.

I think here at Aqua we have such an attempt to marry the Modern style to good urbanism. The three issues that come forth are:

1. How to code the modern style.
2. How to make a traditional, work horse building type (the rowhouse) modern.
3. How to control the urban design using a modern building type and traditional type.

First, how to code the Modern style. Is this an oxymoron? Is this a challenge no one could answer? What is the Modern style? Is it the architecture of the common man? Is it the architecture of the Zeitgeist? Is it the architecture of shards and crashes, or is it purely individual? At Aqua, Liz Plater-Zyberk acknowledged that getting her arms around the collection of modernists participating in the townhouse design was difficult. Paul Whalen, a principal with Robert A.M. Stern Architects, hit the nail on the head at the Santa Fe Council when he said: “It is not the modernism that is the issue, it is the randomness.”

When one compares the urban design charrette renderings of Aqua to the finished model, this observation is apparent. There is a oneness in the charrette vision that does not exist in the final building assembly.

History, once again, provides the answer. Simplicity, consistency and repetition are what row houses are all about. They are the quintessential soldier build-



ings of the city. Height of cornice, stoop, amount of solid to void, vertical openings, detail and texture, shade and shadow are all components of a traditional style code and should and could be in a modern code also. In fact, the great neighborhood and block maker, the rowhouse (townhomes as we now call them) were mostly built in the Federal, Greek Revival and Victorian eras. These simple building blocks have created wonderful streets in many American cities. They defined the public realm; they kept windows and doors in the street, made a simple wall to separate the public from the private realm, and usually had a stoop or porch, something to create a transition between public and private realm. Equally important is the rowhouse interior block space, usually left for the private family outdoor space and service function like horse carriage, ice, trash, and now auto garages and trash collection. Since the townhouse is such a great density maker, as many as 20 dwelling units/acre fee simple real estate (double density if adding granny flats or carriage houses) can be realized. This type has served cities all over the

See Torti, page 29



Urbanism First

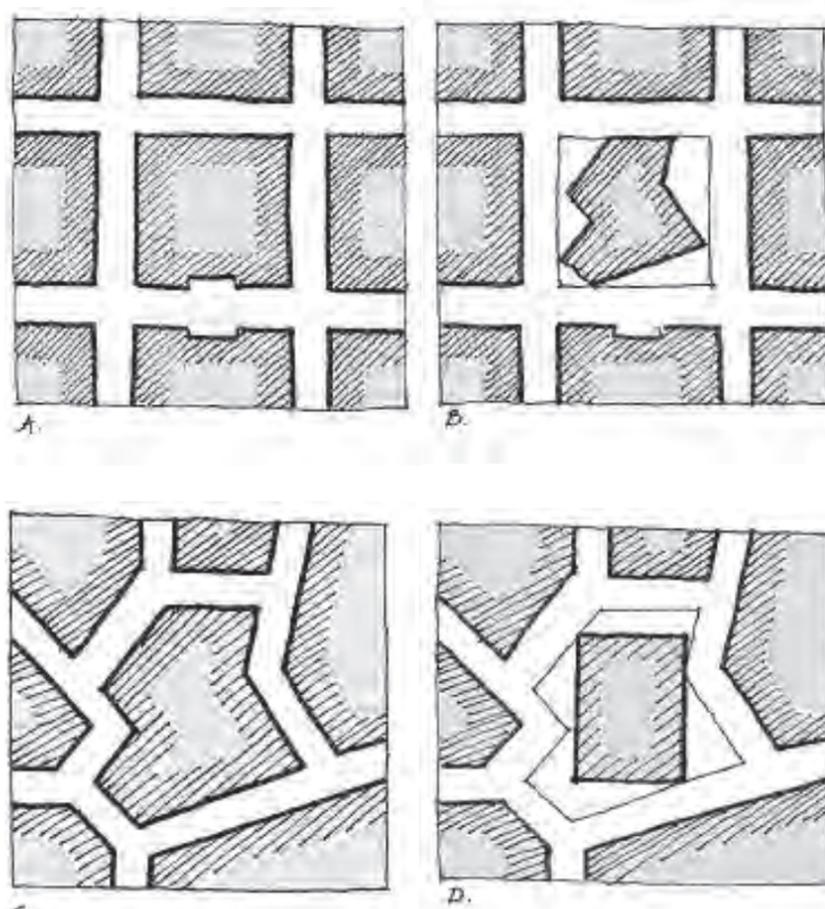
By Bill Dennis

Modernism can be both a style and a philosophy. The philosophy of Modernism encourages architects to break free of constraints, or as one critic noted “... overcome the tyranny of four walls and a roof.” This may be fine for isolated buildings in leafy bowers, but when applied to urban spaces the results can be damaging. The general quality of the best urban spaces depends upon creating a fabric of simple street walls, defining the space in a coherent way. This is the form of the void, with the form of the solid provided by the building. Aggressively pointy buildings, buildings that appear to be imploding or exploding, buildings that can be placed with equal justification on Mars, the ocean and a K-Mart parking lot all have the effect of an ill-mannered guest at a wedding. Multiply by hundreds of buildings and you get the sorry state of many downtowns and the utter hopelessness of spatially-challenged suburbs.

These illustrations show the normative approach to urbanism contrasted with a Modernist urbanism. A typical downtown grid is shown in **A** with the buildings respecting the right-of-way line and the street space that is created. Smaller courts and spaces are welcome, as long as they shape deliberate, coherent space. In **B**, the Modernist desire to stand out creates a tortured building floating in a moat of pavement.

Illustration **C** gives an urban pattern where the block in the center is the same figure as the wanky building in illustration **B**. Respecting the street wall gives a Camillo Sitte urbanism, one that attracts tourists to Europe and towns in New England. The Modernist urbanist, given a site that would have fit his or her building to a tee, must pretend to be an infant and try to fit a square peg in a non-square hole (**D**). The theme song for this philosophy seems to be taken from Sesame Street – “One of these things is not like the other; one of these things doesn’t belong . . .”

Fortunately, the example of Aqua presents clearly the idea of urbanism first. The treatment of the buildings is every bit as delirious as needed to be published, but the buildings all respect the street wall and the building types that go into making a memorable place, not just a single unique building.



Peer
ReviewCan Modernist Architecture
Be Used To Create Successful Communities?

By Paul Whalen

In the dozens of reviews and articles on Duany Plater-Zyberk's Aqua, the big news is clearly that it weds Modernist architecture to a new urbanist plan. The attention that Aqua has received has brought to the forefront not just the issue of Modernism vs. new urbanism, but also of new urbanism itself to an audience who previously may have dismissed it as revivalist or sentimental. Aqua has generated discussion among the usual suspects at architecture magazines and major newspapers such as the *New York Times*, but it has also interested urban sophisticates and tastemakers, those who write for and read magazines like *Dwell* and *Nest*. No doubt Aqua's polemical position on the inclusivity of new urbanism alone makes it interesting and worthwhile. Beyond that it raises other issues, such as the relationship of order and disorder, of control and freedom, and of traditionalism and Modernism, in the making of a successful community.

A widely-held fear in the new urbanist camp is that a Modernist architectural vocabulary is difficult or impossible to incorporate into coherent communities, because Modernism is all about freedom of individual expression and that kind of freedom will not support community-making. Aqua confronts this issue in two ways. First, it raises the question of the amount of uniformity required to create a successful community. Second, it raises the question of whether Modernism should really be equated with the notion of complete freedom of personal expression.

Context and Growth

Beyond issues of style or vocabulary, Aqua's location adjacent to a well-developed resort makes it an infill project within a complex, pre-existing context. While the proposed village is located at the southern tip of Allison, an island of single-family houses, the island is but a short walk from the tall condominiums and hotels on Collins Avenue in Miami Beach. The site was, until recently, occupied by a large hospital, a building at the scale of the taller Collins Avenue buildings but clearly out of scale with its single-family residential neighbors to the north. Time had made the bulk of the hospital part of the local historical reality. The public outcry against any development whatsoever led to a scheme with 157 units instead of the 200 first proposed, with an overall massing considerably lower than that of the existing hospital. DPZ explains that the proposed massing will provide a transition between the high-rises of Miami Beach to the east and the freestanding houses facing the golf course to the west.

Every urban design project that has the promise of actually being built, whether new urbanist or not, is partly borne of the designer's principles and is partly the result of the developer's financial requirements. Sometimes their positions coincide; sometimes there is a gap.

Absent this developer's financial goals, a new urbanist position for this site might have proposed that this island be restored to a consistent neighborhood of single-family villas, following the tradition of many of the islands in the Indian Creek Canal. The juxtaposition of these bucolic islands to raucous Miami Beach is interesting in itself in that the islands provide relief from the density of the city. The situation is parallel, but at a smaller

scale, to the relationship between Manhattan and New Jersey across the Hudson River. To a certain extent the density of Manhattan and Miami Beach is made more bearable and more interesting by its contrast with the low density across a waterway. Thinking of this from the point of view of a transect, it is as though the waterway had flooded what might have been a more continuous transition from urban to suburban and rural. These increasingly rare juxtapositions make residents more aware of their unique living situations, whether they reside in a quiet house with views to the glittering city or conversely from their urbane apartment with views to a green landscape. Sometimes a compelling juxtaposition, such as the one between Manhattan's Fifth Avenue and Central Park, as has been cited by Andrés Duany, is more interesting than a gradual transition.

These increasingly rare juxtapositions and the variety they create are being weakened as the pressure of growth leaps across rivers and waterways, threatening to make everything the same. But given what may be a lack of power on the part of the planner to prevent this kind of growth, the planner's role may become that of developing strategies for orderly growth that leaves the city changed – perhaps even reinvented – but still livable and supportive of its residents' needs.

The stated goal of creating a village puts Aqua squarely in the latter camp of reinvention, and at this it succeeds. With its unique location at the southern tip of Allison Island, Aqua presents less a prototypical solution for urban infill than it does a prototype for the development of these islands in their urban setting. The notion that the Indian Creek Canal islands, if they have to be developed, could each become a complete island village, with a hierarchy of streets, paths, public squares, private spaces, a range of building-types, and a variety of ways of meeting the water's edge, seems not only acceptable but quite exciting. The current reality would be replaced by that of an archipelago of quieter island villages, each playing an important supporting role to the adjacent urban legend which is Miami Beach.

The Plan

The reality of the Aqua program, though, is that it is not a master plan for an entire island but for a percentage of one. Still, at eight acres Aqua incorporates enough property to create the village that was the stated goal of the plan.

In many ways it succeeds. The four primary blocks of townhouses are laid out



in an orderly way so as to maximize density and give the feeling of a village. The secondary streets are perpendicular to the primary axis of the island, so no one is far from a water view. The blocks and streets are disposed so the street views focus on either the water or on iconic architectural elements, sometimes both. DPZ has been at the leading edge of developing these scenographic plan strategies to perfection, and it is clear the approach works well even in a small project such as this.

Although the village is gated in response to marketing requirements, in my mind the plan is not typologically a "gated community" because the plan would still thrive if the gates were removed. The entrance off of the 63rd Street causeway aligns with the existing perpendicular road bisecting all of Allison Island, creating at least the potential for the kind of openness and connection to surrounding neighborhoods that is one of the goals of new urbanism.

The water's edge at Aqua is lined by a semi-public, pedestrian waterside promenade, sometimes backed by village streets, so that the water experience can be appropriately shared by all the residents of the village. At the southern tip of the island, the promenade feeds into a community park dominated by a large swimming pool. The promenade and the park, although successful by virtue of their location in the plan, could be further enriched with a more thorough development of the transition from private to public space between the waterside townhouses and the promenade. It is unclear in the early renderings, for instance, whether the lawns on this narrow space belong to the townhouse owners or are part of the public promenade. Finally, the water's edge could be enhanced through an exploration of more ways for the pe-

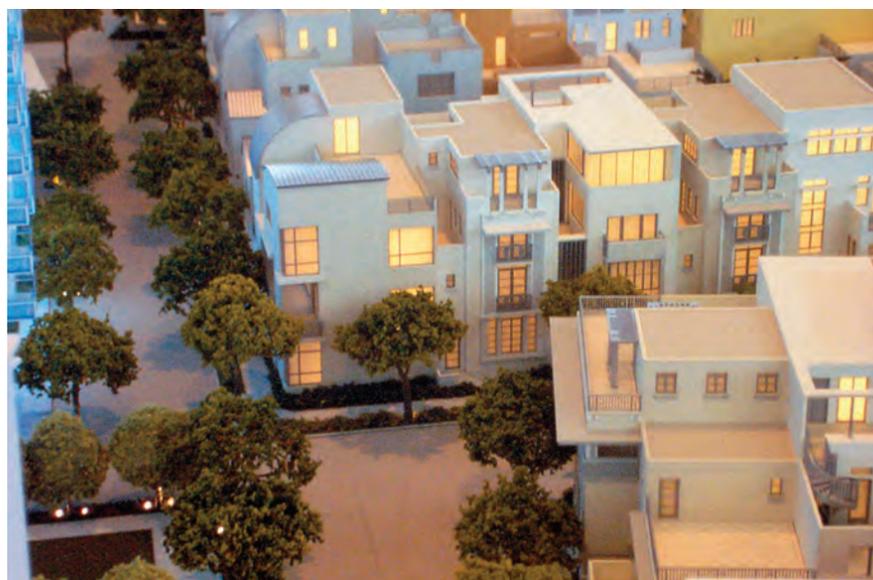
destrian and the resident to interact with the water.

The mid-rise buildings are to act as anchors to the composition. The location for Walter Chatham's mid-rise building on the northeast corner of the site was dictated by the existing and reworked hospital garage to which it is attached; the other mid-rise buildings will stand to the south of Chatham's, creating an edge of condominium buildings on the side of the island facing the towers of Collins Avenue. An earlier, denser scheme created a wall of mid-rise buildings along 63rd Street, the notion being that the wall of buildings would be an appropriate edge to a busy street. The final solution, with a combination of mid-rise buildings and townhouses on the street addresses the single-family neighborhood to the north in a more sensitive way.

However, the layout lacks a hierarchy that might have pushed the scheme further in the direction of a full-fledged village. The public spaces, all the same size, seem secondary, formed by the easy-to-develop orthogonal blocks. Public spaces could have had more impact if they had dictated the shape of adjacent blocks, instead of the other way around. Aqua also lacks a strong center: The square that appears to be the center of the village seems hardly more than a turn-around.

Architectural Vocabulary

The aerial perspective, the model, and the elevations of Aqua illustrate that the combination of Modernist architecture with new urbanist planning can be quite successful. The overall effect of Aqua, at least from the air, is that of a pleasant jumble of high-spirited, low-scale residences against a backdrop of mid-rise apartment blocks. These buildings were designed by a group of architects with minimal DPZ guidelines, composed mostly of rudimentary setback requirements, predetermined plan diagrams, and a request that the buildings somehow reflect (and I am paraphrasing here) the spirit of Modern architecture in Miami. The designs the architects have produced do share some common elements – for instance, they are composed mostly of stucco walls – but beyond those everything varies: the relationship of window to wall; window sizes and proportions; and roof types, which range from flat, to gabled, to shed. Orthogonal geometries coexist with curved and symmetrical compositions vie with the asymmetrical. Some purists find these juxtapositions



See Whalen, page 34



Stef Polyzoides presenting.

Moule & Polyzoides

Moule & Polyzoides - Architects and Urbanists was founded in 1982 to provide fine, comprehensive and personalized architecture and urban design services.

They have pioneered a new approach to architecture and urbanism, focusing on physically reconstructing the American metropolis, rebuilding a sense of community, and addressing the environmental dilemmas of suburban sprawl. Their work is known for its respect for historic settings. Its aesthetic root is in the exploration of design in the context of cultural convention and of nature.

Moule & Polyzoides' team is made up of both principals and project managers; the principals are Elizabeth Moule and Stefanos Polyzoides. Twenty-five members, including six registered architects in California with licensing reciprocity nationally, are organized around project teams that follow the work from its inception to its realization.

The firm has an international reputation for design innovation and a strong track record demonstrated in over 100 completed projects. Their work has been published all over the world, showcased frequently in various museum and university exhibitions. In addition, Moule & Polyzoides has received numerous awards for excellence. Design activities encompass campus architecture and planning, preservation and transformation of historic buildings, neighborhood and town center design, housing, and civic architecture.



Mission Meridian courtyard perspective.



UCLA courtyard perspective.

Del Mar Station

The Good

1. Preservation and reuse of the existing historic train depot.
2. Four architectural types, varied building massing and style respond seamlessly to diverse surrounding urban conditions and define diverse adjacent thoroughfare and block form.
3. The presence of the train is brought directly into the project. The station plaza is the public space of the project.
4. Parking is shared with the Gold Line Authority.
5. The average density of the project at 100 dwellings per net acre is designed into different building fragments on a range from 25 to 180 dwellings per net acre.
6. Generating a major public project on a budget based on a project program of stacked flats offered for rental
7. The building is designed as a modified Type II structure, allowing a metal stud frame to rise up to seven stories of height.

Mission Meridian Station

The Good

1. A 70-unit project organized around four architectural types — lofts, courtyard housing, single family houses, duplexes — for an aggregate density of 40+ dwelling units per acre.
2. The variety of dwelling and architectural types, massing and style allows the insertion of this project into a neighborhood of single-family houses eight times less dense.
3. The project is designed around the traditional typological rules of courtyard housing, allowing each dwelling to be unique depending on its location within the ensemble and its relationships to surrounding dwellings.
4. The project is proximate to a Gold Line transit station and completes the form of a 1920s neighborhood center.
5. The project is built over two subterranean parking levels and is fully integrated into neighborhood streets in terms of traffic and parking.
6. The project spawned a second one: The removal, restoration and rehabilitation of two cottages out of this site and into an adjacent one.

UCLA Student Housing

The Good

1. The fabric of the project is continuous with the surrounding Village of Westwood, despite the large program accommodated on this site.
2. Parking is completely hidden under two levels on each one of eight city blocks. The intense slope of the site and liner building allow 2,000 cars to be completely hidden from sight on a 15-acre site.
3. Three architectural types, stacked flats double loaded on a corridor, courtyard housing and row houses, varied massing and heights generate a village scale despite a project average density of 80 dwelling units per acre.
4. The entire project and its extraordinary variety of massing and elevations are designed through the repetition of four unit types.
5. The site plan is organized around an open network of thoroughfares and open space types thoroughly integrated with the surrounding city.
6. The power of the idea of this project was proven by application of the design onto city blocks of four different sizes and patterns.

The Bad

1. Security provisions for the train such as fences and gates compromise the idea of the train running through a public plaza.
2. The second and third bridge over the train tracks were deleted for cost purposes.
3. The retail components of the project are very limited.
4. The city of Pasadena, pleading localized congestion and operating under LOS regulations, has taken land from our site to add a lane to two of the four streets surrounding this multi-modal center project.
5. The project allowed very limited opportunities for sustainable design.

The Bad

1. The project went through an outreach process of four years, and there are still questions among the public regarding its importance and value to the community.
2. The project was delayed for one year by an environmental impact report. This is typical in California but wasteful and frustrating to a first-class developer.
3. The project is over-parked at 2+ cars per dwelling. The city of Oakland has a regulation allowing a maximum of .5 cars per 1,000 on its transit stations.
4. The process of building traditional buildings in untraditional materials is very difficult to follow. In this case, the proof will definitely be in the completed project.
5. The city of South Pasadena is very far from enacting a form-based development code.

The Bad

1. The project was corrupted during the post-schematic design phase; current plans deny the ideas under which the project was framed.
2. The structure of the project is wood frame, an inadequate and impermanent material for a project of the magnitude of this one.
3. One architect designed all eight blocks on 15 acres. However intelligent the scheme, it cannot compete with the authentic variety of an eight block project designed by eight architects based on a common architectural type.
4. All 15 acres are dominated by primarily residential uses. UCLA and its neighbors would not agree to accommodate some of the retail energy of Westwood Village on this site.
5. The project would be executed in two phases, with the form of the first phase generating a very partial portion of the overall scheme.

Del Mar Station TOD

The Del Mar Station will be one of the Blue Line light rail stops between Downtown Los Angeles and Pasadena. The station is located adjacent to Pasadena's Central Park and near the historic Green Hotel.

The design for the transit-oriented development (TOD) surrounding the station accommodates 300 housing units, 150,000 square feet of commercial area, and 1,400 cars. It is consistent with the height and mass of surrounding buildings and the traffic handling capacity of adjacent streets. The Del Mar TOD will be located on the south edge of downtown Pasadena and is therefore designed as a gateway to Pasadena's Old Town. As part of the Del Mar TOD, the historic Santa Fe depot will be renovated as a public market.

Project: Del Mar Gold Line Station

Location: Pasadena, CA

Classification: TOD

Designer: Moule and Polyzoides, Architects and Urbanists; Project Managers: Michael Bohn and Dimitri Klapsis

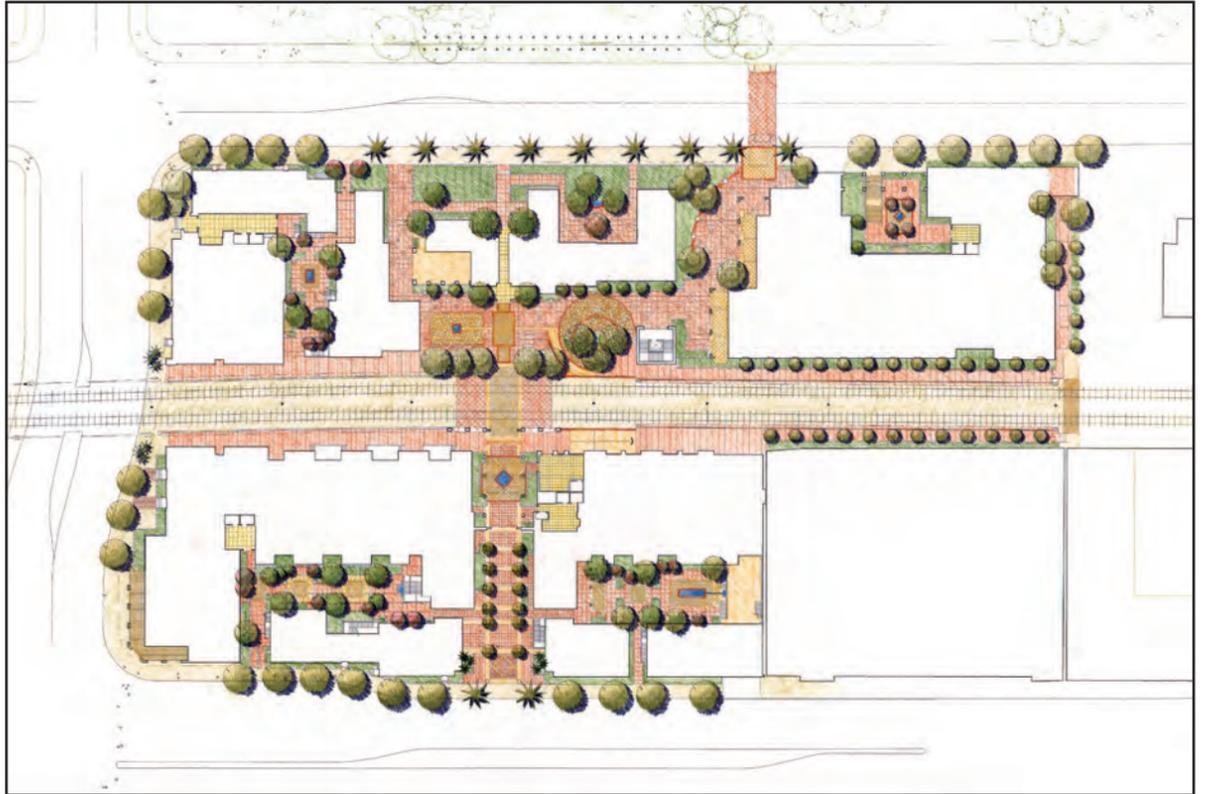
Consultants: Landscape architects: Melendrez Design Partners; Structure: ABS-EQE; Civil: Hall & Forman; Mechanical, Plumbing, Electrical: M-E Engineers

Architects: Moule and Polyzoides, Architects and Urbanists; Executive Architects: Nadel, Architects, Inc.

Developer: Urban Partners, Los Angeles

Design Date: December 2000 – April 2002

Construction Begun: November 2001



Status: Parking under construction, superstructure in construction documents phase

Site: 4.16 acres

Net Site Area: 3.39 acres

Project Construction Cost: N/A

Residential: 347 units

Flats: 302

Lofts: 45

Residential Price Range: N/A

Commercial:

Office: 0

Retail: 11,000 sq.ft.

Commercial price range: N/A



Public and Civic Program: Restoration and reuse of historic station buildings. Incorporation of a Blue Line light rail transit line station (train-bus-kiss and ride). Shared commuter parking. One acre designed for public use.

Mission Meridian TOD

Located next door to the historic Wallace Neff offices (now the offices of Moule & Polyzoides), the Meridian Court project playfully recaptures the quiet appeal of the now historic courtyard tradition. This complex of 10 split-level, customized apartments offers amenities found in other historic courtyard apartments, such as a communal courtyard with fountain, sumptuous landscaping and individual patio areas. It also goes one step further by adding a separate private office space for each unit and underground parking.

This project is situated on the corner of California Boulevard, an infill site. This site provides housing that is closely linked to the natural environment through courtyard living, and it has very accessible links to urban life via the alternative transportation of the Blue Line train and Metropolitan bus lines. The courtyard and private open spaces utilize native and reduced water plantings. The organization of the units around courtyard spaces optimizes the use of natural venting, cooling and daylighting.

Project: Mission Meridian Station

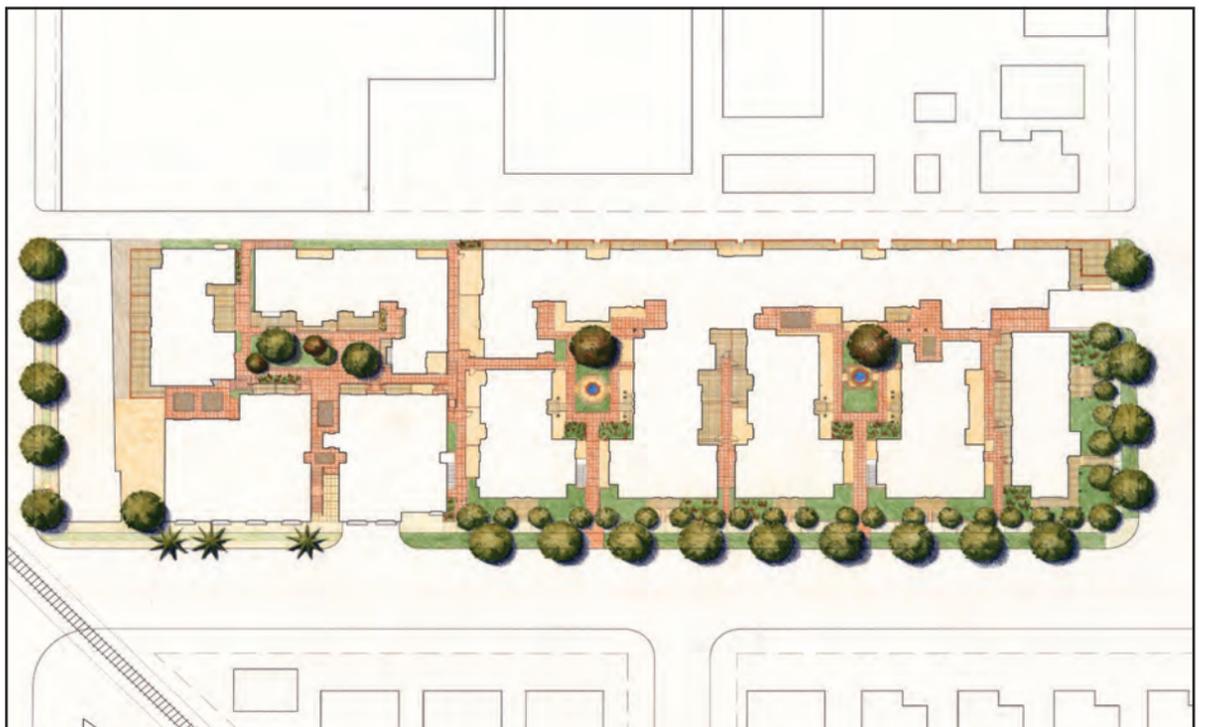
Location: South Pasadena, California

Classification: TOD

Designer: Moule & Polyzoides, Architects and Urbanists; David Kim, project manager

Consultants: Structural: Nahib Youssef & Associates; Civil: John M. Cruikshank Consultants, Inc.; Acoustical: Purcell + Noppe + Associates; Mechanical, Plumbing, Electrical: Vector Delta Design Group.

Architects: Moule & Polyzoides, Architects and Urbanists



Developer: Mission Meridian Station, LLC

Design Date: July 1999

Construction Begun: July 2002

Status: Design

Site: 1.67 acres

Project Construction Cost: \$15 million

Residential: 67 total for-sale condominiums

Rowhouses: 42

Apartments: 11

Live/Work Units: 14 lofts

Residential Price Range: \$350,000 to \$550,000



Commercial:

Office: 0

Retail: 5,800 sq.ft.

Commercial price range: \$2.25/sq.ft.

Public and Civic Program: MTA Blue Line public parking garage, 140 parking spaces

UCLA Student Housing

The 15-acre, heavily sloped site, located at Veteran and Weyburn Avenues, southwest of the main campus, will eventually consist of a 1,200 unit housing complex for single graduate, professional and upper division undergraduate students. Facing Veterans Cemetery, phase one includes master planning for the entire site and the construction of approximately 520 two-bedroom and 315 studios of housing, with 1,362 partially below grade parking spaces. The project will also include a large commons, comprised of a convenience store, multipurpose room, exercise center and academic workshops. The housing, inspired by Los Angeles traditional courtyard housing, ties into the urban fabric of the Westwood Village neighborhood. The Commons will be facing a large central green.

The Campus Housing Partnership is a joint venture between Moule & Polyzoides, Architects and Urbanists, and Van Tilburg, Banvard, Soderbergh AIA. Project delivery will utilize the modified design-build method. The project is pending regents of the University of California approval.

Project: UCLA Southwest Student Campus Housing (Master plan and Architectural Design)

Location: Los Angeles, CA

Classification: Infill

Designer: Moule & Polyzoides, Architects and Urbanists; Michael Bohn, project manager.

Consultants: Structural: Nahib Youssef & Associates; Civil: Psomas and Associates; Traffic: Crain and Associates; Landscape: Melendrez and Babalas Associates; Lighting: Patrick Quigley and Associates; Graphic Design: Newsom Design

Architects: Moule and Polyzoides; Executive Architects: Van Tilburg, Banvard and Soderberg



Developer: UCLA Capital Programs

Design Date: Fall 1999

Construction Begun: Spring 2002

Status: Master plan completed, construction documents in production

Site: 15 acres

Project Cost: \$120 million (Phase One)

Program:

Residential: Phase I, 862/1200 total

Townhouses: 215

Flats: 547

Commercial:

Retail: 15,000 sq.ft.



Public and Civic Program: Central green, quad and square; belvedere incorporated as a transit stop; commons building with fitness center, café, convenience store, academic offices, and community rooms; upgraded alley with street trees, public lighting and sidewalk.

Peer Review

Response to the Moule & Polyzoides Projects

By Rob Steuteville

The projects are masterfully conceived, particularly with regard to massing. A heightened picturesque quality results from complex plans, which at University of California Los Angeles (UCLA) ingeniously incorporate lower-level parking and changes in grade, making the buildings compact in section and appropriately scaled when viewed from within the public spaces. The influence of Santa Fe is apparent in all the projects, as at Civano: streets, courts and plazas are defined by complex but volumetrically pure masses, and less by formalized fronts, or facades. I would say that the spirit at UCLA is genuinely vernacular, which differs from more “historical” urban approaches in that individual units are conceived from inside out and respond to their setting in a reflexive rather than a formal way. So buildings step back from the street in an unselfconscious manner, making loose references to neighboring structures and even looser ones to the public spaces. Informal landscaping elements enhance this effect. This strategy works well in each of the three existing contexts, because the proposed new buildings belong principally to the “res-privata.”

With regard to the chosen vocabulary of forms, I would say that the most

successful project is the one at UCLA, because it is consistent. In the case of Mission and Del Mar, the incorporation of what one participant described as “industrial vernacular” (which I guess is a way of saying “politely modernist”) components offsets the otherwise harmonious co-existence of individual buildings with more related traditional languages. Having seen Elizabeth Plater-Zyberk’s presentation of the Allison Island project, I feel ever more strongly that the more one makes modernist buildings urban, the more they “morph” into traditional ones. I would argue that the same is happening in the Moule & Polyzoides examples. If that is indeed the case, why not go all the way and use traditional languages consistently across the board in new urban developments? While the idea of creating a “realistic” ensemble that does not display stylistic bias is praiseworthy, that still does not reconcile modernism to those things it set out to eradicate. If Le Corbusier could so readily dismiss traditional architecture as “... stifling accumulations of age-old detritus” (*Vers une Architecture*), the incorporation of modernist buildings alongside traditional ones in new urban developments is a little like inviting mujahedeen fighters to sing the Christmas carols. Perhaps I exaggerate somewhat, but nevertheless I feel



UCLA Street perspective.

strongly about this. Provided that the chosen architectural languages issue from or build on established regional traditions, they are okay, and of course there is an acceptable range of formal expression within each urban design.

While being “authentic” (as much as designed urban settings can be), the picturesque qualities of the projects, especially UCLA, raise the question: Can a volumetrically complex architecture that refers to a syncretic vernacular process of extending buildings “out and over” original nuclei be built with

anything other than traditional load-bearing materials and techniques? We heard from Stefanos himself that the struggle to build in such a way (i.e. traditional masonry and techniques) is an ongoing battle today and an ideal “quite worth fighting for.” There are, of course, 20th century urban examples like Santa Fe and Santa Barbara that were realized with similar syncretic massing in mind and did make use of solid masonry construction. The building

See Steuteville, next page

Peer
ReviewDiverse Building Types
Create Three Distinct Villages

By Jason Miller

The Del Mar Station TOD, Mission Meridian TOD and UCLA Student Housing projects are remarkable for their creation of cogent, urban space; a hybrid version of housing types; diversity of architectural style; and seamless linking of parking to the projects.

Del Mar Station TOD is located in central Pasadena and is bisected by a Blue Line light rail transit line that runs from downtown Los Angeles to Pasadena. Covering 4.16 acres, Del Mar Station TOD is particularly noteworthy for its attention to the rail line, which was treated as an amenity instead of a necessary evil. A historic station from the early 1900s was restored and will be converted, moved to a new location on the site, and surrounded by four new buildings to create a station plaza to serve train, bus and “kiss-and-ride” commuters.

The project’s buildings, which are broken into separate structures, meet the street in “friendly” fashion: Lower masses, at two stories, abut the street; from there, the structures rise up incrementally to the highest masses, at seven stories, in the interior of the block. A series of courtyards liven the design by serving as places with “gravitational pull” for the residents.

Housing densities attempt to hit more than 100 units per acre. This is accomplished by approaching density in a manner that is anathema to conventional development; i.e., generating a massing that staggers the density throughout the project. In Del Mar Station TOD, some housing is 40 units per acre, some is 60 units per acre, some 100, some 120. The result is diverse, hybrid housing types that create a livable whole. Parking for 1,400 cars is underground.

In the end, what matters most is the view from ground level — how the

residents enjoy and interact with the design and its architecture. For a project of this size, height and magnitude, incorporating a single architectural style would be irresponsible urbanism, especially when the context is considerably diverse. Residents will walk down streets with views of juxtaposed, “multilingual” architecture for buildings that are typologically and stylistically diverse, hinting at an organic growth from the start. From angle to angle and from street to street, pedestrians will see industrial influences, then stucco walls, then Spanish Revival. As they walk along, they’ll see the project as a series of projects designed by different hands. That is this design’s singular accomplishment.

At Mission Meridian TOD in south Pasadena, style and massing changes to accommodate its neighborhood setting: It is surrounded by single-family bungalows. The project, a series of courtyard housing, evolves from these buildings. The design strives to give the front of the courtyards the appearance of bungalow porches accessed from the street, rather than flat, unwelcoming walls.

This attention to design grew from two years of conversations with the neighbors, gathering their thoughts on how to accommodate 70 units and 280 cars (includes the parking to be used for the station) on the site. Much of the lack of mitigation measures can be attributed to this engagement of the neighbors, most of whom have lived there for 50 to 60 years and to whom this project has become absolutely acceptable.

The Mission Meridian TOD buildings are mixed — large and small, with at least three or four different building types in proximity to each other, arranged around courtyards. Retail is placed on

ground level, with courtyard housing, rowhouses and simple lofts going up from there. Seventy units are arranged in bungalow courts. It all fits; it is all acceptable to the neighbors and undoubtedly will be to the residents. To quote Stefanos Polyzoides, “In the right place in the city, one can make the argument that density should happen in this way.”

The challenge for the 15-acre UCLA Student Housing project was to incorporate 1,200 units (2,000 beds) and acceptable parking levels into 12 buildable acres — three acres being reserved for a green. The design responds to these needs by using the slope of the 8-city-block site to create two levels of parking below each block. Liner buildings — which are all student housing, such as townhouses on the lower liners and flats above — frame each of the parking structures. Density is about 80 units per acre. This is not a project about a 10-story building. It’s serious research into high-density housing in low-rise buildings.

In each block, two major components exist: parking and a hybrid of housing typologies, such as double-loaded corridors, liner buildings, etc. Variations occur in the fenestration also. The housing is organized around various collegiate public spaces, such as a central green, quad and square. A belvedere has been incorporated as a transit stop along Weyburn Avenue, which bisects the southern edge of the site. An alley on the eastern edge of the site will be upgraded with street trees, public lighting and a sidewalk to activate pedestrian links to campus. The cumulative effect from the street is that of a village, continuously fragmented and diverse.

Each of these three projects uses low-rise, “fragmented” typologies to create

a village feel, which follows Polyzoides’ assertion that housing fabric itself can become town form. In direct contrast to conventional, “one size fits all” suburban development, which takes one building type and multiplies it all over a site (transforming open space into leftover space), these projects employ a diversity of building typologies and architecture in their sites to create unique, livable places that respect their locations in the transect and are ready to be “grown into.”

Steuterville/Moule & Polyzoides
From previous page

industry today being so biased in favor of lightweight construction, we ought to at least rethink the structural system to permit the organic growth of buildings. An important test for towns is how well they can take ad hoc growth, so I believe this needs further consideration.

There was the point raised by Andrew Martschenko that in some instances the court might detract from the public realm — in other words, that concentrating commercial and live-work units around courtyards may have the effect of “deadening” the street and square. I think this depends on the context and treatment of the streetscape. The commercial courts just around the corner from here on Palace Avenue work quite well, because they “plug” into a pedestrian colonnade. At Seaside the “Perspi-cas-ity” shop courtyard also works because you walk through it to get to the beach. At Mission, the street and courts do not compete, but I wonder if perhaps the court buildings shouldn’t be expressed more clearly as a type, in the manner of the Chicago u-court apartments, and make themselves more evident behind the series of residential units along the street. The impression that is now conveyed to the pedestrian is one of detached houses, with the courtyard units effectively hidden from view. Of course one can appreciate the

concern for maintaining the scale of the streetscape here, but I believe this would not be compromised by giving out more clues as to what lies beyond and behind.

This brings me to the notion of type, and particularly the idea (which currently holds sway at the School of Architecture of the University of Notre Dame) of the “three typologies” that lie at the root of all good architecture: namely urban, building, and structural typologies. The Moule & Polyzoides projects are impeccable with regard to the first category — as one look at the figure-ground diagrams makes clear. Streets, blocks, squares, buildings, all work marvelously together to reconstitute the disrupted urban fabric and distinguish between the “res publica” and “res privata.” As concerns the second category, building typology, the criticism can only be mild, because generally speaking the individual buildings manage to convey an appropriate convergence of form and function. However there can perhaps be greater distinction between purely residential, live-work and commercial buildings, especially where these line the trafficked streets and public squares.

If properly understood, structural typology (i.e. architectural vocabulary) holds the promise of total emancipation from the lingering, almost Irish, sense of



Del Mar town center.

guilt that afflicts those traditional urbanists who have drunk from the chalice of the “Spirit of the Age,” and so can’t reconcile themselves to consistently using traditional forms. The healing process is guaranteed once the sufferer has worked his way through Demetri Porphyrios’ essay “From Techne to Tectonics” (in *Classical Architecture*, Academy 1991). Another approach (though by no means a shortcut) would be to revisit the argument he sets forth in “Classicism is not a Style.” The gist of it is that true architectural languages (ranging from

the vernacular to the more monumental and idealized — i.e. classical — expressions) ultimately derive their forms from straightforward, trabeated or arcuated load-bearing construction. This realization lessens the sin of setting different “styles” in immediate juxtaposition to each other, as they are (with the obvious exception of modernism, which wages war on styles and tradition) variations on a primeval theme, as inescapable and true as the forces that tie us to the earth.

Polyzoides/Plazas
From page 17

Las Vegas were at times conceived more grandly and have individual buildings that rise as high as five stories. Arcades in most plazas are intermittent, suggesting both the loose authority of an initial founding document and an even looser local municipal discipline over time.

Street patterns (traffic & parking)

Plazas were born with a loose right-of-way dedicated to the circulation of vehicles, animals and people that was not differentiated from the space of the plaza itself. Over time the right-of-ways were paved and ordered to serve typical current pedestrian, parking and traffic needs. Some plazas, such as the one located in the center of the village of San Jose del Vado (Figure 8), remain unpaved.

Block and lot sizes and building types

Because most plazas grew organically, their urban order emerges through the incremental addition of their building types, not the a priori design of the city blocks that frame them. Individual buildings were placed around the plaza to accommodate initial social needs, and villages or towns then grew around them. Typically plazas possess one block per side and very rarely two, such as in the case of the plaza in Socorro (Figure 9). Particularly fascinating are the building types that line hamlet plazas immediately adjacent to agricultural land, such as the case of La Union (Figure 10). Their urban side is designed around strictly urban frontage elements, such as arcades, porches and garden walls. Their backyards are configured as places for the accommodation of animals and agricultural implements. The gravity-flooded fields lie just beyond.

Building fabric and monuments

Churches and civic buildings are often located on plazas and frequently dominate their form. Some of the most beautiful examples of plazas preserve most of their modest foundation buildings. The expressive simplicity of designs such as Monticello (Figure 11) is based on a variety of building types, from house to store to church, subtly differentiated within a uniform typological and stylistic order.

The issue of style: unity vs. variety, material and color.

Most plazas are designed within the rules of the relatively silent regional, traditional languages, adobe revival, territorial revival, etc. They are constructed in non-traditional materials and colored in various shades of adobe brown. The propensity is to unify and enlarge the architectural scale and the symbolic presence of the entire plaza ensemble (Figure 12).

Landscape

The landscape of plazas depends on their location and use. Agricultural hamlet plazas, such as Chimayo, are often dedicated to agriculture. Urban plazas were born as open, unpaved, multi-use places and can be fully appreciated in this kind of form in early photographs and drawings. The process of Americanization of the Southwest brought with it ideals related to civilized urban landscape, and most plazas were transformed beginning in the late 19th century into squares, public places with significant park and garden components. One of the best examples of such urban landscape can be found in Las Vegas, N.M. (Figure 13).

Scale

The tendency of much recent design is to unify and homogenize the design



Figure 7: Santa Fe Plaza perspective



Figure 8: San Jose del Vado plan

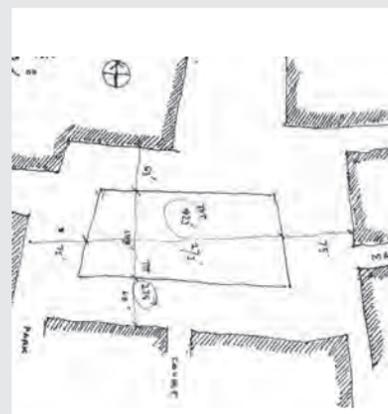


Figure 9: Socorro Plaza plan

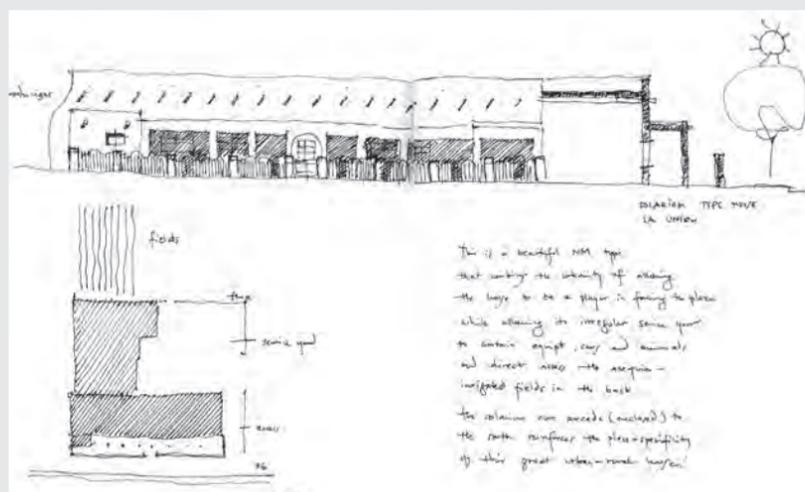


Figure 10: La Union house type, plan, section and elevation

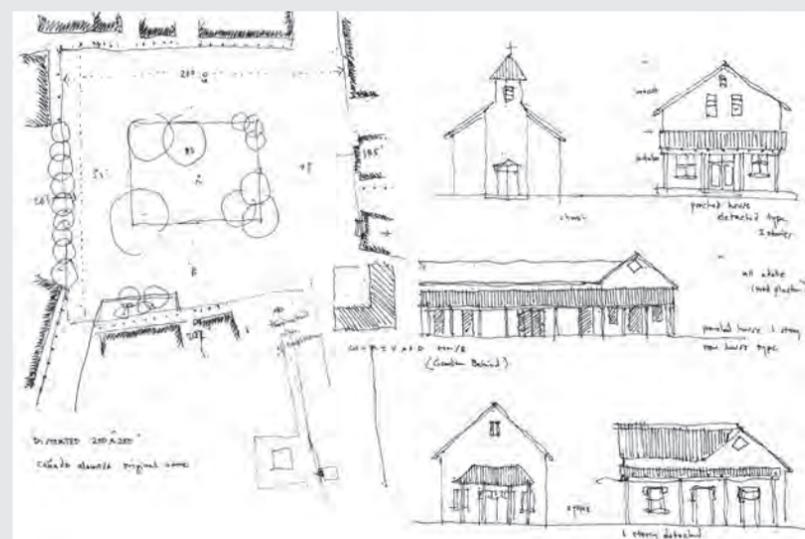


Figure 11: Monticello Plaza plan

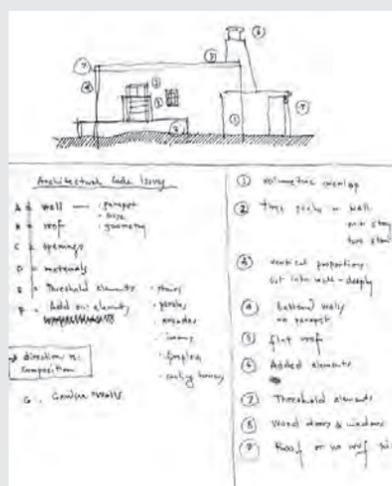


Figure 12: Southwestern Style summary sheet

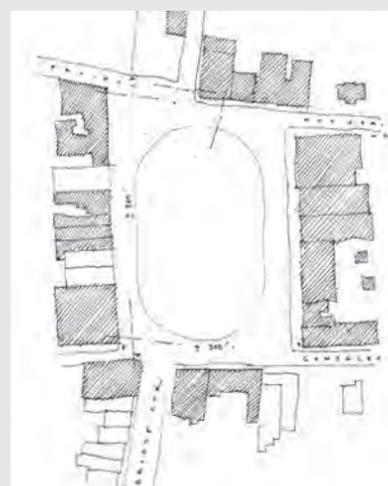


Figure 13: Las Vegas plan

of buildings around plazas and to render their landscape into a cacophony of small, unrelated, partial and stylistically diverse. The result is the reduction of the scale of these plazas and, despite the wishes of all involved, the diminishing of their civic importance. The best examples of mature, evolved plazas speak of variety in massing and uniformity and simplicity in the design of their landscape. This attitude narrowly reflects the social and symbolic use of plazas. Simple landscape is suited to multiple uses of urban space. Varied size and massing speaks of functional accommodation and the private needs of individual buildings.

Connections to urban surroundings

Plazas are seamlessly connected to their surroundings. Their building fabric is often an elaboration on the common village or town fabric surrounding them. Their public space and landscape is always an expansion of the order and scale of all other streets and public space. This high connectedness allows plazas to accommodate a variety of civic, religious and ritual events repeating from year to year. They enable and represent the common urban experience inherent in the word community.

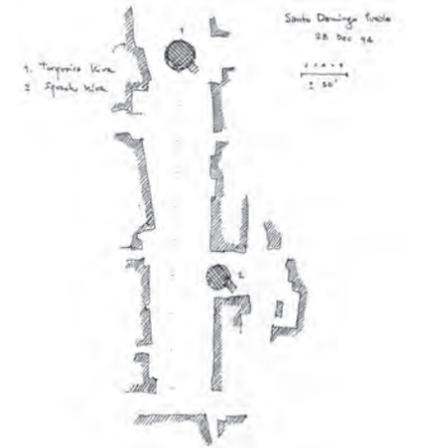


Figure 14: Santo Domingo Pueblo Plaza plan

Accommodation with the wider landscape and nature

Native plazas are connected to the horizon and the sky, through which they derive their essential relationship to nature. The plaza at the Santo Domingo Pueblo is typical of this kind of placement (Figure 14). Plazas are also designed to take advantage of the natural slope of the ground for reasons both symbolic and pragmatic. Sloping plazas convey rainwater more efficiently to natural waterways while allowing for the placement of religious buildings on the uphill or elevated sites. An excellent case of that kind of plaza would be the original designs for Santa Fe and Las Vegas, N.M. In both cases, the churches are not to be found outside the plaza.

The plaza in time: its growth and change.

We are drawn to the purity of original plazas because they so forcefully convey the initial intentions of plaza and town founders. Principles at the sources executed by people of limited means convey a level of poetry that makes our current civilization look sorry. We are equally drawn to the complexity and vitality of plazas that have gone through cycles of transformation, both enriching and diminishing original intentions.

The new urbanism studies the history of places, engages precedent, and believes in design as a means of building that is both meaningful in the present and continuous and consistent with our inherited cultural traditions. The plazas of New Mexico are not historic places to be frozen and venerated. They are live canvasses to be constantly engaged, the source of identity and prosperity for one of the most beautiful and proud states in our country.

Duany/Flexhouses
From page 9

ing what he has done and will continue to do with the exception of one: In the process of parallel development, a parallel nomenclature has evolved.

During the discussion following Tom's presentation, it became clear that we do not have terms in common. I will attempt to address this here.

TERMINOLOGY (see sidebar):

The Flexhouse

There is so much misinformation currently borne by the term "live-work unit" that it might be a good idea to replace it with a synonym such as flexhouse. I will test this term by use throughout this paper. It sounds odd at first, but it may ultimately roll more easily off the tongue than live-work unit. Besides, it emphasizes the flexibility that is the essence of the type. The term has the advantage of being similar to the flexbuilding, which is widespread in current development practice. The flexbuilding is the current incarnation of the loft. It is that class of mini-warehouse with a decent architectural front and a tall-ceilinged back and has proliferated in recent business parks.

A flexhouse, I would propose, is a dwelling on its own lot that accommodates, to a varying extent, a workplace or commercial component. This definition excludes buildings that may become fully commercial, as well as those apartments that are disassociated from commercial premises at street level — the common mixed-use building.

OVERCOMING EXISTING CODES

If modern society is poly-centered, open-ended and changeable, the zoning should reflect that. This is a fundamental issue. It is arguable that the new urbanism must encourage, as policy, some degree of workplace in every unit. The live-work unit requires a specific urban context to be developed to its fullest potential. But before that ideal is attained there is much to be done.

First is the need to change the codes. Current codes are residues of the industrial revolution, a time when the workplace was generally so noxious that it required separation from the residential areas. Today, these codes discourage the construction of flexhouses. When they are not banned outright, the standard procedure is to interpret the entire building as commercial, with the consequence that fire and egress requirements become onerous, making the building unnecessarily inefficient, awkward and expensive.

There are some provisional tactics that can help permit flexhouses in the absence of new codes:

1. There is a certain amount of leeway for local interpretation in the Life-Safety and ADA codes. A study of the mitigating language at the preface of each chapter of the code is often rewarded. These help the administrators avoid the worst-case reading of the inflexible tables that follow.

2. Look for exemptions that usually exist for buildings on their own lots (fee-simple ownership), taking advantage of the fact that the flexhouse is not within a multi-unit structure with corridor-access.

3. Look for size thresholds that might exempt the commercial constraints, i.e., "under 600 sq. ft."

4. Look for analogies: i.e. "If this unit were over another unit rather than a commercial space it would meet code" or "Is this shop more dangerous than having a car parked within the house?" or "What if this were a basement?"

PROPOSED CODES

The only real solution to building code constraints lies in writing new ones. Some uses clearly require the full standard of egress, fire separation, handicapped accessibility and parking, while others need less, and yet others need nothing special. An entirely new set of mixed-use code categories must be proposed. These should be based, not on dialectic of commercial/residential use, but in the degrees or intensity. The declension may be named provisionally Restricted Uses, Limited Uses and Open Uses. A mature, properly coded TND would provide a series of zones where degrees of living and working are available as a lifestyle option under these categories.

1. For the *Restricted Category*, the workplace would have no required physical separation from the residential spaces, as happens in a loft or a home occupation. This would allow a Live-With™ or Live-Within Unit. Among the likely users are artists and other occupations with few customer visits, like therapists, tutors and the like. Within Restricted Use, building code standards are purely residential, and the signage is restricted to a small panel. This category is compatible with Sub-Urban Zones that are primarily residential.

2. For the *Limited Category*, the workplace would have a physical separation from the residential spaces, but both must be under single ownership. This would be a Live-Near™, Live-Above, Live-In-Front or Live-Behind model. The commercial space should be available for either commercial space or as a second residential unit. Among the envisioned users are professionals and service workers with a limited number of employees and customers: i.e. offices, medical practices and small merchants. Health and safety standards are equivalent to that of a garage within a house. A two-hour fire separation would be required, but there is no need for a second means of egress from the residential portion (even if above). Nor is there a requirement for sprinklers or special electrical service. Handicapped access would be required for the commercial portion only. Parking must be carefully controlled, and signage may be larger, attached to the building, but decorous and pedestrian-oriented.

3. For the *Open Category*, the workplace would have a physical separation from the residential area. This would be a Live-Nearby™. Virtually any legal occupation is allowed providing it has no noxious impact of noise or vibration of pollution beyond the boundaries of the lot. Retailing and restaurants would be allowed. The building code requirements would be fully up to commercial standards throughout the building. Sprinklers and a second means of egress would be required for the residential portion, as well as special electrical service. Signage is commercially scaled, commensurate with the pedestrian but not the moving automobile.

These three categories above are within mixed-use areas. For highway locations, larger buildings with larger signage, with noxious emanations, or with vehicle-intensive uses, a "district" designation must be secured. These would be subject to the constraints of conventional codes.

FLEXHOUSE TYPES DESCRIBED

There is nothing radical about the flexhouse other than that it responds to the American lifestyles of the 21st Century. There is more than one lifestyle so there needs to be several models of the flexhouse. Through design, each should address a stage of family formation and

wealth accumulation.

By way of illustration, the following are models developed by Duany Plater-Zyberk & Company (DPZ) for the National Association of Homebuilders. They must now be reconciled with Tom Dolan's models. There are four types of DPZ Flexhouses:

1. The Live-In-Front type is a single-family house where the workplace is behind the living quarters, along a rear alley. The house is placed on a setback identical with that of a conventional house, with which it is intended to be fully compatible. The workplace is confined to a backbuilding (a wing-like extension) or a freestanding outbuilding. These work quarters are suitable for Restricted Uses. The best of these units have the workplace accessible by a walkway from the front, independent of the residential quarters, eliminating the clutter of the accoutrements of work and also allowing clients to bypass the domestic areas. This type of flexhouse is expected to be the most widespread as it serves the "move-up" or full-family market.

2. The Live-Within type has the workplace and the living area completely overlapping such that the demarcation line is adjusted continuously and on a daily cycle. They are often in the same loft-like room. Needless to say, this type is adequate only for Restricted Uses, as they would not tolerate the walk-in trade of retail or food service. Live-Within flexhouses are very similar in function to regular lofts in apartment buildings except that they sit on their own lots. Live-Withins, with their double-functional spaces, can be built roughly and cheaply. Theirs is the "starter market." They are analogous to the fabled "garage with the mattress" which has been the American business incubator from Paul Revere to Hewlett & Packard.

3. The Live-Above type has the workplace below the living area, usually in the rowhouse arrangement of one or two residential stories above the workplace. The separation between the two functions is complete, so there is no prejudice if the commercial section is leased out independently. Live-Aboves tolerate a walk-in trade, and if parking is adequate, retail and food service is possible. By their size, these units tend to be more costly, so theirs is a "move up market." If an outdoor rear deck replaces the absent backyard over the parking, this unit can be adequate. The workplace component of Live-Above flexhouses must be confined by code to the ground floor; otherwise they would become fully commercial and the life-safety and accessibility codes would apply to all floors. Instead, only a two-hour fire separation is required between the two uses, at the ceiling of the ground floor. It is conventional that two stairs (means of egress) are required down from the second floor but only one is required above, as these floors are fully within the residential portion.

4. The Live-Behind type has the workplace in front of the residential quarters. The workplace portion is placed directly on the frontage line, liberating the rear part of the lot for a conventional house-on-the-ground arrangement. Unlike the Live-Aboves, a yard is possible. There may be secondary bedrooms placed above the workplace, but the basic premise is that the majority of the house, including the master bedroom, is on ground level, making it useful for the "retirement" market. The demarcation between the two uses is complete, and there is no prejudice if the workplace section is leased to a separate entity. There is a fire separation between the two uses at a firewall, similar to the requirement of

Terminology

Flexhouse Types¹

- Live-Within
- Live-Above
- Live-Behind
- Live-In-Front

Flexhouse Types²

- Live-With™
- Live-Near™
- Live-Nearby™
- Zero-Commute Housing™

Zoning Categories³

- Sub-Urban Zone
- General Urban Zone
- Urban Center Zone
- Urban Core Zone

Land-Use Zones⁴

- Restricted Use
- Limited Use
- Open Use

Building Elements⁵

- Building Frontage
- Principal Building
- Backbuilding
- Outbuilding

¹From the "Lexicon of the New Urbanism."

²Trademarked by Tom Dolan.

³From the Transect.

⁴From the SmartCode.

⁵From the "Lexicon of The New Urbanism."

a private garage in a conventional house. Live-Behinds are suitable for Restricted Uses, especially those persons who are phasing out their practices and who can group their appointments to a couple of days a week.

MISCELLANEOUS

Certain aspects of flexhouse design require further discussion. Among them are parking, signage, management and marketing.

Parking: The parking requirements, as in all new urbanist communities, count on-street parking. All Flexhouses, to have commercial frontages, must be rear-alley-loaded, which yields much higher parking. The lot width may be calculated to provide one car for every 9 feet of width. Thus in a 45-foot lot, for example, five cars may be accommodated from the alley and an additional two in parallel on the street. No flexhouse should be on a lot less than 19 feet wide as this provides two places on the alley and one on the street. Corner lots, with their longer street frontages, have substantial additional capacity and may be suitable for flexhouse types with the larger workplaces. The usual repertoire of mixed-use parking calculations should be incorporated, as a rule of thumb a reduction of 25 percent for mixed-use. This includes the usual increase in efficiency that accrues with unassigned, on-street parking in a pedestrian friendly environment. One could also allow management of tandem parking to the rear, especially in the deep rear yards created by the Live-Above flexhouses.

Signage: Signage must be controlled by code to be compatible with the urban context of the flexhouse. It should range from small blade signs in sub-urban zones to full sign bands in the urban centers.

Management: The most important aspect of mixed use is that prospective purchasers be made aware of the local mixed-use conditions they are buying into and that they contract into it by reference in the community association documents.

Benson/Dolan

From page 8

and wants. Dell, Starbucks and other national brands understand the difference. The term “mass customization” has been used and over-used, but it reflects this new buyer we will be serving now and in the future. We will continually need to design homes and types of housing that reflect the changes in lifestyle needs and situations as well as the change in careers our buyers will be going through over the next generation. Many predict that these changes will be profound.

Lesson number four: Offer choices

Tahchieva/Ghansoli

From page 13

the downtown area of old Bombay.

The design team of the Ghansoli plan (Dhiru Thadani and Peter Hetzel) had to start from an already-prepared plan and adapt its mega-structure to the principles of traditional urban design. If we compare the initial plan with the plan of Chandigarh, we will find their super-block structure very similar.

Philosophy and Urban Structure

The similarities between Chandigarh and the Ghansoli plan — the governmental involvement, the size and population (150,000 residents in their first phases), and the geometric resemblance (both cities are grids) — are made insignificant by the core distinction between their philosophies. Chandigarh is the ultimate implementation of the modernist urban utopia, “a painting on a clean canvas,” as Edmund A. Bacon describes it⁶, while the Ghansoli plan engages traditional techniques of planning and spatial organization and is informed by pre-existing models such as old Bombay and Delhi. The Ghansoli plan’s urban structure and block fabric are compatible with the scale of the historic core of Bombay, and although it does not have Bombay’s picturesque and medieval qualities, the physical dimensions are derived from the same principles of pedestrian walkability and accessibility. Le Corbusier contrived Chandigarh as a symbol of state governance and new order and used the power of a grand gesture to provide this symbol. The mega-grid overlaid with a network of greenways created the strong, memorable diagram; the sculptural quality of its civic architecture delivered the image.

In contrast, the Ghansoli design does not have a memorable plan — the grids are simple, the structure is clear. Its rationality is not based on the need for monumentality but on the empirical knowledge of pedestrian scale. The city consists of five neighborhoods, characterized by a five-minute walking distance from center to edge. The other parts of its urban structure — the districts and the corridors — accommodate special uses and are determined by the combination of natural and social surroundings. All urban elements make one logical urban whole; in Chandigarh the components are impressive on their own but do not add to a livable human habitat.

Urban Scale

The most critical difference between the two plans comes from their specific interpretation of scale. Chandigarh’s scale is honestly car-oriented, its street network is simply a highway system, while the Ghansoli plan’s is pedestrian-oriented, with streets designed to accommodate equally cars, bicyclists and pedestrians. Despite the enigmatic

that fit the real market. Include them in the design process.

Back to my concern for “build it and they will come.” We are getting better at bringing the potential user or buyer into the equation. We are getting better at thinking of them as individuals, not UNITS or some totally definable entity. They aren’t. Laurie Volk and Todd Zimmerman have done an incredible job in helping us look at some of the attributes, desires, lifestyles and attitudes of our potential buyers — but what are we doing to transfer that knowledge into designing real places for these very real people? Even though we are told over and over again that the

presence of Le Corbusier’s architecture, Chandigarh is dominated by its infrastructure; the buildings are pulled away from the streets and do not participate in the shaping of urban space. Greenways delineate the edges of the thoroughfares, and the buildings are hardly noticeable. Le Corbusier applied a very logical and disciplined hierarchy of thoroughfares in laying out Chandigarh. His system specified the grid, starting from the largest highway linking the capital to other cities, through the main connectors and the streets surrounding the residential sectors, and finally the pedestrian paths within each sector. The main premise of this organization was efficient and fast movement of vehicular traffic: cars and buses.

A similar hierarchy of thoroughfares is used in the Ghansoli plan, but the difference comes from the spatial treatment of the street. The buildings are close to the street — they shape the civic space and become the generators of civic life. Shops, restaurants and cafes animate the ground floors; the sidewalks are wide and full of the traditional Indian vendors. Some of the streets have large medians to provide additional space for this lively commerce. The Athens Charter of CIAM explicitly calls for the use of human scale in all urban planning matters⁷, but in Chandigarh Le Corbusier did not apply this requirement rigorously. He carried through the monumental scale of the overall urban diagram and secured the grandeur of the civic ensembles through his architecture, but failed to achieve the smaller human scale in the residential sectors. The “loose and monotonous pattern of building placement, excessive, unmaintained open space, and overscaled streets”⁸ did not establish the traditional liveliness and diversity of Indian urban life. The streets are simply means of circulation, while the Ghansoli plan calls for the “primacy” of the street as an urban space based on Indian tradition. In the Ghansoli plan, public space is defined naturally by the buildings along the streets; in Chandigarh, public space is either specifically designed by Le Corbusier in a deliberately sculptural and perceptual way, or it is left-over space between thoroughfares and buildings or between buildings and greenways.

Urban Fabric

In terms of geometrical quality, the master plans for Chandigarh and Ghansoli carry similar diagrammatic clarity. Both plans are grids: Chandigarh is a grid of Le Corbusier’s signature super-sectors (“neighborhood units” 2400 feet by 3600 feet), while in the Ghansoli plan there are several grids of small blocks (300 feet by 300-500 feet) shaping the urban fabric. The original grid of the Ghansoli plan was also a mega-grid (700 feet by 1,700 feet) but the new design team overlaid it with a finer and denser grain similar in size to old Bombay. Although

traditional four-member family — Dad, Mom and two kids — makes up less than 25 percent of the housing market today, we still concentrate most of our energy on designing for this market segment.

We must find ways to bring our buyer into the process so we can discover whether the nature of their daily life would be better served by living in an incredible courtyard live/work home, a single-family home, or maybe an apartment. Designers must visualize the people who will live in and use the places they create and planners must discover how people really use the public, private and semi-public spaces that make up our new urbanist landscape.

Chandigarh’s super-sectors have internal circulation of smaller streets, they do not achieve the connectivity and pedestrian scale of the traditional Indian grid.

The urban fabric of Chandigarh is consciously repetitive and lacking focal points. If we create a Nolli map of Chandigarh, we will discover that its public spaces are unstructured and arbitrary; the greenways are as beautiful as the famous Le Corbusier’s tapestries but in reality do not amount to a useful civic network. The most important public space, the Capitol, is planned as a collection of free-standing buildings (most of them architectural masterpieces) forming a powerful sculptural ensemble, but its pedestrian connectivity with the city is missing. On the other hand, the Ghansoli plan has a hierarchy of open spaces — small greens and squares interspersed through the fabric, as well as large open spaces structured as canals and waterfront parks and greenways for wetland preservation. All of them provide meaningful destinations within pedestrian reach. An imaginary Nolli map of the Ghansoli Plan will be laced with civic spaces and buildings forming the landmark and orientation points of the city. The public spaces are carefully carved out of the private realm, and the major ones are interconnected with boulevards and avenues.

Conclusion

Chandigarh, built in the ’50s, is the only implemented urban plan of Le Corbusier, and its qualities and errors may be judged directly by observation while walking along its streets. The construction of Ghansoli has just started, but its design, which builds on the urban traditions of India and other relevant places, can provide the impression of its future character (the plan with small blocks is similar to numerous gridded Indian towns and cities; the waterfront drive is

We know who these people are; we know much less about the spaces that work to meet their needs and wants. Are we going to give them the choices they really want? I believe we can get better at defining and designing for the people who will have a chance to experience all the many forms of new urbanist towns and neighborhoods in the future. We should provide new choices, such as the variety of live/works presented here, that create new markets for these communities AND excite buyers who have been underserved in conventional development and home building for way too long.

reminiscent to the Marine Drive in old Bombay; the market street is inspired by the Ramblas in Barcelona). Chandigarh, on the other hand, was conceived as an urban experiment not following any precedents and has been rivaled in bold innovation maybe only by Brasilia.

Chandigarh and the Ghansoli plan present two fundamentally different models of planning thought and urban design — the ideal utopian diagram which attempts to impose new order and new dimensions on city life and make it dependent on vehicular movement; and the model of empirical planning derived from the traditional ways people have been living and socializing for thousands of years in pedestrian-friendly, compact, mixed-use environments.

It will be instructive to the urban profession to compare Chandigarh and the Ghansoli plan once again, when the latter is built.

Notes

¹ Edulbheem, Jumbi, *The Case of New Bombay*, Berkeley Planning Journal, 1996

² Boesiger, W., *Le Corbusier, Les Editions d’Architecture Zurich*, 1966, p. 51

³ <http://www.the-week.com/97>

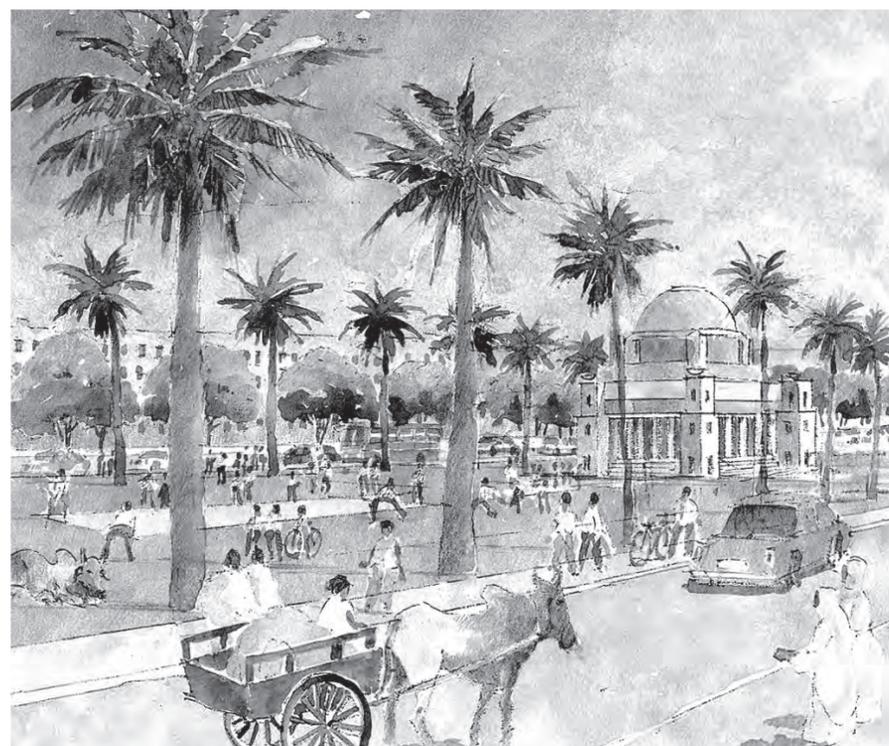
⁴ Thadani, Dhiru and Peter Hetzel, Ghansoli Node: Background, Statistics and Design Concepts, <http://www.nucouncil.net>

⁵ “Introduction to New Bombay,” <http://www.zatang.com/categories/society%26culture/mumbai/deepak/newbombay.htm>

⁶ Bacon, Edmund, *Design of Cities*, Penguin Books, 1976, p.233

⁷ Conclusion 76: “The dimensions of all elements within the urban system can only be governed by human proportions” Le Corbusier, *The Athens Charter*, Grossman Publishers, New York, 1973, p. 95

⁸ Evenson, Norma, *Le Corbusier: The Machine and The Grand Design*, George Braziller, New York, 1969, p.104



Thadani, Hetzel/Description From page 12

district's presence to the community.

- **Warehouse Zone** - The south side of neighborhood N-5 consists of larger blocks to integrate a programmed warehouse zone into the neighborhood, with interior block warehouses surrounded by street-oriented residential buildings.

RANGE OF HOUSING TYPES

- **Walk-Up Buildings** - The majority of residential buildings will be four story walk-ups. The maximum permissible building height will be 80 feet.

- **Income Groups** - The node shall be inhabited by a wide spectrum of Indian society, with an ultimate population of approximately 150,000 residents. Housing types are designed to accommodate everyone from the low-income labor force who may reside in ground floor units behind storefronts, to business merchants in luxury apartments.

- **Housing for Day Laborers** - Day laborers who fall among the lowest income groups are accommodated in the World Bank sponsored sites and services district. The program provides basic water, sewer, and electrical services to a 240-square-foot site, upon which the inhabitants build the most basic form of settlement.

- **Socially-Mixed Building Type** - Based on an existing type in Bombay city, a socially mixed building type has been coded for wide use in the revised plan, to house a range of economic classes in the same building. The top floor of the four story walk-up buildings may be occupied by younger middle income residents, the middle two floors by upper-income and older middle income residents, and the ground floor by lower-income residents.

- The buildings also permit office and retail use, allowing retail storefronts on the street-facing half of the ground floor and commercial offices on the lower two floors.

- Given the reliance on domestic help within Indian households it is common for domestic workers to live in the same building as their employer. Some unit plans provide a room for domestic help within the unit, whereas some buildings provide single room occupancy units with shared toilet facilities.

STREET NETWORK

- **Indian Urban History** - From the grid-patterned cities of the Indus Civilization to the present, India's long history of urbanism is marked by the importance of the public space of the street.

- **Primacy of the Street** - The revised plan continues the tradition of the primacy of the Indian street through a hierarchical series of street types that are designed to serve pedestrians and support mass transit.

- **Street Types** - Five street types are designed within the set of government prescribed rights-of-way of 59, 92, and

112 feet.

TRANSIT

Only 11 percent of urban Indian families own automobiles, while almost 90 percent of the urban work force walk to work or use mass transit.

- **Bus Transit** - Buses are the most common form of transportation, and Bombay Electric and Surface Transportation (BEST) has a current ridership in excess of 10 million daily passenger trips. A regional bus transit system is proposed to follow the major roads. Local buses will connect all neighborhoods to the two rail stations.

- **Rail Transit** - Longer commutes rely on rail service and the two stations at the node are scheduled to be operational by 2003, providing service to Bombay and the other nodes within New Bombay.

- **TOD** - Neighborhood N-3 is designed as a higher density rail transit oriented neighborhood. The centers of neighborhoods N-1 and N-2 are located within one-half mile of a rail station. Only the center of N-4 is further than three-quarters of a mile from a train station.

CIVIC & INSTITUTIONAL SITES

- The revised plan designates prominent building sites for civic and institutional uses.

- Civic building sites, adjacent to open spaces, include schools, houses of worship, community facilities, and government institutions.

OPEN SPACE

- The revised plan provides a framework of public spaces, and associated public building sites made prominent by their location in the street plan.

- Each neighborhood plan provides a system of major open spaces, supplemented by smaller open spaces.

- Large conservation areas are preserved along the creek, and the 40-acre Waterfront Park terminates the shopping street that emanates from station square. The park is close to the Funeral and Crematorium district and provides walkways and gardens for contemplation, as well as access to the water's edge.

FIVE NEIGHBORHOODS

- N-1 is axially organized by the martyr's circle and monument square shopping area (red). This civic series continues west through a playground flanked by schools, and terminates at the museum north of waterfront park. Regional shopping (red) is programmed along the street which crosses the railway tracks.

- N-2 is nearest waterfront park, and is centered on the shopping street patterned after Barcelona's Ramblas which continues from station square in n-3. A school and playground are located in the south. The arcaded square in the north is shared by religious groups, Hindu, Buddhist, Muslim, and Christian in each quadrant.

interesting, socially-mixed walk-up type (based on an existing Bombay typology) accommodates a range of income groups in the same building. The upper floors are occupied by upper and middle income groups, while the ground floor, with retail fronting its street face, provides for units behind the storefronts where a low-income labor force may reside. (One is reminded of the hybrid block/building types of Leon, Nicaragua, where the center of the block creates a court with "cells" for the poor, while the street face is defined by a larger building type accommodating upper classes.) The lowest income groups are accommodated in a

- N-3 is a high density TOD surrounding the railway station. Station Square is an open air market lined with arcaded storefronts. A shopping street emanates from the square, which like the Ramblas provides a 43 feet wide center walkway for street hawkers and Indian vendor carts.

- N-4 is bordered by the district greenbelt on three sides. It is expected to be populated by college, medical, and botanical workers. The cross-shaped public green is shared with n-5.

- N-5 has larger blocks on the south side to integrate a warehouse zone by providing interior block warehouses lined by street-oriented residential buildings.

SEVEN DISTRICTS

- **District Greenbelt** - The districts occupy a greenbelt zone that separates two neighborhood clusters. This zone is coded to permit pavilion buildings in the landscape. Each district has a prominent site reserved for a figural building to announce the district's presence to the community.

- **d-1 Funeral And Crematorium District** - Traditional aedicular cremation structures will shelter family members during the five hour cremation ceremony. Located by the park with a view to the water and sunset, the district will provide contemplative walks within structured gardens.

- **d-2 Higher Education District** - Community college campus will serve the neighborhoods and the region.

- **d-3 Medical District** - Will provide a range of medical services at a central location, including an out-patient clinic, eighty-bed maternity ward, and eventually a general services hospital.

- **d-4 Botanical And Tree Plantation District** - Will support the cultivation of regional flora for replantation throughout the neighborhoods of several nodes.

- **d-5 Sites And Services Housing District** - World Bank-sponsored program which assists the lowest income group in building their own dwelling on a 240 square foot plot of land. The sites will be provided with basic water, sewer and electrical services.

- **d-6 Cloth Merchants District** - Administrative and merchants' association functions will be located within the district. The warehouse function is integrated into the larger southern blocks in neighborhood n-5.

- **d-7 Special Use District** - Programmed to serve an administrative function. The district may be occupied by a government agency, and thus is prominently sited on axis with the public green.

Torti/Aqua From page 20

world. These historic styles when used in context always deferred to the city, the neighborhood and the block, and then always deferred to the ensemble, never being self-conscious. The diversity and individualism present in the final design of the Aqua townhomes will better serve the marketplace more than the urban design. The desire of the residents to have individual expressions of their home I would guess parallels the designers wish to be individual and therefore objectifies the architecture too much.

As for the design of the neighborhood, there are several very good moves and several that are not. No doubt, the merchandizing, the location and the offering will be great successes. Good designers, great views and an exclusive neighborhood add up to instant real estate success. There are also some very good design moves. The streets all give way to the long view of the water, the public street or walk at the water perimeter of the entire neighborhood gives the most prime property to the public. The cranked streets to allow diversity and better water views for interior units, the notion of exploring the townhouse type in Florida, and I'm sure that the public square will be quite a nice space.

The fact that this is a gated community is bizarre. DPZ or not, it is not a good thing. I guess the developer and the residents don't worry about the thieves approaching by boat? Or maybe there will be an 8-foot fence around the beautiful public perimeter that has been created. When will this end? Along with the gates along the frontage streets, one might also question the townhouses not facing the street as well. While one applauds the introduction of a new type, the townhouse, to Miami; I think the transition from high-rise to townhouse from one side of the street to the other to be abrupt. This is an issue of scale, not only from one building size to another but in making a street pedestrians will feel comfortable inhabiting. If a mid-sized building type were invented, it could have been used as a liner to help transition and scale the interior street and could also have been used to shoulder the traffic along the front street. This seems to have been an opportunity lost.

These issues in the plan, even the gated part, should not take away from Aqua's greatest asset — its venture into making good urbanism with modern architecture. The attempt deserves an A+; the result will be of assistance to the entire new urbanism movement. We all know that good housing is not dependent on style, but good urbanism is dependent on controlling the style or styles that are employed.

Thank you, Lizz Plater-Zyberk for another giant leadership step forward.

Bharne/Ghansoli From page 13

idea of an arcade as a prototype works wonders in Bombay). Inherent to a thoroughfare standard will be the edge zone, where one might prescribe a second layer to the street through everyday props (taps, platforms and provisions for display and selling) malleable enough to sustain the diurnal and seasonal rhythms of the everyday homeless urbanite.³

Climate as context

The housing types proposed at Ghansoli range from 8-story apartments to a majority of four-story walkups. An

separate district placed close to the rail tracks — a strategically intelligent move, in observing that most of the squatters in Bombay occur around rail tracks due to easy access to daily transport. Here a "site and services" approach provides only the basic infrastructure (water, sewer and electricity), relying on the intuitive wisdom of the inhabitant to take it ahead.⁴

The typological range at Ghansoli is an intelligent effort to encompass the wide income spectrum of New Bombay. But in an economic context where energy simply cannot afford to be squandered, imperative to this will be the typological specifics of how to design in a warm

humid climate to achieve sustainable standards across the range. Unfortunately, housing even in a warm climate is often thought of as a myopic buildup of closed structures — with no open-to-sky space or breeze flows — with low income housing perceived as a challenge to cram as many such boxes as possible on a given piece of land.

Many of the homeless in Bombay live in shelters of less than 5 square meters. Given the size of the enclosure, the open space in front of the shelter becomes an important and resourceful part of

See Bharne, page 35

WESTLAKE ■ ST. CROIX ■ MUXBAL



Eric Valle.

Correa Valle Valle

Correa Valle Valle, Inc. (CVV) has won accolades and recognition from publications such as *Architecture* magazine, the *Washington Post* and the *Miami Herald*. The principals of Correa Valle Valle have over a decade of experience. In the last four years the firm has been involved with the design of more than 100 projects including new towns, inner city revitalization, campus plans, vacation resorts and spas, affordable housing, and independent living facilities.

The firm's design method includes interactive workshops (*charrettes*) where residents, property owners, designers, developers and public officials can graphically express their goals and objectives. CVV is committed to the sustainability of regions and to the production of walkable communities with complete and integrated neighborhoods. The firm is also recognized for the creation of design guidelines and new codes, as well as for its unique urban strategies for the reconstitution of the existing built environment.

CVV has worked with numerous cities, government agencies, military institutions, private developers and nonprofit organizations. It stresses the value of community-inclusive design and has pioneered revolutionary digital technologies for urban and architectural visualization. The firm utilizes traditional and state-of-the-art technologies to survey land use patterns; create before and after simulations; test proposed building typologies (3-D modeling); and publish and develop interactive reports.

West Lake

Good

- A balanced street network that accommodates pedestrian, bicycle and vehicular movement.
- Natural and man-made preserves, including lakes and canals.
- Over 12 building types, many of which are mixed within blocks. The mix of housing types includes townhouses, apartments and commercial/live-work.
- Parking is consolidated inside blocks, behind the buildings.
- The layout of the townhouses can be easily parceled in the future.
- Innovative bond financing of 288 units helped to increase the density to 8 du/acre and to accommodate a mix of incomes. The affordable housing is intended to remain affordable for at least 15 years, a first for TND projects.

St. Croix

The Good

- There is a mixture of uses combined with affordable housing.
- There is a clear intention to recover the traditional urban fabric: Blocks are well defined and the difference between public, semipublic and private spaces can be easily read.
- Block street and pedestrian networks are clearly defined; sidewalks and streets are lined with trees.
- There are 5 distinct building types, with a mix of housing types (townhouses and apartments) that are configured to provide "eyes on the street" security. The architectural design is compatible with local examples of market-rate housing.
- Amenities (clubhouse, laundry, post office) are integrated into the urban fabric.

Muxbal

The Good

- There are approximately 15 building types that include a mix of residential/commercial uses.
- Continuous urban facades establish a network of blocks and streets that is respectful of pedestrians, bicycles and vehicles.
- Multiplicity of civic structures and open space forms (plazas, greens and squares).
- Traditional architecture and construction materials are used.
- Natural preserves are created along with gray water processing and recycling plants.
- The site's great topographical variation provided amazing design opportunities.

The Bad

- All of the project is "affordable housing" only.
- Not enough attention is directed toward the main road (Congress Avenue).
- The town instituted a requirement to gate off the project.

The Bad

- There is a concentration of large quantities of affordable housing.
- The municipality prohibited residential units at ground level; therefore the ground floor of most buildings is covered with parking.

The Bad

- The project is "luxury housing" only.
- Due to local security traditions and the requirements of the client, the character is that of a "non-walled" gated community (helped by topographic conditions). There is a just single entry and exit in spite of the available network of streets to draw from.
- Density(DU/Acre) is not high enough.



St. Croix



St. Croix

Westlake

Location: Town of Lake Park, Fla.

Classification: TND

Designers: Correa Valle Valle and Partners; Project Director: Shailendra Singh, with Erick Valle, Estela Valle, Jaime Correa, Alejandro Zizold, Yu-kai Hsiung, Dita Trisnawan, and Fabian de la Espriella.

Consultants: Seth Harry, Retail Consultant; Marcela Cambor, Treasure Coast Regional Planning Council; Joe Kohl, Dover-Kohl and Partners;

Architects: Correa Valle Valle and Partners

Developers: The Housing Trust Group

Design Date: January 2001

Construction Began: January 2002

Status: Building Permits

Site: 50 acres **Net:** 25 acres
Project Cost: \$30 million

Program:
Residential: 400 total rental housing units
Rowhouses: 136
Apartments: 254
Live/Work Units: 10

Residential Price Range: \$650/month to \$ 1,500/month

Commercial: Retail: 8,000 sq. ft.

Commercial price range: \$12-15/sq.ft.

Public & Civic Program: Squares, plazas, lake, fountains, greenways, community club house, bike paths and upland hammocks preserves.



St. Croix

Location: Lauderdale Lakes, Fla.

Classification: Mixed-Use Infill (Shopping Center Retrofit)

Designers: Correa Valle Valle and Partners; Project Director, Maria M. Chalgub, AIA; Erick Valle, Estela Valle, Jaime Correa, Mahe Brunet, Alejandro Zizold, Yu-kai Hsiung, Dita Trisnawan, and Fabian de la Espriella

Consultants:
Civil Engineer: Ludovici & Orange
Structural: Pirez & Associates
MEP Engineer: DFG Consulting Engineering, Inc.
Landscaping: Jimmy Socash

Architects: Correa Valle Valle and Partners

Developers: The Cornerstone Group

Design Date: May 2001

Construction Began: April 2002

Status: Design Development



Site: 15 acres **Net:** 12.31 acres
Project Cost: \$25 million

Program:
Residential: 246 total units
Rowhouses: 34
Apartments: 212

Residential Price Range: Rentals \$650/month to \$875/month

Commercial: 16,600 sq. ft.
Price range: \$15/sq. ft.

Public & Civic Program: Clubhouse, central mail room, laundry, main plaza lined by retail, neighborhood green with swimming pool and cabana, tot lot, developer support of active community advisory committee.

Peer Review | Constructing a Culture of Urbanism

By Ellen Dunham-Jones

Erik Valle presented three projects under the topics culture, affordable housing and new urbanism. The projects demonstrated his firm's skillful understanding of both the principles of new urbanism and the dogged persistence required to implement them. Despite his apologetic reference to his presentation as a reality check from the trenches, there was much to learn from them, especially regarding the differentiation and balance between public and communal space in the St. Croix Neighborhood project, and the beauty of the architecture and placemaking in the Muxbal project. However, my critique concerns the question of how the firm, and how new urbanism in general, views the topic of culture.

Two of the projects were specifi-

cally presented as examples of cultural design. The St. Croix Neighborhood on a former shopping center site in Broward County, Fla., provides affordable housing targeted for new immigrants from the Caribbean. Both the architecture's style and color and the paved, raised, arcaded, plaza make general reference to Caribbean cultural heritage. Muxbal, a high-end, mostly residential community in Guatemala City, is, in the designers' words, a "cultural neighborhood" and provides "a diversity of traditional housing types to ensure preservation of the social networks characterizing Latin American families." Beautiful perspective drawings reveal exquisite attention to historical detail, materials and placemaking afforded the designers in the costly, steeply

sloped, picturesquely sited development. However, the lower budget American projects also displayed a consistently high degree of urbanity in their use of well-proportioned buildings to frame equally well-proportioned public spaces. Without any drawings at a larger scale showing how the projects related to the larger patterns of the place (an all too common problem amongst presentations of new urbanist projects), as well as limited connections to the existing street networks, I was a bit suspicious about their integration into their contexts but nonetheless was impressed with the attractive design of these pockets of urbanity. Whether simple and classic or complex and picturesque, Corea Valle Valle's architecture was always presented in the service of

shaping the street or square. The architecture was then further enhanced by the cultural associations that were more or less applied to it as either stylistic or typological references. While this was the limit of how Erik presented the work's relationship to culture, I think there are far more significant lessons to be learned from these projects on this subject.

The St. Croix Neighborhood took the perpetuation of cultural identity a step further, by providing an internal, central, private, community-focused square with clubhouse and swimming pool. Whether this says more about Caribbean or South Floridian expectations of communal space, it nonetheless provides a space for neighbors to gather, strengthen social bonds, and if they so choose, pass on knowledge and practice of Caribbean cultural traditions. I hope that after the residents have moved in they will be encouraged to truly make this their own space with whatever cultural

See Dunham Jones, page 33



Muxbal

Location: Guatemala City, Guatemala

\$25.8M
Cost to date: \$1.75M

Classification: Infill

Residential: 82 units
Houses: 29
Rowhouses: 24
Apartments: 21
Live/Work Units: 8

Designers: Jaime Correa, Estela Valle, Juan Pablo-Rosales, Alejandro Zizold, Shilendra Singh, and Fabian de la Espriella

Consultants: Tinoco y Asociados with Juan Pablo-Rosales, Local Architect; and Marc Landres, Local Landscape Architect.

Residential: Starting at \$400K

Design Date: August 2001

Commercial:
Office: 10,000 sq.ft.
Retail: 26,000 sq.ft.

Construction Began: May 2002

Status: Building Permits

Site: 17 acres **Net:** 8 acres

Project Construction Cost:

Public & Civic: Squares, plazas, fountains, greenways, tennis courts, community center, bike paths.



identity they bring to it, whether that means paving hardscape or planting gardens according to their customs or assimilating into more American customs of sun worship and swim leagues. In other words they should be allowed to produce their own culture, perhaps a hyphenated Caribbean-American culture, through the further construction of that space as their community space.

What is particularly admirable about this project is that it provides an answer to Michael Brill's recent critique in the Fall 2001 issue of *Places* of new urbanists' tendency to confuse communal space and public space. He argued that cities need both the kind of communal spaces just described, where neighbors can better get to know each other, as well as truly public spaces where strangers and otherness are also welcome and the ability to belong but remain anonymous is part of the democratic civic order. In all of the projects Correa Valle Valle presented, there was an effort to provide these kinds of public spaces at the project's interface with the existing context. It is most successful at the St. Croix Neighborhood, where the arcaded public plaza with apartments over shops sits at an axial location at the terminus to a connecting street, inviting public access.

See Dunham-Jones, page 35



Westlake

Peer Review

Correa Valle Valle Projects

By Rob Steuteville

The new urbanism is a movement based on a philosophy of idealistic pragmatism. Principles articulated in the Charter are applied in a pragmatic way, based on the political, geographical, cultural and economic context. Not only is there no ideal plan to fit all circumstances, but no two new urban projects are the same.

Each new urban plan can be viewed from the following two vantage points — how skillfully have the designers reacted to a given set of circumstances (i.e. is the plan the best possible one for the site); and how well does the plan live up to the ideals of the Charter. Assuming the designers have created the best, or close to the best, possible plan, another way of looking at the second question is to examine how compatible the context is with the principles of the Charter.

The context always demands compromise. What's important is not whether any plan lives up the Charter, but that the designers never lose sight of the principles of the new urbanism in reaching a pragmatic solution. That is central to defining new urbanist practice, and a new urban plan or project.

Three infill plans by Correa Valle Valle (CVV) exemplify the idea of idealistic pragmatism, and illustrate how the context can influence the quality and characteristics of any given project.

Saint Croix Neighborhood

The Saint Croix Neighborhood in Lauderdale Lakes, Fla., is a grayfield site — a redevelopment of a 500,000-square-foot strip shopping center. The first phase calls for 246 units (38 townhomes and 208 apartments) and 25,000 square feet of commercial in the form of a main street. The most important considerations here were political. As is the case in many U.S. municipalities, Lauderdale Lakes has a set of planning and development ordinances that do not easily permit the creation of a neighborhood. Setback requirements, parking ratios, and open space and housing standards support a suburban form of development, according to CVV principal Erick Valle.

The Saint Croix Neighborhood consists of four and a half urban blocks with a village center and a neighborhood green including recreational uses. The



Westlake

units are affordable and will be served by a clubhouse/cabana with pool as well as the neighborhood retail. In order to approve elements of the project — e.g. buildings on the edge of blocks and shared parking ratios — the zoning code needed to be extensively modified, Valle explained.

One section of the ordinance that could not be modified was a 100-foot setback along the primary arterial road fronting the strip center. This would be a logical place to put retail; instead, CVV was forced to design a linear park along the edge. The retail stores were placed under residential units in what has been referred to as a "Lake Forest" configuration, after the early 20th century town center north of Chicago. The Saint Croix main street shops are on both sides of a small green, perpendicular to the arterial road. The key to success of a Lake Forest design is that all shops are visible from traffic on the main road. Thus, this town center's performance may depend on the landscaping of the buffer — it must not obscure view of the shops.

If all elements of the Saint Croix Neighborhood are successfully built, the project will not only be an example of a transformed grayfield site, but also will demonstrate how to create affordable

housing with a high level of amenities in a suburban municipality.

Westlake Neighborhood

This 50-acre plan in Lake Park, Fla. includes 400 dwelling units, 8,000 square feet of commercial space, and a clubhouse on a challenging ecological site where 50 percent of the land will be used for water retention. Fifty percent of the units will be affordable and financed with loan-interest loans. Important considerations are ecological, political, financial and developer-related.

CVV worked with a conventional developer who normally repeats one structure throughout a project. The plan includes 14 different buildings consisting of various configurations of courtyard apartments, townhouses, live/work units, and a commercial structure.

The variety of townhouse and apartment unit types is fortunate, because these two categories must be kept separate according to regulations imposed by the state (the source of the low-interest financing). The plan, therefore, is divided into two sections, connected by a single street fronting the clubhouse and pool.

The strategic placement of buildings creates a variety of high-quality

public spaces, including a perimeter of canal drives that take advantage of the aesthetic value of the retention lakes.

The building types are designed in accordance with traditional Florida vernacular and will be built on a tight budget. Even so, the greater variety of building types will result in a \$65/square foot cost, as opposed to the \$55/square foot cost that the developer usually incurs. In order to make that "pencil," CVV asked the city for an increase in gross density from six to eight units per acre. In exchange, the city requested that the project include 50 percent market rate units, instead of 100 percent affordable units. This change benefits the project because it adds income diversity, Valle says.

In addition to the canal drives, the other main ecological design element was the preservation of an upland hammock in the form of a large, natural green. The site represents an extension of a John Nolen designed street grid for the city of Lake Park.

Muxbal Neighborhood

This small Guatemala project is strikingly different from both of the Florida projects, partly because it faced none of the political or financial constraints. Under construction by a powerful developer, Muxbal faced no problems with approval or compromise of the design ideals. It is being built as conceived by CVV. Part of what makes Muxbal interesting is its high-density, European feel. Its steep slopes create a hilltown character.

The downside to Muxbal is its lack of income diversity — it will be an enclave for the wealthy. The for-sale detached housing units start at about \$1 million, Valle says, while attached units range from \$350,000 to \$750,000. Muxbal will be gated. Thus, it will be akin to Windsor, the beautiful town in Vero Beach, Fla. The project will have 10,000 square feet of commercial space and a private spa, both of which will be accessible to the people outside of the community. The heart of the Muxbal Neighborhood will be a rectangular plaza with a fountain. Residential units include single homes, townhomes and apartments.

Aurbach/Ghansoli

From page 12

positioned on the water, where mourners will walk the promenade seeking solace and refreshment in the shoreline setting. The mourners and the recreational strollers are expected to maintain an untroubled coexistence. In the United States such a land use would put a damper on nearby business activity, to say the least.

The predominant residential type of Ghansoli Node is the three-to-four story walk-up apartment. Apartments are composed of modular units and can range in size from 440 to 2,000 square feet. A minimum-size unit can house a maximum of five people for affordable family housing (\$6,000 purchase price), and units can be joined to create larger luxury apartment with servants' quarters. The broad range of sizes shows the powerful influence of cultural assumptions on development. A 440-square-foot unit that houses five people is unthinkable in America – it's illegal and against the building codes. But a luxury yacht of similar 440-square-foot size is eagerly demanded by the same code-writing cultural elite. Everything depends on context, and in Ghansoli the context is diverse apartments with a rich and lively public life at your doorstep.

Mumbai's metropolitan area is nearly identical in population to Los Angeles. Mumbai has one vehicle for every 15,000 inhabitants; Los Angeles has 9,360 vehicles for every 15,000 inhabitants. In Ghansoli, the lack of automobile facilities allows a high population density in a pleasant setting, with spaces devoted to recreation and scenery instead of paved surfaces. Freedom from residential off-

street parking requirements will help keep the cost of housing low. In Indian cities, streets are not simply high-speed thoroughways but are shared by sacred cows, people, buses, commercial vehicles and draft animals. Cows make excellent traffic-calming devices.

Several of Ghansoli's retail corridors come to an abrupt stop rather than connecting to other commercial centers. Will the shoreline be enough of a pedestrian attraction to generate a successful level of foot traffic at the ends of the corridors? To validate the Marine Drive model, the design relies on the powerful Indian cultural orientation toward waterfront activities.

The isolation is most pronounced in the "sites and services" district. This is a World Bank project where a 250-square-foot concrete pad sells for \$1,500. Its location reflects unfortunate echoes of caste system: a segregated commercial zone on the far side of a canal. All in all, this degree of diversity is far beyond anything one might hope to see in the United States, like a trailer park next to McMansions. Will the infrastructure be overwhelmed by an excess of people trying to inhabit its precincts? The firm hopes that in time the sites and services commercial corridor will connect with the central neighborhoods.

There are two rail stations in the node, but only the north station is within easy walking distance of residential areas. A square in front of the station integrates it with the pedestrian network and creates a landmark gateway. The south station

is buffered by wholesale districts, putting the residential sections ¾-mile distant. This was mandated by CIDCO planners to allow easy freight loading access for the wholesalers. However, single-use districts are inferior as living environments, and a preferable model would be a mixture of uses where the industrial facilities are not noxious. Probably that's what will evolve anyway, given the desirability of easy rail access.

Per the CIDCO mandate, the plan contains specific allocations of land uses. We see the wholesale districts, the middle-income housing blocks, the commercial corridors, and the low-income enclave. Immediately one wonders: Are these allocations the correct ones — is the market being anticipated perfectly? For instance, a clock-maker's district is a highly specific use that may not be economically viable at particular planned time and location. Centralized land use planning has dismal track record. As Wolfgang Braunfels writes, "*All forms of overplanning prevent order.*" Flexibility is required — does the plan provide for it? Can it adapt to the forces of evolution and accommodate the inevitable changes in land use needs and market demands?

Within the strictures of the CIDCO framework, Thadani/Hetzel has in fact provided a great deal of potential for flexibility and adaptation. The ground-floor commercial spaces will line the building frontages and will be deep and narrow. This makes them customizable; they can be subdivided or joined with other storefronts. The short blocks and

continuous commercial frontages create many prime sites and allow easy relocation. Neighborhood density, high foot traffic and transit access will make Ghansoli attractive to entrepreneurs through future ups and downs of the economy.

How will the node perform when it is under construction, in a state of incompleteness? With such a large project, timing will be critical. The separate retail corridors will allow phased construction, assuming the basic station-to-shore configuration is viable. A potential pitfall will be the scale and speed of construction. Ghansoli may struggle with substandard construction practices, as has been the case elsewhere in Navi Mumbai (and in Celebration, Fla., for that matter).

Ghansoli Node is exurban in location and new urban in character. In spite of its high population density, it will have abundant light and air, new infrastructure and waterfront scenery. If successful, it could provide hope for a new model of planning reform in Mumbai and India at large. Especially in its northern portion, Ghansoli conforms fully to the TOD concept; it is a living illustration of a pedestrian city that will function by virtue of a regional transit system. And by relieving pressure on central Mumbai, a successful TOD makes the historic city that much more desirable and likely to be renovated.

Whalen/Aqua

From page 21

difficult to accept, but others find the mix is an appealing break from the strictly coordinated architecture of most new urbanist communities.

What surprises me at Aqua is that the result of all this freedom is an overall sense of sameness. Aqua displays less hierarchy and community variety than one would expect of a new urbanist village. The sameness seems to result in part from a lack of clarity in defining the building types for the designers. Each townhouse, for instance, looks more like a house with two zero lot line conditions. Had some of the architects been asked to design houses that more closely follow the townhouse type, with a continuous wall at the front property line, larger-scale gestures could have helped create special places. Other specific requirements could have created streets that felt taller or lower than others. The result might have been a Modernist town with the variety of scale that has come to be expected from the best new urbanist communities. Perhaps the ele-

ment that most fully defines Aqua as a place is not so much that it is Modernist but that it allows such a huge amount of individual variety within the same, dominant townhouse type.

Those who have objected to the relative cacophony of Aqua tend to attribute it to the natural tendencies of Modernist architecture. But in fact, rules and regulations are not anti-modern, and modernism is not the same as disorder. At the Weissenhof Siedlung, the historic showcase for modern housing alternatives organized in 1927 by Mies van der Rohe, an overall sense of order was achieved through Mies' predetermined massing strategy, through his careful selection of like-minded architects and through his orchestration of location assignments based on the designers' predispositions. Aqua is not as ordered or as hierarchical as the Weissenhof Siedlung, but it could have been had its goals been different.

Building Types

Aqua has little in the way of retail, commercial or civic buildings that would help distinguish it from a more standard condominium development. Earlier

schemes featured retail on 63rd Street, which was squelched by neighborhood fear of traffic. Even restricted as it is to residential use, however, Aqua offers only two residential types: the townhouse and the mid-rise condominium apartment. A few free-standing villas would have added variety, not to mention the possibility that this island with its spectacular views might have had a special place for the occasional Latin diva or local football star; on the other hand, the townhouse type could have been finessed to create a couple more stops on the continuum between the single-family house and the apartment tower. A building type at a scale between that of the townhouses and that of the condominium buildings would have mediated the jump in scale between the two.

The mid-rise buildings at Aqua present a special challenge to DPZ's stated goal of creating a smooth transition between the towers of Collins Avenue and the low-rise residences surrounding the La Gorce Golf Club to the west. The taller buildings at Aqua are out of scale with the townhouses, and the discord goes far beyond the difference in height. The townhouses are consistently articulated at the scale of the room, the balcony and the window. The mid-rise buildings, on the other hand, are always composed at the scale of the overall mass. Whereas the balconies of the townhouses are singular and unique, for instance, the balconies of the apartment blocks are generally subservient to a much larger composition. It comes down to the issue of building type: The mid-rise buildings are designed and detailed like the tall towers of Collins Avenue rather than as true mid-rise buildings, which should articulate at some level the scale of a townhouse or single-family residence, perhaps at a penthouse or at the base of the building. This can just as easily be accomplished with a Modernist vocabulary as with a



traditional one. The mid-rise buildings at Aqua incorporate duplex apartment units at their bases, which could have been expressed at a scale similar to the scale of the townhouses. Instead they are subsumed into the overall building composition. With a different approach, the mid-rise buildings might have aspired to the relationship between a 10-story New York City apartment "house" one might find on a side street comfortably next to much lower townhouses. Though a detail, this is perhaps Aqua's greatest weakness, and it is not an issue of Modernism versus Classicism or traditionalism, but an issue of clarity of building type and of the scale that different types imply.

While Aqua may not be completely successful on every level, it should be judged on its primary goal, which is also its greatest achievement: It reminds that there is no reason why Modernist architecture cannot be a major player in the creation of a successful community, even a new urbanist one. It leaves for others the question of what "Modern planning" for a contemporary residential community might be, and whether it needs to be different from the principles of a place like Aqua. But the door has been opened.



Bharne/Ghansoli

From page 29

domestic space – where they eat, sleep, study and wash. Most obtain water from nearby housing, and for toilets either use public facilities with a nominal charge or simply use the rail tracks.

The significance of this observation is paramount for an urbanity in and around Bombay – for it affirms the usability of open-to-sky space as an architectural resource in a warm, humid climate. This in fact is a vernacular tradition stemming from Indian villages, where family life, though much poorer in terms of income, is so brilliantly compensated by the wise and augmented access to open-to-sky space, where it is more comfortable than within an enclosure. Thus it is not what you physically build that is important but what you so intelligently do not build. The less one builds as physical form the more one saves as income. This rule of thumb blossoms when organized around a transect of usable open-to-sky spaces – from courts and terraces for cooking and sleeping, to transitions and thresholds where children play and study, to the shrine under the tree where one meets locally, to the ‘maidan’ or field that unifies the whole community.

The lesson is simple – every room has a building cost, as does every courtyard. The point of balance and tradeoff between these two variables can become the starting point and the determinant for housing typologies. At the highest income extremes, it would mean building more rooms accompanied by spaces for open-to-sky activities; at the lowest extremes, it would mean building a minimal room enclosure with a maximum emphasis on open-to-sky space, which can thus become a significant economic resource. When looked at this way, the climatic necessity for outdoor space can itself become the “software” for the poorest urbanite to create a type conducive to his pattern of life.

Bridging the stark typologies

The most assuring remark of Le Corbusier was not about “machines for living in” but that “it is always life that is right and the architect that is wrong.” This remark seems alarmingly true as one looks at Bombay today. How did it get into such a situation? How did it so dramatically produce a starkness of lifestyles (and the accompanying built forms — from the high-rise to the squatter) that day by day so randomly yet so miraculously coexist?

Of course this is not a problem exclusive to Bombay; it encompasses most of the developing world. In the past, every place had so naturally and ingeniously produced its own housing forms, serving its own needs. Vernacular housing was the product of processes integral to the geographic, social and economic order of each society – from the Dogon villages of Sudan, to the Pueblos of Taos to the streets of Jaisalmer. Somewhere down the line, the champagne burst, and forgetting

the pluralistic and malleable nature of our traditional patterns, architects succumbed to normative mass production. The result is the inhuman pattern of development that has usurped our cities, from Hong Kong to Mexico City to Shanghai. In Bombay this issue has another connotation, for here the numbers are truly colossal. In a city of sixteen million people, with over one-third living under the poverty line, the starkness could not reach a more dramatic extreme.

How can the Ghansoli project generate an urban transect amidst such stark polarities?

- A diversity of housing sources: By realizing that housing in New Bombay will best be served when it will be supplied not through a few selected agencies public or private, but through myriad delivery systems, thereby soliciting the diverse and pluralistic patterns that are necessary.
- Housing as employment and income generator: By understanding the economic benefit of diverse housing sources. Employment, a huge need in Bombay today, can be generated through a strategic relationship between building types and user groups. A high-rise tower will generate the involvement of a select few architects, construction workers and financing agencies towards the higher end of the spectrum. On the other hand, a similar investment in the form of low-rise housing will generate thousands of more jobs, encompassing the middle and lower sectors of the economy where the job challenge really lies.

- An equitable range of types: By generating a typological housing range within an open-to-sky space matrix founded on the realities of affordability, equity and income ranges.

- Incrementalism: By devising housing types that can expand with family size and income capacity and that encourage spontaneous growth patterns particularly at the lower end of the spectrum.

- Sustainability: By striving for a balance between built form, climate, material, construction techniques (from mud, bamboo and thatch to stone and concrete), local crafts and the careful use of all natural and infrastructure resources.

Towards a self-help city

But such notions are already prevalent in the instinctive wisdom of the anonymous entities that live everyday in Bombay, from the slum dweller to the stonemason to the local mason. What is unfortunately absent is a conducive formal and administrative urban context that could catalyze and accommodate that wisdom. And it is precisely here that the new urbanism can be most relevant. With the population of New Bombay around a million, amidst a vibrant private sector and an increasing access to newer jobs, the new urbanism’s continued promise as a progressive force could go far beyond providing refreshed notions to the post-industrial urban trends at the higher end of the spectrum. Through a holistic new urbanist approach, the Ghansoli

project could forge a debate on existing patterns by:

- Envisioning a regional pattern that underscores the fundamentals – mass transit (rail, bus, two wheelers and bicycles), infrastructure (water, sewage and electricity) and resource management.
- Regulating a street network that both establishes the urban form and provides for flexible zones for urban “possession.”
- Devising an (pedestrian friendly) urban structure of socially equitable and diverse neighborhoods, districts and blocks.
- Clarifying a transect that encourages coexistence amidst the stark income ranges.
- Coding the transect, emphasizing affordability and self-build, self-help building types and techniques.
- Stepping aside to let a “self-help urbanism” take over.

This notion of a “self-help urbanism” is particularly pronounced on the thin line that in the Third World separates the making of a successful place versus a successful city. Part of the Ghansoli project’s promise is in the pictorial intensity of its imagery – the promise of great places. But in and around Bombay, where the politics of urbanism is far more harsh, and where the very lines that delineate the public from the private are blurry, the making of great places in isolation at Ghansoli need not imply their cohesion towards a great city of New Bombay. In fact, Bombay today faces the opposite dilemma: Every day it ameliorates as a city – miraculously sustaining the millions of haves and have-nots who pour in in search of a better future — yet everyday it seemingly aggravates as a place – with increasingly chaotic and unhygienic conditions.

The balance of Ghansoli’s visions with New Bombay’s complex pragmatics will only be achieved through an urbanism open enough to complete its own self. It is here that the Ghansoli project will have to identify an extremely intelligent and open-ended set of new urbanist codes. Once structured, they could have the ability to promote the necessary open-ended standards for development, and more importantly, to retool the bureaucratic machinery for alternative products to the existing scenarios. Fortunately, the means of retooling are located in the everyday realm of Bombay’s development – housing, urban standards, street standards, land use, zoning ordinances. The very mechanisms that have perpetuated the existing patterns are in fact the very tools for their subversion and alteration. Suffice it to say that if the new urbanism in America is a reaction to post-industrial sprawl, then in New Bombay, it will have to be a careful antidote to a post-colonial urbanity of bricolage and chaos – not countering it, but urbanizing it by rearranging, inserting and editing just enough to let the city “make its own self.”

New urbanism is not a one-size-fits-all model. It is a forum for sharing strategies about a variety of models that implement the principles of its Char-

ter. As such, the Congress of the New Urbanism already is a “post-industrial information exchange.”⁵ The Ghansoli project cannot rely on the reputation of new urbanism’s past American achievements. However, it can stand to represent the new urbanism as an open-ended and growing discipline promising the beginnings of newer avenues both for the movement and for New Bombay. It will have to be a promise to take the new urbanism to the developing world, but to listen carefully to cautions regarding the hazards of over-doings or false assurances; to practice its principles with authority, but understanding its theoretical nuances through the pragmatic truths of the “other side”; to assess its own selflessness and confirm its purview as not dogmatic and universal, but indigenous and open-ended.

Time will tell how the new urbanism as both a professional discipline and a movement will offer and adapt its wisdom in the Third World as it ventures beyond the American enclave.

Footnotes

¹ With the outbreak of the American Civil War in 1861 and the opening of the Suez Canal in 1869, exports, especially cotton from Bombay, became a major part of the British colonial economy. Such networks of communication led to an accumulation of wealth that was channeled into building an Imperial Bombay by a succession of governors. Many of Bombay’s famous landmarks, including the Flora Fountain and the Victoria Terminus, date from this time.

² The inhabitants of pavement dwellings come to live there initially as a temporary measure, until they can locate and afford better housing. Unfortunately, most are never able to do so and live out their lives on the footpath. In a census undertaken in one ward of Bombay by the Indian NGO SPARC, almost all the families had been living on the pavement ever since their arrival in Bombay – which could be as much as 30 years ago. Fourteen percent of household heads were not first generation migrants but born in the city. For more see “We the Invisible,” a census of pavement dwellers, SPARC, 1985; Sheela Patel, “Street children, hotel boys and children of pavement dwellers and construction workers in Bombay: how they meet their daily needs,” *Environment and Urbanization*, Vol. 2, No. 2, October 1990, p. 9-26.

³ An attempt in this direction was Charles Correa’s 1968 proposal for hawkers along the pavements of D.N. Road, a major artery in Bombay. The scheme called for an intermittent insertion of platforms and water taps to act as a buffer between the vehicular thoroughfare and the pedestrian arcade. During the day the platforms would be used for selling. At night, the taps would help in cleaning the platforms for sleep. Unfortunately the scheme was not implemented. For more on this see Charles Correa, “Housing and Urbanization,” (New York, NY: Thames & Hudson Inc., 2000), p. 130 – 131.

⁴ Self-help sites and services housing has emerged as a prominent low-income strategy in India since the early 80s. Perhaps the most published project of this nature is Balkrishna Doshi’s “Aranya” low-cost housing in Indore (1983-1986). Commissioned by the Indore Development Authority, the project, comprising about 6,500 housing units built primarily for the poor, also includes other income groups and has been planned to grow to house 40,000. For more see James Steele, “The Complete Architecture of Balkrishna Doshi,” (London: Thames & Hudson Ltd., 1998), p. 114 – 129.

⁵ See Ellen Dunham-Jones, “New Urbanism as Counter-Project to Post-Industrialism,” *Places*, Vol. 13, No. 2, Spring 2000, p. 26 - 31.

Dunham-Jones/CVV Projects

From page 33

Like the communal recreational space, the public plaza provides a focal point around which to wrap the apartment units. But, the two open spaces also serve a larger cultural purpose. One contributes to the multiplicitous, inclusive public life of the city at large, providing shops and a public space where all are welcome. The other contributes to the communal life of the residents, providing them with recreational amenities and opportunities for social, even cultural interactions with each other. By providing — and

connecting — these two spaces and the conditions they foster, Corea Valle Valle has created an inclusive culture of urbanism, one that encourages the Aristotelian goal of living together well.

In our world of increasing global interconnectedness and cross-cultural exchange, whether through immigration, business or tourism, there are good reasons to look more closely at the relationship of places to cultures and the role of the new urbanist. New urbanists should recognize the ways in which neither the identities of cultures or places are static, but in fact, through their interaction, pro-

duce and/or reproduce each other, often in hybrid forms. Design attempts to freeze cultural identity risk “Disneyfication” and irrelevancy in an evolving world of hyphenated cultures and multiple publics. At the same time, design attempts to foster more fluid cultural identities can quickly lead away from the traditional patterns of place that strengthen new urbanism. Both of these traps can be avoided by thinking of “culture” less as either a style or an unchanging set of practices, and more as a process that we all actively participate in constructing. Through their tireless efforts to change zoning policies, educate planning boards,

and promote changes to conventional practice, new urbanists actively produce a culture of urbanism. Indeed, to my thinking, the construction of a “culture of urbanism” is more valuable in the long term than the still valuable but less important goal of cultural representation. While I value Corea Valle Valle’s work at the drawing board, it is their work in the trenches that is ultimately of greater cultural significance.

Infill Development And Hope VI Lessons

By Ray Gindroz



The last decade of the 20th century was witness to a dramatic change in the role of the federal government in the process of city-building.

In the past, HUD funded housing “projects” with boundaries and design standards, which tended to separate them from the neighborhoods into which they were inserted. With the HOPE VI program, HUD provides funding for homes within a comprehensive neighborhood revitalization program. Instead of single-income projects, the results are mixed-income neighborhoods. With this change of direction, the stigma of subsidy has disappeared in communities, and new life has been injected into some of the most decayed parts of our cities.

But this change of direction also requires a radically different design and development process, one that calls for collaboration among developers, city agencies, housing authorities, institutions and citizens. This is often very difficult and presents challenges to the design process, in part because all of these groups are required to operate in new ways. For example, housing authority staff members, accustomed to serving a dependent population, find themselves acting as entrepreneurial real estate developers, attempting to attract homeowners and renters who can afford to choose where they live. Private developers find themselves coordinating social service programs for family self-sufficiency programs. City agencies are working collaboratively with formerly rival departments. And architects, planners, and city agencies and housing authorities are working closely with community-based organizations.

As a result, the design process for HOPE Projects is complex. It is often conducted under intense public scrutiny. This has caused us at UDA to develop a series of techniques and methods for developing master plans that respond to a broad range of constantly changing conditions. We have found it essential to engage a broad range of people in the design process and to understand in detail the physical form of the community in which we build.

To work effectively in this setting, we conceive the physical design of the American neighborhood as a collection of elements, each of which is the responsibility of a different entity but which need to be coordinated to create a congenial and human collection of neighborhood streets and blocks. Thinking of these elements as part of an “urban assembly kit,” all of the individual components can be visualized separately so they can be implemented by the appropriate entity, but as part of a system that can be “assembled” to create whole places.

A further challenge is that these efforts are entrepreneurial. We frequently collaborate with Zimmerman Volk Associates, who base projections on “market potential” rather than current “demand.” As a result, the designs must not only respond to changing market conditions, but they also attempt to change the market by transforming the image of the place. That means that the residential development program can change in the course of the design and development process, unlike HUD “projects” which have a fixed program. However, the approval process and the funding for public improvements require precise cost and density data. Again, the Urban Assembly Kit provides a means of setting the framework of public improvements in specific detail, creating blocks that can be surveyed and engineered. Within the blocks, there are a number of possible different lot types, and for each lot type there are many different possible buildings. The specified variety provides flexibility for lots and building types.

In recent years, we have found ourselves with tight deadlines for three or more such projects simultaneously. That has forced us to both standardize procedures and build in mechanisms to make sure that each result is uniquely suited to its context and community. These techniques and processes include:

1. An Organized Public Design Process:

A wide range of participants should be creatively engaged in all stages of design, especially the first stage, which is data collection and analysis (which we call “figuring out what is going on”). By asking people to describe the strengths and weaknesses of the community, we learn what to preserve and build upon and what to change. By asking what people would like to

see, we establish criteria and design principles to be used to evaluate design ideas as they emerge. By asking about specific places, we learn where action is needed. A consensus on principles, goals and targets provides a solid platform on which to develop a design.

2. Urban Analyses of Contexts:

We have developed a series of graphic techniques, which we call X-rays. Each drawing represents one element at a given scale, for example, street patterns, figure/ground, parks and open space, topography, etc. Usually they are done at three different scales. Each one is studied to find problems with the system it represents (streets are usually the most revealing). These problems are then cross-referenced with the issues raised in the public process in order to understand the role they have played in the life of the community.

3. Visual Base Materials:

A collective vision needs to be “visual.” In addition to plans and other two-dimensional drawings, aerial and eye-level perspectives and occasionally models are constructed as design tools to be used in the public process to text ideas.

4. Precedent Research:

The most successful mixed-income developments are ones that both create a new image for the community and fit seamlessly into their neighborhood contexts. To accomplish that with both the design of public space and the architecture of buildings, we conduct detailed investigations of streets and buildings that are admired in the community as exemplars of the best town building traditions of the region. By continuing these traditions in the new construction, confidence is quickly established in the development. These continuities also integrate new development into the existing fabric and stimulate the revitalization of surrounding areas.

5. The Urban Assembly Kit:

The different components of the neighborhood are designed and drawn separately and then combined in a variety of ways. The components include:

a. Framework of streets: an inventory of street types in plan and cross-section to be approved and implemented by the Department of Public Works and other public agencies.

b. Interconnected network of public open space: parks, streetscapes, trails, bikeways, natural features, conservation areas, and institutional open space to be funded, approved, and implemented by the park board and environmental agencies.

c. Block patterns: a range of block types and sizes that can accommodate different lot types and building programs, providing options and flexibility to respond to the developer’s and the community’s program.

d. Lot and Building Types: a range of lot types for each block type, each of which can accommodate a number of different building types and programs, for which costs can be determined and which can be approved by public reviewing agencies.

6. Architecture: an inventory of architectural elements, in a variety of architectural styles that can be used for the different building types and programs.

a. Three-dimensional images of the proposed neighborhood spaces and buildings, which set easily understood standards for the development process.

b. Design guidelines that set the key aspects of building design: massing, composition, windows and doors, color and materials.

c. Pattern books that provide the design elements of individual buildings.

d. Proto-type designs that set standards.

EXAMPLES:

The following projects were designed using some or all of these techniques. My hope in illustrating them is to show both the consistency of approach and the

diversity of image, scale, density and configuration. The sites range from 5 to 100 acres in actual land used for HOPE VI development with net densities ranging from 10-35 units per acre.

1. Park DuValle: Louisville, Ky. (Figures 1 and 2)

A new image has been created for Louisville’s west end neighborhoods, with a new parkway system that continues the system Olmsted designed at the end of the 19th century. By creating a series of good addresses, lined with substantial houses that reflect Louisville’s great architectural traditions, Park DuValle accommodates a range of rental and for sale housing costs that serves many markets, ranging from public housing residents to persons building \$250,000 houses. Park DuValle is a neighborhood of houses with front yards and porches. There are 1,100 new houses in the plan: Some are single-family houses, some are two- or three-family houses, and some are apartment houses. The pattern of development extends into adjacent blocks and reflects the character of those blocks.



Figure 1: Park DuValle, Louisville, Ky. Before Hope VI redevelopment.



Figure 2: Park DuValle, Louisville, Ky. Redeveloped as a traditional, mixed-income neighborhood.

2. Madden Wells: Chicago, Ill. (Figures 3 and 4)

This urban location has a series of parks connected by a restored street pattern. There will be 3,000 new units in apartment buildings, rowhouses, and attached houses, with some single-family houses. The density and character of the development re-establishes the type of Chicago neighborhood found in adjacent areas, such as Bronzeville, but is defined by its major boulevards, streets and parks.

3. Mechanicsville Commons: Knoxville, Tenn. (Figure 5)

New curvilinear streets connect the historic Mechanicsville neighborhood to a new church green lining one of the major boulevards into Downtown Knoxville. The streets, green, and boulevard treatments were detailed as the framework for the site. They have been built in advance of most of the on-site housing. However, a large percentage of the new units have already been built on scattered sites throughout the Mechanicsville neighborhood. The architecture of these houses is based on traditional types in the neighborhood, so much so that they and the HOPE VI development are seamlessly integrated into the neighborhood. This has now set the stage for the marketing of similar houses on the main site.



Figure 3: Madden Wells Public Housing Project in Chicago, Ill. Before Hope VI redevelopment.



Figure 6: Murphy Homes, Baltimore, Md. The park is surrounded and closed in by high-rise buildings, and closed streets restrain traffic flow.



Figure 4: Madden Wells Public Housing Project in Chicago, Ill. Proposed redevelopment of the same site.



Figure 7: Murphy Homes, Baltimore, Md. The park becomes a focal point and serves as a view front door. New streets reconnect the neighborhood.

4. Heritage Crossing: Baltimore, Md.

The framework of streets creates an oval park to serve as a focal point for all the streets in the development and therefore the adjacent blocks of traditional Baltimore row houses. In this city with an oversupply of decaying row houses, the community and the market analysts suggested that we create a image different from the site's context — one with houses set in green, with front yards and tree-lined streets. The plan and the houses continue the traditions of some of Baltimore's most highly prized neighborhoods designed at the turn of the last century. This new front door for the west side creates a new, contrasting image for the city.

5. Mulford Gardens: Yonkers, N.Y. (Figures 8 and 9)

The planning process revealed that the worst problems were around the site, in some cases on property owned by the city. Therefore, the redevelopment of a commercial street, and the blocks between it and the site, are the key elements of the plan. Yonkers has steeply sloped hillsides, but the traditional pattern accommodated this with a grid placed diagonally on the slopes, resulting in manageable grades on the streets. The proposed plan restores that pattern to the site and enables it to be reconnected to the commercial street effectively. In this plan, more than half of the development program is off the original project site.



Figure 8: Mulford Gardens, Yonkers, N.Y. Ashburton Avenue is a major east/west street of inadequate width and constant traffic congestion. Many buildings and shopfronts are vacant, and much of the street frontage is lined with empty lots.

6. Westbury Square: Portsmouth, Va. (Figure 10)

Portsmouth's historic downtown and residential districts were surrounded by public housing projects. This HOPE VI development replaces one of these with a mixed-income development that creates a series of small-scaled neighborhood streets. The first phase is a subsidized homeownership development with detached and attached houses based on the architecture of the adjacent neighborhood. The pattern of streets re-establishes the relationship between this area and the downtown.

In all of these efforts, the HOPE VI funding is combined with private financing. Often, key elements are placed off the original site as part of the strategy of integrating the new development into the fabric of the city. The built result fits into its context rather than a narrow set of national rules. The wide range of participants enables communities and urbanists to practice town building!



Figure 9: Mulford Gardens, Yonders, N.Y., revitalized. The avenue has been widened and sidewalks, street trees, streetlights and crosswalks added. New, mixed-use buildings with ground floor shops and upper floor apartments will be built on vacant lots.



Figure 5: Mechanicsville Commons, Knoxville, Tenn. New homes based on Mechanicsville's traditional architecture.



Figure 10: Westbury Hope VI development, Portsmouth, Va. Mixed-income neighborhood.

The Law of the Indies

The Law of the Indies, written by the Spanish Crown is said to be the oldest code in existence. Comprised of 150 administrative prescriptions, or laws, it is also one of the most comprehensive codes written, involving economic, environmental, cultural and architectural factors. The Law of the Indies is also written with an extraordinary economy and elegance of language and is known to have created exceptional towns in the New World.

Below are the preface and 20 administrative prescriptions culled and translated from the original document:

To the Viceroy, presidents, audiencias and governors of our new Indies and to all those others concerned let it be known: that in order that the new settlements of the land and provinces that are to be discovered, settled, and pacified in the Indies be done with greater facility and in accordance with the service to God Our Lord, and for the welfare of the natives, among other things, we have prepared the following ordinances:

110. Having made the discovery, selected the province, county, and area that is to be settled, and the site in the location where the new town is to be built, and having taken possession of it, those placed in charge of its execution are to do it in the following manner: on arriving at the place where the new settlement is to be founded – which according to our will and disposition shall be one that is vacant and that can be occupied without doing harm to the Indians and natives or with their free consent – a plan for the site is to be made, dividing it into squares, streets and building lots, using cord and ruler, beginning with the main square from which streets are to run to the gates and principal roads and leaving sufficient open space so that even if the town grows, it can always spread in the same manner. Having thus agreed upon the site and place selected to be populated, a layout should be made in the following way:

111. Having made the selection of the site where the town is to be built, it must, as already stated, be in an elevated and healthy location; [be] with means of fortification; [have] fertile soil and with plenty of land for farming and pasturage; have fuel, timber and resources; [have] fresh water, a native population, ease of transport, access and exit; [and be] open to the north wind; and, if on the coast, due consideration should be paid to the quality of the harbor and that the sea does not lie to the south or west; and if possible not near lagoons or marshes in which poisonous animals and polluted air and water breed.

112. The main plaza is to be the starting point for the town; if the town is situated on the seacoast, it should be placed at the landing place of the port, but inland it should be at the center of the town. The plaza should be square or rectangular, in which case it should have at least one and a half its width for length inasmuch as this shape is best for fiestas in which horses are used and for any other fiestas that should be held.

113. The size of the plaza shall be proportioned to the number of inhabitants, taking into consideration the fact that in Indian towns, inasmuch as they are new, the intention is that they will increase, and thus the plaza should be decided upon taking into consideration the growth the town may experience. [The Plaza] shall be not less than 200 feet wide and 300 feet long, nor larger than 800 feet long and 530 feet wide. A good proportion is 600 feet long and 400 feet wide.

114. From the plaza shall begin four principal streets: one [shall be] from the middle of each side, and two streets from each corner of the plaza; the four corners of the plaza shall face the four principal winds, because in this manner, the streets running from the plaza will not be exposed to the four principal winds, which would cause much inconvenience.

115. Around the plaza as well as along the four principal streets which begin there, there shall be portals, for these are of considerable convenience to the merchants who generally gather there; the eight streets running from the plaza at the four corners shall open on the plaza without encountering these porticos, which shall be kept back in order that there may be sidewalks even with the streets and plaza.

116. In cold places, the streets shall be wide and in hot places narrow; but for purposes of defense in areas where there are horses, it would be better if they were wide.

117. The streets shall run from the main plaza in such manner that even if the town increases considerably in size, it will not result in some inconvenience that will

make ugly what needed to be rebuilt, or endanger its defense or comfort.

118. Here and there in the town, smaller plazas of good proportion shall be laid out, where the temples associated with the principal church, the parish churches, and the monasteries can be built, [in] such [manner] that everything may be distributed in good proportion for the instruction of religion.

119. For the temple of the principal church, parish or monastery, there shall be assigned specific lots; the first after the streets and plazas have been laid out, and these shall be a complete block so as to avoid having other buildings nearby, unless it were for practical or ornamental reason.

120. Next, a site and lot shall be assigned for the royal council and *cabildo* house and for the custom house and arsenal, near the temple, located in such a manner that in times of need the one may aid the other; the hospital for the poor and those sick of non-contagious diseases shall be built near the temple and its cloister; and the hospital for the sick with contagious diseases shall be built in such a way that no harmful wind blowing through it may cause harm to the rest of the town. If the latter be built in an elevated place, so much the better.

126. In the plaza, no lots shall be assigned to private individuals; instead, they shall be used for the buildings of the church and royal houses and for city use, but shops and houses for the merchants should be built first, to which all the settlers of the town shall contribute, and a moderate tax shall be imposed on goods so that these buildings may be built.

127. The other building lots shall be distributed by lottery to the settlers, continuing with the lots closer to the main plaza, and the lots that are left shall be held by us for assignment to those who shall later become settlers, or for the use that we may wish to make of them, and so that this may be ascertained better, the town shall maintain a plan of what is being built.

129. Within the town, a commons shall be delimited, large enough that although the population may experience a rapid expansion, there will always be sufficient space where the people may go to for recreation and take their cattle to pasture without them making any damage.

132. Having planted their seeds and made arrangement for the cattle in such number and with good diligence in order to obtain abundant food, the settlers shall begin with great care and efficiency to establish their houses and to build them with good foundations and walls; to this effect they shall go provided with molds or planks for building them, and all the other tools needed for building quickly and at small cost.

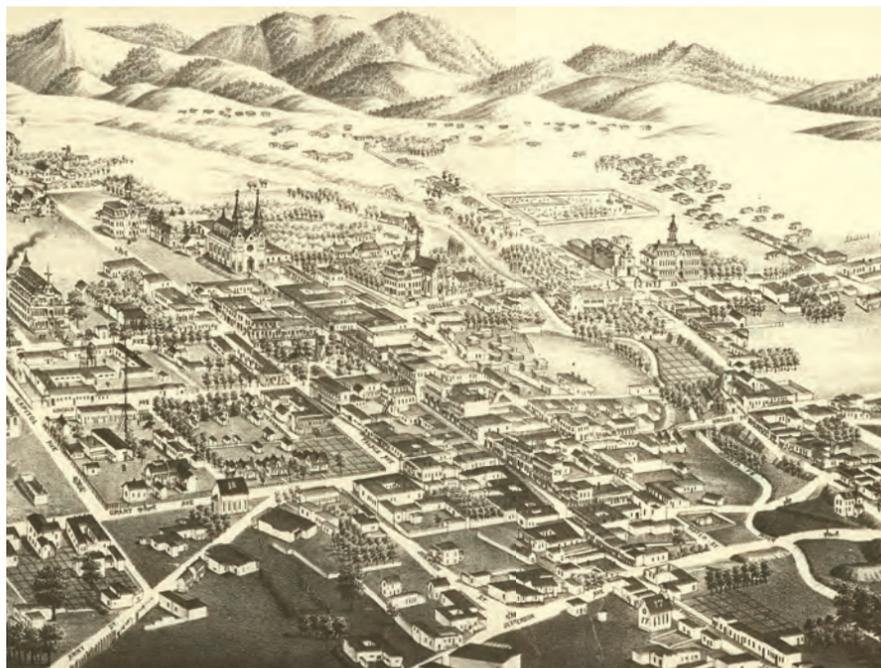
133. They shall arrange the building lots and edifices placed thereon in such a manner that when living in them they may enjoy the winds of the south and north as these are the best; throughout the town arrange the structures of the houses generally in such a way that they may serve as defense or barrier against those who may try to disturb or invade the town, and each house in particular shall be so built that they may keep therein their horses and work animals and shall have yards and corrals as large as possible for health and cleanliness.

134. They shall try as far as possible to have the buildings all of one type for the sake of the beauty of the town.

135. The faithful executors and architects as well as persons who may be deputed for this purpose by the governor shall be most careful in overseeing that the above ordinances be executed; and they shall hurry in their labor and building so that the town may be completed in a short time.



Santa Fe, N.M., in 1766. The plan of Santa Fe was influenced by the Law of the Indies.



Bird's eye view of the city of Santa Fe, N.M., in 1822.

Beck & Pauli, Lithographers, Milwaukee, Wis.



This translation of the Laws of the Indies is provided courtesy of Duany Plater-Zyberk & Company. It includes only those paragraphs that are principally concerned with physical design, excluding those that pertain to administrative issues. It forms part of a publication in preparation to be called The "Book of Codes."



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Santa Fe Council 2001

Top Row: (1) Lucy Rowland, Jackie Benson, Dhiru Thadani, Andy Kunz, Tom Dolan, Tom Comitta. (2) Peter Hetzel (3) Andrés Duany and Stef Polyzoides. Second Row: (1) Charles Bohl, Andrew Martschenko (2) Hoyt Cousins (3) Peter Hetzel, Hoyt Cousins, Jason Miller, Patrick Siegan, Andrew Martschenko, Rick Chellman, Elizabeth Plater-Zyberk. Third Row: (1) Elizabeth Plater-Zyberk and Peter Musty (2) Neil Payton, Lucy Rowland, Debra Hempel (3) Bill Dennis and David Day. Fourth Row: (1) Chris Wilson and Richard Economakis (2) John Hooker and Laurence Aurbach (3) Paul Whalen (4) Shelley Poticha Fifth Row: (1) Galina Tahchieva, Robert Goodill, Bill Dennis (2) Peter Swift, Kevin Klinkenberg, Rob Steuteville (3) Ellen Dunham-Jones and Neil Payton.



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