

URBAN AESTHETICS; THEORY AND APPLICATION OF PHYSICAL
DESIGN CONTROL WITHIN THE URBAN RENEWAL PROGRAM

by

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INTRODUCTION

Why do people love one city and not another? Paintings, poetry and books have been written about cities such as Rome and Venice that express a certain identity and flavor. But of what is this identity and flavor composed? Of course, they are composed of buildings and spaces, but it is the way that these elements are put together that expresses the art of urban aesthetics. Such identity and flavor are achieved only with the conscious three-dimensional union of structures, site, and surroundings into a unified whole of proper scale.

This thesis is a study of the governmental control of urban appearance. We have areas within many cities in America that have these qualities which people admire; the quiet dignity of Beacon Hill, the unity of architectural space and building mass of Rockefeller Center, the charm of Society Hill, the exotic distinctiveness of the French Quarter. This thesis attempts to determine how these areas might be developed within our cities.

This research is important because our cities have few such areas. Many cities are suffering from the effects of years of regimentation by strict zoning ordinances, building codes and other restrictions that create monotonous, drab, colorless and ugly cities. Since people do not like ugly cities, they go elsewhere. They go elsewhere to live, to find entertainment, and to spend their money.

The primary contribution of this thesis is to provide a method by which urban design may be implemented under competitive conditions into the local governmental administration framework of the Federal Urban

Renewal Program.

Although it is recognized that the benefit received from better design is a factor that must be considered, it remains to be later proven whether better design under competitive conditions is economical. Nevertheless, the economic implication must be discussed along with the other factors attributed to design, in order that the implications of better design administration might be understood.

The demands of the consumer, then, become of paramount importance. The income of the center city has been drastically reduced by the competition of the suburban shopping center. Unless the city can attract the consumer to the center city, there is little doubt that the center city will continue its trend of disintegration. Unless the city can match the variety and interest inherent in such shopping centers, the center city will eventually deteriorate as a commercial center, and parallel with this decentralization will be a decline in the cultural and social functions that depend on the center city and are so essential to the development of a civilization.

Recently, there have been several outstanding studies such as "The Image of the City," by Kevin Lynch and Gyorgy Kepes and Gordon Cullen's "Townscape," that closely examined these elements that determine the urban aesthetic experience.¹ Such studies are essential, and provide the groundwork by which to develop a means of control since

¹Gordon Cullen, "Townscape," and Kevin Lynch and Gyorgy Kepes, "The Image of the City."

every work of architecture or city planning is also a work of the broader design concept of urban design. Almost every work of the city planner and urban designer has a direct effect on the three-dimensional visual character of the city. The planner must take into account the visual implications of expressways, land use, parks, and the myriad of other works of planning that has a three-dimensional impact on the cityscape.

Therefore the important problem that faces the city planning profession today is not merely to determine what is of aesthetic value in cities, but to develop a means for controlling these values. Something more to the point has been done by two outstanding studies in this field. The first is a study completed by the Joint Committee on Design Control of the New York Chapter of the AIA entitled "Planning and Community Appearance." They have attacked this problem from the standpoint of developing aesthetic regulations designed to control development. The second, and more closely kin to this study, was completed by Stephen W. Jacobs and Barclay Jones in their outstanding study, "Design Through Conservation." The general outline of that study, an assessment and conservation of existing and historic elements, might well be combined with this study to provide a comprehensive approach. These two studies, as far as I know, are the only studies comparable in nature to the present one. They differ only in their approach to control which is directed by either regulatory architectural control of private development or conservation of existing development. Such a program has not been attempted here, since we are

concerned mainly with the administrative control of new development in urban renewal programs. Although both studies must be supported as important to the aesthetic development of the city, I feel that this study is essential to the formation of an aesthetic control policy within the urban renewal program.

This thesis first presents a review of the elements of aesthetic value in the city. The specific ingredients that form the visual impression of the city are examined at both the site scale and the larger scale of the city.

A brief examination is made concerning the historic application of these elements to the cityscape. Although it is not possible nor desirable to return to the design forms of earlier eras, we are able to trace the ever changing theory and attitude from the historic beginnings of design through to the present day. Only through such historical perspective can we understand the value that aesthetic design holds today.

More people than ever before are aware today that some form of conscious influence over the appearance of our communities is necessary. It is not enough that beauty inherited from past times be preserved. Some method must be developed to insure that new urban building will be attractive. This thesis first presents an inquiry into the common methods being used today to control urban appearance, and an evaluation of their effectiveness, with special emphasis on the urban renewal program.

Urban renewal seems to offer a practical means by which private development may be controlled with a degree of success. Yet in the experimental stages of development, this program is rapidly evolving toward becoming an effective tool for developing a high degree of urban

beauty. By assembling and reselling large tract of land, the municipality assumes temporary proprietorship of the site, and in this way a great leverage may be exerted to influence the resulting development.

This thesis is an inquiry and analysis of the methods being used by cities to incorporate design considerations into their urban renewal programs. This inquiry considers the integration of aesthetic criteria into four stages of the renewal program; (1) Public Design Education, (2) Design Orientated Program Presentation, (3) Design Incorporation into the Redevelopment Plan, and (4) Design Orientated Land Disposition.

In early America, John Adams wrote that we must first learn politics, then technology, so that in a century or so we could afford the arts. It is in the hope of the author that this research will inform and stimulate city planning thought toward a greater effectiveness in achieving this higher plane of beauty within our cities.

THEORY OF URBAN AESTHETICS

Any work completed by the city planner eventually affects the visual details and often the whole visual image of the city. It is quite possible for the planner to concern himself entirely with 2 dimensional land use, statistics, traffic volumes and completely overlook the 3 dimensional visual results of his planning. Since the city is obviously not seen by people as land use maps and statistical graphs, but as a three dimensional experience, the end product must be visually pleasing as well as functional. The plans developed today will set the character of our cities for generations to come, and as our culture matures there will undoubtedly be a greater demand for beauty.

In planning for the appearance of cities, we are immediately involved in a multitude of intangibles: unity, scale, grandeur, to mention only a few. When these elements are concerned, there is plenty of room for disagreement. And since we have not yet come up with a suitable way of measuring unity or grandeur, the disagreements are seldom resolved, but continue to grow in intensity and magnitude until they finally achieve the respectable status of schools of thought.

The Elements of Urban Aesthetics

Several years ago Professors Kevin Lynch and Gyorgy Kepes made a study that shed new light on understanding the visual image of the city, and laid the groundwork for some positive thinking in this field.² They established the hypothesis that from his environment each person constructs his own mental picture of the parts of the city in physical relationship to each other. Also, that the most essential parts of an individual's mental image of the city will pretty much match anyone else's. These major parts, common to almost everyone, would therefore represent the image of the city.

This hypothesis was then tested and proven by a series of surveys across the country. Those visual elements that were found to give the city meaning were broken down and classified. It was found that the image of the city consisted of five elements that interrelated with each other. These elements or categories listed below are intrinsic to the image of the city.

²Kevin Lynch and Gyorgy Kepes, "The Image of the City."

Paths. The major routes of movement. It was found that paths provide important viewing points for other elements of the city.³



Fig. 1. Paths

Districts. The section of the city having a common form and activity. Buildings play a big part in producing this image.



Fig. 2. Districts

Edges. The termination of one district and the beginning of another. A stream or path may function as an edge joining two districts. Architecture can clearly articulate an edge.

³Kevin Lynch, Donald Appleyard and John R. Myer, "The View from the Road: A Highway Redesigned for the Drama of Driving," Architectural Forum, October 1963, 119 (4):75-79.



Fig. 3. Edges

Landmarks. The prominent physical objects. Landmarks function to orient one's self within the city. Landmarks can be seen from a distance or from numerous viewing points.



Fig. 4. Landmark

Nodes. The major hubs or centers of activity. These are landmarks in the sense that nodes provide orientation. Open spaces of activity enclosed by groups of buildings are expressive of nodes.



Fig. 5. Nodes

Lynch and Kepes' Study is a major contribution to the art of urban aesthetics. It provides the basic emotional framework of the city. Our conscious or subconscious awareness of these visual elements imparts a sense of orientation—a sense of where we are and where things are in relation to use. Without them the city would have no meaning.

In this thesis, we must dig a little deeper into our visual world. It must be realized that the image is only the framework of the visual city. When any attempt is made to redesign one of these structural elements, say a district, then the urban designer is involved with the multitude of visual elements that fills the void places of the frame. These elements must be considered when any attempt is made to change the main visual structure of the city.

A deeper insight into those elements that make up this fabric of the city was put forth by Stephen Jacobs and Barclay Jones in their outstanding book "Urban Design Through Conservation." The theory was put forth that the emotional responses that an observer experiences from the city can be roughly grouped into three categories. "(1) A sensory or psychological emotional response to physical stimulus, (2) emotional response to form and (3) an intellectual emotional response in which the physical stimulus is interpreted in the light of past experience."⁴ Or, if you like, these can be more simply stated as: (1) appreciation of materials, (2) of form and (3) of expression. Under these categories are listed those aesthetic elements that exert the strongest emotion

⁴ Stephen W. Jacobs and Barclay G. Jones, "City Design Through Conservation: Methods for the Evaluation and Utilization of Aesthetic and Cultural Resources."

within the observer. Of course, these emotions will vary within every individual, and therefore we tend to accept the opinion of experts when it comes to placing a value on these responses.

No doubt some objects will not fall exclusively into any one of the three categories since an object may have several effects on the observer. Nevertheless, it is not essential that these categories be entirely distinct and separate.⁵ The important thing is that these objects be recognized as composing the essential aesthetic structure of the city.

Materials (Surface Qualities). The two dimensional qualities that express purely sensory appeal are most obvious to us. These are the qualities of color, texture, pattern, rhythm and shape. Response to these elements involves the least amount of formal training to be appreciated. The toy industry is fully aware of the fact that small infants are delightfully attracted to bright colors, distinct texture and bold patterns. For all practical purposes then, these might be considered the raw materials of the visual aesthetic experience.

Color. When used properly, color is essential in a coordinated aesthetic appearance within the city. This can be expressed either through contrast or continuity. Color holds a dominance in the aesthetic impressions of most observers, and therefore color resources are of great consequence to the city.⁶

⁵ Ibid., p. III-18.

⁶ Ibid., p. III-20.



Fig. 6. Color

Texture. When we examine texture closely enough, we realize that it is actually a composition of parts so small that when viewed from a short distance appears to be continuous. It is in this continuous manner that we speak of texture as an aesthetic element.

There is a certain scale relation that many feel should be preserved between the texture of an object and its size and shape.⁷ This manifests itself in a somewhat dichotomy of application. Texture as experienced by the pedestrian when walking on an aggregate slab sidewalk, and texture of repetitious building development as seen from an airplane only differs as to scale. Jacobs and Jones pointed out that the value of the large scale application is, of course, entirely dependent on the probability of its being seen.⁸

Pattern. Throughout history those concerned with city planning have

⁷Henry V. Hubbard and Theodora Kimball, "An Introduction to the Study of Landscape Design," p. 104.

⁸Jacobs and Jones, op. cit., p. III-21.

been interested in patterns as a basic form of organization - whether relating to street layout or land use. Today, pattern is of major concern in the aesthetic experience of the city, with primary interest toward grouping design elements in such a conceivable way that observation is all that is necessary to identify these elements.⁹

Rhythm. Closely related to pattern is rhythm. Like pattern, rhythm is recognized by a series of elements within the field of vision, the difference becomes significant for the intervals between them. Instead of the more or less dense grouping of the pattern, the observer responds to recurring accents, which, when related by appreciable and comprehensive intervals will give an impression of rhythm.¹⁰ It is a well known fact among architects that by changing the rhythm in design, the mood of the observer can be changed. The slow even rhythm suggests dignity while the quick tempo suggests gaiety.



Fig. 7. Building Rhythm

⁹Jacobs and Jones, op. cit., p. III-22.

¹⁰Eugene Raskin, "Architecturally Speaking," p. 60-61.

It must be kept in mind that a surface may produce several of the four kinds of repeating surface variations at the same time. For example, a surface may reflect pattern when viewed closely and texture when viewed from a distance.

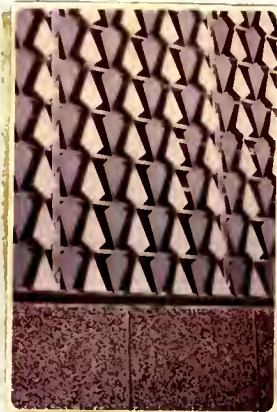


Fig. 8. A surface may reflect pattern when viewed closely.



Fig. 9. However, the same surface, when viewed from a distance may reflect texture.

Shape. The surface quality of shape is a non-repeating surface variation and differs in this respect from the qualities of rhythm, pattern, texture and color who depend for their aesthetic quality on repetition.

Just as with rhythm, various shapes have a different emotional effect on the observer. The sculptor knows well that a crouching shape will produce quite a different effect on the observer than an aspiring or expanding shape.¹¹

Form. The city is composed of objects and the space between these objects. Both of these elements represent form; the object represents positive form and the space represents negative form. Therefore, we have two subgroups representing very different aesthetic experiences, but dependent upon each other for expression.

Positive Single Forms. The most obvious forms within the city are individual objects, consisting of self-contained forms. In fact, the single form is often so obvious that attention is restricted to it alone ...to the extent that it is overemphasized.

Man Made Objects. Man made objects differ from works of architecture in the fact that they are too small to enclose useable open spaces and usually have specialized intent. Jacobs and Jones observed that these objects are generally designed for utility, artistic or curious purposes.¹² Utility objects, usually referred to as "street furniture," may be

¹¹Hubard and Kimball, op. cit., p. III-25.

¹²Jacobs and Jones, op. cit., p. III-25.

aesthetically interesting in the hands of a clever industrial designer.¹³ Artistic objects such as fountains or sculpture are familiar sources of aesthetic response, and curious objects such as an ornate street clock add variety and gaiety to the street scene.



Fig. 10. Street Furniture

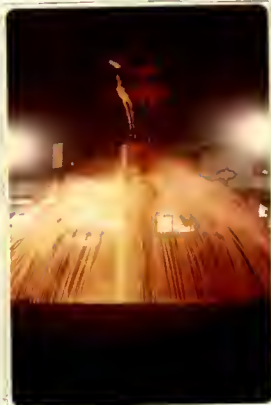


Fig. 11. Artistic Objects

¹³"Downtown Streets and Places," Washington, D.C.: Downtown Progress, National Capital Downtown Committee, pp. 29-35.

Architectural Examples. We are generally aware that the outstanding architectural creations by geniuses of today and yesterday are sources of artistic as well as educational experience, and that these monuments to the past and present may be expressions of social and historical values.

Relation of Positive Forms. In the opinions expressed by the leading authorities on urban design, effective city planning must concern itself with these larger kinds of architectural groupings and the scenic aspects which are basic to the urban aesthetic composition.¹⁴

Architectural Combinations. The architectural group is identified where building forms create an effect which can not be attributed to a single element. These groups of buildings suggest greater possibilities for both variety and organization, and are much more effective in creating an urban image than the single unit can hope to be. It is here that one can discover a variety of aesthetic qualities, including those which produce in the observer a sense of harmony as well as an awareness of contrast; an impression of rhythm as well as surprise.¹⁵



Fig. 12. Architectural Group

¹⁴Jacobs and Jones, *op. cit.*, p. III-34.

¹⁵Jacobs and Jones, *op. cit.*, p. III-37.

Just as individual buildings are viewed as a group, these groups tend to sink into a sculptured mass when viewed from a greater distance. Here, they are observed more as a silhouette, and the experience is often referred to as the "skyline" of a city. This effect is usually unpremeditated and is usually caused by chance rather than design. We therefore recognize building mass as an aesthetic element, but having relatively little consequence as a design element.*

As was brought out in Kevin Lynch's definitive work, any mass or bulk perceived on the visual plane suggests that there must be a boundary or transition to the next element. Without this necessary aesthetic element, man experiences a lack of harmony between unlike objects.¹⁶ Thus, those elements consisting of walls or stairs at the human scale, and boulevards or natural features at the city scale are of great significance to the observer of the city.

Land and Plant Forms. I do not believe that there would be any planner that would intentionally ignore a major topographic feature. The form of the terrain definitely has a relation to the form of the city that is set in it. A flat site suggests a combination of both vertical and

¹⁶John Ormsbee Simonds, "Landscape Architecture," p. 152.

*I believe that the difference in scale between man and the city is non-comprehensible from the design standpoint. There are few instances where the enormous scale of the city lends itself to the talents of the individual designer. The designer must first identify those elements that compose the whole, thus allowing the delineation of the whole into smaller units. With this reduction in scale, the parts can be both conceived and examined.

One possible exception to this theory is where building mass is combined with unusual topographic features such as the small scale example of the Greek sacred temples set high upon a rock platform to command the city of Athens below.

horizontal architecture. The hilly site suggests vertical architecture at the summit with a flow of cubes on the slopes, and steep hillsides suggest terracing.¹⁷

Just as buildings are social documents, so are land use planting designs important records of the culture of the city. In most cities the work of an outstanding landscape architect will be found, and in many instances the character of the city or section is reflected in its landscape treatment.

Relation of Negative Forms. One of the increasingly crucial disputes occurring in our society today deals with the problem of urban open space. This battle is concerned with the re-structuring of the center city to determine how much or how little space will be provided after each building boom. Whether a city is livable or not will depend largely on the amount and type of negative space forms that are incorporated into the urban fabric. For this reason this thesis will concentrate to a great extent on the historic development of spatial concepts and modern control of such development.

Space Form. Space has a strong emotional impact on the observer. The intimacy that is conveyed by a small enclosed space, and the exhilaration or awe of a great opening are both universal emotions where the observer experiences the powerful sense of contraction or release.¹⁸

This emotion is conveyed through scale. A space either has a

¹⁷ Sydney H. Williams, "Urban Aesthetics, an Approach to the Study of the Aesthetic Characteristics of Cities."

¹⁸ Kevin Lynch, "Site Planning," p. 58.

relation to the observer himself, allowing him to be in touch with it and to measure its size, or else it takes on an awesome and superhuman size beyond the comprehensive of the observer, assuming a monumental scale. The Renaissance builders greatly developed the art of using scale to convey an emotional effect. They found, among other things, that an external enclosure is most comfortable to the observer when its walls were one-half or one-third as high as the width of the space enclosed. When the walls are higher than the width, the skyline becomes obscure and the space becomes a pit.¹⁹ However, a scale relation between man and a vast space can be established when a few man-size objects are present.²⁰

Activity seems to be the life of space and, generally, the most stimulating and useful open spaces are those in which many things happen around the clock. For this reason, single-purpose space that has no other purpose except to exhibit a building has been recognized as having little value by the cityscape expert.

Spaces bear a particular relationship to the buildings around them and, for this reason, narrow spaces often have more value than square spaces in the city. Narrow spaces give the people in them a variety of choices, since they can see what is across the other side and pursue visible goals.²¹

¹⁹ "The Practice of Urban Design: Some Basic Principles," American Institute of Architects Journal, June 1963. 39:62.

²⁰ Lynch, "Site Planning," *op. cit.*, p. 60.

²¹ Grady Clay, "The Necessities of Open Urban Space: Magnets, Generators, Feeders," American Institute of Architects Journal, June 1963, 35(3):42.

Space Viewpoints. For many people, the spaces that provide viewpoints are the most impressive. Views range from extensive panoramas to intimate glimpses, and because of the differences in the kind of impact conveyed it is best that they be presented separately.

The major prospect is a very wide view or a panorama effect. It gives a sense of liberation from the immediate vantage point by a visual extension to great distances in several directions. Not all cities are fortunate enough to have grand prospects, nevertheless, they do occur more frequently than is usually noticed. Jacobs and Jones have pointed out that, as a rule, resources of this kind are better exploited in European cities than in America.²²

A vista, on the other hand, is a confined view usually toward a terminal of dominant element or feature. It is usually hemmed in on either side in order to give a sense of depth and extension in only one direction.²³



Fig. 13. Vista

²²Jacobs and Jones, *op. cit.*, p. III-45.

²³Simonds, *op. cit.*, p. 119.

However, often in our cities the terminal element is missing, and one can compare the vista of the baroque gardens to the same limitless effect of the straight grid streets of many American cities. Jacobs and Jones suggest that perhaps the vista has become so common in our grid-iron cities that it has resulted in a low aesthetic value. Indeed the street system is the only kind of spatial experience many cities offer.²⁴

The unusual scene is more sharply defined, contained and intimate in scale than the vista. These spaces are abundant in older cities which have their large blocks divided by alleys which provide a wealth of such experiences. Much of the charm, character, and identity of the New Orleans French Quarter is the result of unusual scenes.

Landmarks. Landmarks can be either a positive or negative element. The basic difference between the landmark and the spatial viewpoint is that it is something being looked at rather than a location looked from. The landmark is a prominent symbol that gives focus to its surroundings; a source of orientation in the city or district. Orientation is a matter of place; knowing where you are and knowing where you are going. As the size of the city increases, this becomes more important. A skyscraper or church steeple serves as beacons for people in finding their way about town. Kevin Lynch states that we depend on landmarks as unconscious guides within the city.²⁵

²⁴ Jacobs and Jones, op. cit., p. III-46.

²⁵ Lynch, "The Image of the City," op. cit.



Fig. 14. Landmark

Parke and Special Uses. The size of most parks place them out of scale to the size of the other spatial elements we have discussed. Because parks do not produce a single effect, but rather a multitude of effects from their numerous parts, we will not discuss them in terms of spatial experience. Jacobs and Jones stated that

Strictly speaking, they (parks) are not open spaces at all. They present us with a series of topographic, plant and building forms and a series of relationships among them, in addition to whatever actual open spaces they provide.²⁶

The chief aesthetic impact of the park is in terms of the great contrast in the kinds of forms they present as compared with our experiences on the streets of the city.

Recreation is one of the most common specialized uses of open space. The therapeutic effect that recreation has toward mental health is common knowledge. Its importance to both young and old is immediately apparent. Here again, the sensory impact of the space itself shares our attention with the rich association to the activities they contain.

²⁶Jacobs and Jones, op. cit., p. III-50.



Fig. 15. Parks provide an oasis from city environment.

A more difficult category, but one of great interest to contemporary designers are those spaces comprising street intersections. When compared to designed spaces such as the public square, street intersections seem rather indeterminate in form, but often they make up in dynamic quality what they lack in rigid form. Diagonal streets or freeways slashing through conventional gridirons frequently produce whole sequences of interesting intersections and small, irregular open spaces.²⁷

Expression. One of the most powerful aesthetic effects of an object is its ability to evoke associations in our minds. This is the power of various objects within the city to call to mind both past and present associations.

Past Association. Historic locations in and around the city which are identified with an event, a person or group representing a major milestone in city history are the most important reminders of our heritage.

²⁷Lynch, "The Image of the City."

The conservation of historic elements within the fabric of the city has been presented in the definitive work "Design Through Conservation" by Stephen Jacobs and Barclay Jones. This thesis will make no attempt to present a design control program to incorporate existing urban structure. However, it must be pointed out that the conservation of existing aesthetic elements is a vital part of the urban designer's responsibility. This thesis stresses the control of new urban construction in an attempt to dovetail into the completed work of Jacobs and Jones to provide an overall perspective of control of both existing and new urban design.

Present Association - Visual Communication. At least from the designer's point of view, visual communications have a good deal to do with the cityscape quality of the urban scene. Whether they be billboards or crucifixes, the visual communications convey a variety of meanings and serve as the spice of life for the aesthetic experience of the city.



Fig. 16. Visual symbols convey meanings.

The City Seen. The categories I have listed are meant to be illustrative rather than definitive. They are offered only as a guide for discovering the objects of aesthetic value within the city. The remainder of this thesis will deal with the control and incorporation of these objects into the fabric of the city from both the historic and present perspective.

For the purpose of this thesis, and so that there will be no misunderstandings, the terms "better design," "aesthetic design," and "quality design" in their visual manifestation will be defined thusly: The arrangement of the architectural elements of form, materials, and expression into a harmonious composition capable of evoking an above average emotional response within the observer.

The part that the planner plays in determining the visual image of the city is so important, and at the same time raises so many new problems, that it makes it essential that a technique be developed to allow the integration of these aesthetic elements into the planning program. Our first step in the development of such a technique is to understand the aesthetic theory that has molded and continues to mold the urban landscape today. An inquiry into the historical changes in design concepts must be made in order to:

- (1) Understand where historical design precedent still forms part of the city's visual expression.
- (2) Benefit from the achievements and mistakes of past periods.
- (3) Trace the line of vital tradition that may have been lost.
- (4) Consider the influences which have determined the sequences of historical changes, such as man's changing attitude toward nature and the value placed on beauty.

Historic Design Precedents

Throughout history man has attempted to gain greater control over his environment. Since such greater control is accomplished best through combined effort, his attention has been focused mainly on the shaping of his cities. Although his successes have been scattered, they are marked by outstanding levels of artistry.

Although city planning gained stature with the Egyptian, we might well begin our discussion with the visual development during the Greek Empire. It was in this golden era of civilization that many of the early design precedents were unfolded to the world; precedents that exert themselves very strongly in our cities of today.

Athens, Greece. As a first principal of Athenian design, we may say the Greek architects never attempted to overwhelm nature with their building. By carefully manipulating design elements they successfully asserted their buildings into the landscape as another component of nature.²⁸

Although the major civic buildings did not dominate nature, they did dominate the city by commanding the most impressive site along with the most impressive architectural character. For the Greek citizens, the temple was the symbol of his democratic way of life, and upon them the Athenian architect lavished all his creative energies. The temples were placed high upon a majestic plateau (The Acropolis) so that it would dominate the city below. This was a dramatic display of the Athenian knowledge of the part topography might play in urban design.

²⁸Historic Precedents in the Design of Cities," American Institute of Architects Journal, January 1963, 39:44.



Fig. 17. The Acropolis

Although the temples themselves differed among themselves in size and proportion they were wedded together into visual relationship by use of a common motif of architectural detail.²⁹ Today, we see this same principal used to tie buildings of different types together by use of an overhead canopy.

The Agora (market place) as an architectural form began to claim the serious attention of Greek designers a good deal later than the temple. We often wonder why the Greek architect did not achieve as orderly a geometric plan for their center city as they did for their individual buildings.³⁰ But however unsystematic the building groups were, the paths of movement were forcefully emphasized by the Athenian architect who designed the axis of the spaces to coincide with the paths of movement. If a building was placed across the spatial axis, it was

²⁹ Ibid., p. 45.

³⁰ W. P. Hunt, "Measured Symmetry in Architecture," Royal Institute of British Architects Journal, August 1949, pp. 125-127.

designed so that it might be penetrated, allowing the observer freedom to walk through it.³¹

Another early concept was the delineation of the shopping area from the residential district by placing architecturally horizontal buildings called stoas along the edges of the Agora. The stoa was a long building of medium height (2 stories) which served the function of a covered porch for the shops and pedestrians. These horizontal buildings, besides giving visual stability and delineation, served as excellent backdrops to the general mixture of building types throughout the Agora.

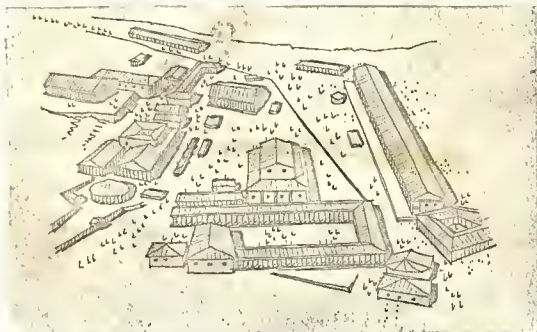


Fig. 18. Athenian Agora

Up until this time there was little indication that town development was pre-planned. However, it was natural that an atmosphere of philosophy, such as existed in this era, would impell a search for more order within the city. During this fifth century, an architect from Miletus by the name of Hippodamus advanced positive theories about the art of city planning. Often called the "Father of City Planning,"

³¹"Historic Precedents," op. cit., p. 44.

Hippodamos presented the theory that "the form of the city was the form of its social order and to change one automatically created changes in the other,"³²

Although little can be found that reveals in what way urban development was controlled in Athens, building regulations have been uncovered in the chronicles of various Athenian writers. These laws restricted buildings from encroachment upon the streets and prohibited the projection of upper floors beyond the first floor walls. Undoubtedly, such restrictions as these played a big part in establishing the form of the city.³³

Rome. The story of Rome is predominately one of technical engineering advancement. Nevertheless, the Roman architects became heirs to the lessons in geometric town design of Hellenistic Greece. To these Grecian principles the Romans added several ideas of their own.

During the time of the Republic, from the year 509 B.C. to 27 B.C. the center of the Roman city developed along much the same non-geometric lines as that of Athens. The Roman Forum was a combination of the Greek Agora and Acropolis, the primary difference being that the architecture expressed much more exhibition than was ever seen in Athens. In fact, as time went on, the complexities of the Roman classical detailing increased until it reflected almost a "carnival" of architecture. The integration of the Cura into this rich overabundance in detail and mass represented a new design concept; that of contrast through simplicity.

³²Lewis Mumford, "The City in History, Its Origins, Its Transformations and Its Prospects," p. 172.

³³Arthur B. Gallion, "The Urban Pattern," p. 18.

The Cura was the assembly building for the Roman Senate. It was considerable smaller than most of the other buildings in the Forum which were, to a great extent, products of architectural exhibitionism. Each one tried to outdo the other in display and importance. The Cura, however, was really the heart of the Forum and deserved special distinction. Apparently the Romans felt that if it were highly adorned with external carving, it would be in competition with equally adorned neighbors. If, however its exterior were kept simple it would contrast with its neighbors. So it was an unadorned box-like building which was distinguished by its plainness and small size amidst a scene of architectural overabundance.³⁴

Today we are experiencing a reawakening of this principal. This is evident in the tall office buildings in the form of a slab relating a quite simple and quite distinct visual contrast with the urban complexities.

Similar to the Athenian Agora the Roman Forum eventually, through lack of pre-planning, became so filled with buildings that it was hopeless to try to design building groups into a harmonious series of masses. And, also like the Greeks, they found it economically impossible to rebuild their center city. However, during the period of the Empire (27 B.C. - 476 A.D.) a new forum was constructed, the Imperial Forum, which was composed of orderly designed spaces.

. . . the Roman architects had wisely learned the lessons of architectural space. Instead of filling all available space with buildings, they arranged the buildings to form enclosed spaces: true forums. In becoming subservient to the spaces which they enclosed, the buildings gained enormously in setting and quality. Their distinction lay not in individual architectural superlatives. It was achieved in collective architectural accomplishment - the creation of orderly and appropriate civic spaces.³⁵

³⁴"Historic Precedents," op. cit., p. 46-47.

³⁵"Historic Precedents," op. cit., p. 47.

The construction of this new forum made dramatically clear the difference in design attitudes between the character of the jumble of building forms of the old Republican Forum and that of the new Imperial Forum which represented a work of great clarity.

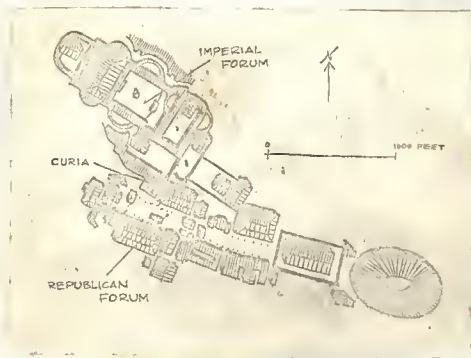


Fig. 19. Republican and Imperial Forums Together

Lewie Mumford tells us of the development of this design concept of the new forum:

Vitruvius had very definite ideas about its (form's) ideal size, which anticipated the principals so admirably expressed by Winston Churchill in his prescription for the design for rebuilding the British House of Commons. 'The dimensions of the Forum' Vitruvius notes, 'ought to be adjusted to the audience, lest it space be cramped for use, or else, owing to a scanty attendance, the Forum should seem too large. Now let the breadth be so determined that when the length is divided into three parts, two are assigned to the breadth. For the plan will be oblong, and the arrangement will be adopted to the purpose of the spectacles.'³⁶

³⁶ Mumford, "The City in History," op. cit., p. 222.

Other examples of this era can be found which illustrates the development of the Roman concept of enclosed space. Hadrian's Villa near Rome is such an example of the late Roman architects' skill in building large complex groups of buildings in natural settings.

Hadrian's Villa is a series of large regular court spaces disposed to each other at irregular angles. The major court spaces were located to fit topography and their interconnection achieved, through the clever bending of architectural axis. Axis were bent by a number of transitional devices, sometimes small openings or sometimes small rooms. By passing from a large space into a small bending element and then into another large space at still another angle, the effect of irregularity was nearly concealed. The observer, rather than having his orientation confused, was summoned from one space to another. Thus the courtyard spaces were strongly related to each other and the whole complex well related to the dramatic topography.³⁷

Medieval. The Medieval period was one of organic development and the withdraw into fortified walls. As Mumford stated, "One of the first indications of the Medieval city was the transfer of the market, between the eighth and twelfth century, from the Forum to the more defensible Capitoline Hill."³⁸ And with the market went the municipal government and the golden age of culture as well.

We have to admire the Medieval city as having a special kind of design concept, a concept strongly influenced by the church. For it is here that we have the closest cultural link between the classic city and the Medieval city. Lewis Mumford vividly described the urban image of the Medieval period:

³⁷ "Historic Precedents," op. cit., p. 48.

³⁸ Mumford, "The City in History," op. cit., p. 245.

The short approaches to the great buildings, the blocked vista, increase the effect of verticality: one looks, not to right or left over a wide panorama, but skyward. This ambulatory enclosure was such an organic part of the processional movement and of the relation of the structures to each other that it did not need the extra emphasis the perpendicular Gothic of England actually gave it. Horizontal bands of windows were common in houses and horizontal string courses, boldly emphasized, break the vertical movement of the towers in Salisbury or Notre Dame de Paris, no less than in the Duomo in Florence. But, for all that, the usual movement of the eye is up and down, and the direction of the walker's movement, always changing would constantly help to create dynamic, three dimensional spatial forms through every farther passage, with a feeling of constriction in the narrow streets and of release as one suddenly came out into the parvis or the market place.³⁹

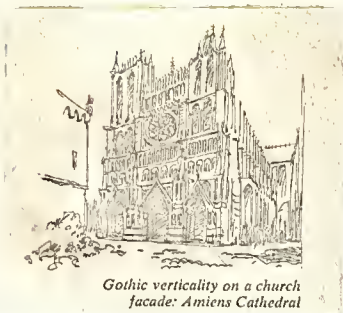


Fig. 20. Gothic Verticality on a Church Facade

Because of the narrowness and closeness of the pedestrian streets, a building was seldom seen as an isolated whole and side facades were only partly seen, if at all. This prompted the building of open spaces that framed views of certain urban features, usually the piazza. In Siena, Italy there was such a strong relation between building form and town

³⁹ Mumford, "The City in History," op. cit., p. 279.

form that it can be certain that the town builders must have been thinking of both simultaneously.⁴⁰

By the thirteenth century (the climax of both Gothic architecture and Medieval culture) the design concept of the Medieval city was fixed. This concept revolved around two basic themes; that of enormous variety and contrast of visual elements, and a regard for the relation between town and building form. Mumford states "Venice has a special claim on our attention. No other city shows, in more diagrammatic form, the ideal components of the Medieval urban structure."⁴¹

In answer to the question, "How far was it pursued as a conscious effort in the Medieval city to achieve order and beauty, Lewis Mumford has written that:

The aesthetic unity of the medieval town was not achieved any more than its other institutions without effort, struggle, supervision and control. No doubt most of the supervision was personal; most of the agreements probably came from face-to-face discussions of interested parties, which left no record behind. But we know that when the Town Hall of Siena was built in the fourteenth century, the municipal government ordered that the new building put up on the Piazza del Campo should have windows of the same type. And though much work remains to be done in Medieval archives to bring out all the functions of the Town Architect, we know, too, that in Italy the office was an old one. We need doubt Descartes in his 'Discourse on Method' when he observes that 'there have been at all times certain officers whose duty it is to see that private building contributed to public ornament.'⁴²

⁴⁰"Historic Precedents," op. cit., p. 49.

⁴¹Mumford, "The City in History," op. cit., p. 321.

⁴²Mumford, "The City in History," op. cit., p. 311.

Renaissance. As the Medieval world progressed into the world of the Renaissance between the fourteenth and sixteenth century, a greater breadth and greater refinement of expression was sought by its artists and thinkers.

The architects of the Renaissance equipped themselves with both a more refined system for detailing their facades and, in time, a concept of urban architectural space in which to set their new buildings. The source of both lay in the building ruins of classical Grecian and Roman antiquity. There were compelling reasons for Renaissance architects to turn to the classical world as a model. Their emulation of Rome and Greece makes a period of profound observation, of intelligent application and of brilliant innovation.⁴³

This meant the wholesale rejection of the enclosure design concept of the Medieval city. This rejection stemmed from the crowded conditions typical in the late medieval period that had become so intolerable and infested with crime.

Mumford stated that even on practical grounds, crooked streets and dark alleyways had become suspect as abettors of crime: King Ferante of Naples in 1475 characterized narrow streets as a danger to the state.⁴⁴

Mumford explained the emerging design concept in this manner:

In order to breathe once more, the new planners and builders pushed aside the crowded walls, tearing down sheds, booths, old houses, piercing through crooked alleys to build a straight street or an open rectangular square. In many cities, people must have had the sense of the shutters being suddenly opened in a musty room hung with cobwebs.⁴⁵

⁴³"Historic Precedents," op. cit., p. 50.

⁴⁴Mumford, "The City in History," op. cit. p. 348.

⁴⁵Mumford, "The City in History," op. cit., p. 348.

This period heralded a growth and concentration of power. Kings of France became monarchs, wealthy merchants in Italy became autocratic dukes, large landowners in England became lord barons, and the popes became partners of all. And from it all gradually arose a design concept that symbolized this power--the strong centerlines and axis arranged into formal military order.

The architects of the renaissance grasped the well developed Roman design concept of an architectural space as a setting for important building and expanded it into their new idea of the earth being the center of the universe and ruling monarchs being the center of society. This theory was climaxed by the concept of a star-shaped "ideal" Renaissance City. The star-shaped city developed by Vasari and others was more of a drafting board concept than a reality. Because it was of such an ambitious concept with little regard to economics of design, very few cities were actually built in this manner.⁴⁶

It was in France and later in England that this new design concept of space radically changed the face of the center city. In Paris we find it referred to as the "place" and in London as the "square."^{*}

Mumford tells us that this new concept of space was first formulated by artists such as Alberti, Brunelleschi, Uccello and Serlio. These Italians of the fifteenth century organized space on mathematical lines, within two planes--the foreground and that of the horizon line.

⁴⁶"Historic Precedents," op. cit., p. 51.

^{*}The important places in Paris included the Place des Victories and the Place Vendrome, both started about 1680, also the interconnected plazas of Nancy, designed in 1750.

The study of perspective demolished the closed vista lengthened the distance toward the horizon, and centered attention on the receding planes, long before the wall was abolished as a feature of town planning. This was an aesthetic preface to the grand avenues of baroque design.⁴⁷

The Roman architect had been a fine example and the Renaissance treatment of details such as architectural ornamentation, spatial proportion and sculptural dazzle, revealed at this time a mastery over the art of designing urban space. The Renaissance designers were guided by strict rules of proportion between open space and building mass. In order to encompass the architectural detail for the height of a building, the spaces were arranged so that the distance from the observer to the building would be equal to the height. In order to observe an entire facade, the distance was calculated at twice the height of the building. On the other hand, if this facade was part of a group of buildings, the observer must stand at a distance of three times the building height to embrace the group in his field of vision. Cellion stated that these proportions seem to have been considered in creating the great plazas of the Renaissance and Baroque periods. Figure twenty-one illustrates the way in which these devices were employed.

We can see up to this time a general appreciation of the Grecian principal of "design on a human scale." In fact, it was an unwritten law of architecture in the early Renaissance that classical columns run not more than one story high. If one built a two story building, he was expected to place two classical columns, one above the other.

⁴⁷Mumford, "The City in History," op. cit., p. 365.

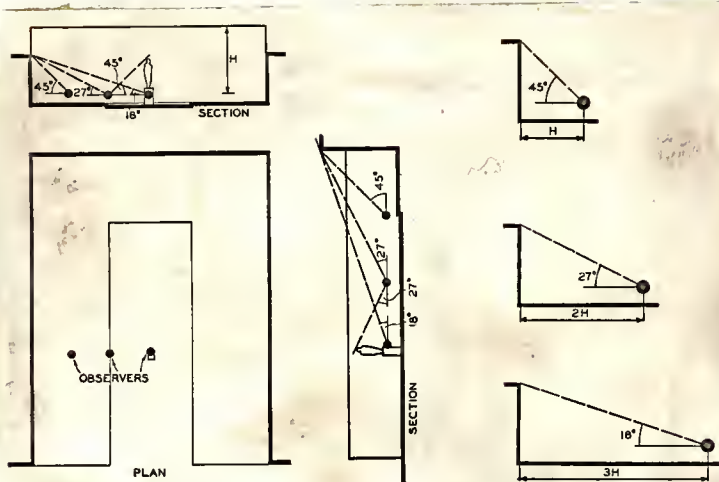


Fig. 21. Renaissance Proportions

However, this law was broken late in the period by several progressive architects, among which Palladio is the most noted. He employed the "colossal order;" a column which ran the full building height in order that it might be clearly seen from a distance. This change in attitude toward the human scale was of great consequence in the forthcoming Baroque plans. An example of Palladio's use of the colossal order can be seen in the San Giorgio Maggiore Cathedral in Venice.⁴⁸

It would be misleading to think of the Renaissance as being a period all its own. This was a time of change from the enclosed and intimate

⁴⁸ "Historic Precedents," *op. cit.*, p. 51.

design concept of the Medieval to the almost grotesque extravagance of the Baroque. Mumford tells us that it ". . . was an intermediate stage in which the new and old mingled and reciprocally gained by their very contrast and opposition."⁴⁹ Here we see a design concept emerging that reverts back to the classic order of late Rome for its theme. A concept that rejects the enclosure of the Medieval but clings hopelessly to the human scale. Space was organized on rigid mathematical lines that extended the limits of magnitude to embrace both the extremely distant and the extremely minute. A concept of grandeur and power expressing visually the rise of a strong central government.

Baroque. Until the seventeenth century these changes that took place in the Renaissance were confused and tentative, taking place only in scattered patches. In the seventeenth century the focus suddenly sharpened. The medieval order began to break up through sheer inner corruption, and the Baroque era was issued in with much flamboyance.

A break was widening between the royalty and the masses as the central power of Europe increased. Indeed, the lot of the common man had not substantially improved. It was not the purpose of the Baroque planners to engage in reform. They were more interested in improving that part of the urban environment which would maintain the prestige and grandeur of their aristocratic position in society. The monumental vistas and the royal gardens of France, the formal squares of England and the elaborately designed piazzas in Italy had all been built for the

⁴⁹ Mumford, "The City in History," op. cit., p. 347.

upper classes, the wealthy merchants and the kings.⁵⁰

Oppression brought revolutions in the eighteenth century and the Baroque design concept of power took on new meaning. The parade grounds, the long avenues which facilitated the inner movement of soldiers and artillery, all depicting the dominance of military might, had a psychological motive of keeping the masses in check.

The aesthetic effect of the regular ranks and the straight line of soldiers is increased by the regularity of the avenue: the unswerving line of march, greatly contributes to the display of power, and a regiment moving thus gives the impression that it could break through a solid wall without losing a beat. That, of course, is exactly the belief that the soldiers and prince desire to inculcate in the populace: it helps keep them in order without coming to actual trial of strength, which always carries the bare possibility that the army might be worsted.⁵¹

During this time Michelangelo, an Italian artist and sculptor, greatly advanced the concept of spatial manipulation. He determined that space could be made to appear deeper or more shallow by slanting the walls of buildings. Space could be contained in one point of view, but it could also be opened outward if the observer moved to another point of view. He went one step farther in manipulating the movement of people within these spaces by locating objects of interest (usually an asterisk) in such a position that drew the observer from one viewpoint to another.

The Campidoglio Plaza is an outstanding example of Michelangelo's technique of manipulation of space and people. Here three buildings embrace a rectangular central space. From a distance strong visual unity is given to the building facades by classical columns (pilasters) running up its full height. The observer is drawn expectantly up to the enclosed space by an approach ramp that leads to an equestrian statue. From this point the towering

⁵⁰ Mumford, "The City in History," op. cit., pp. 391-402.

⁵¹ Mumford, "The City in History," op. cit., p. 361.

central Senatore building dominates attention until he is drawn by the open end corners to the stairway entrance. From the top of the stairway one sees the city of Rome in retrospect. ⁵²

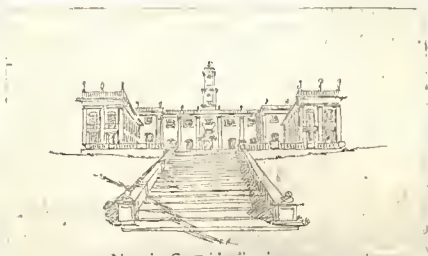


Fig. 22. Approaching the Campidoglio, the observer is ushered up the stepped approach ramp by a sense of expectancy.



Fig. 23. Upon reaching the space, the observer experiences the architectural forms and is drawn to the entrance of the central Senatore building.

⁵²"Historic Precedents," op. cit., p. 53.

Michelangelo's insistence that building groups should be seen as a sequence of views from a great distance to close at hand had a great influence in the development of the Baroque design concept. And his belief that the city area in which his work stood should be a part of the whole composition, represents a theory that still carries much force in our modern day design concept.

In Rome, Pope Sextus V spearheaded a movement to connect the shrines of Christianity by a series of roads to facilitate religious pilgrimages. The design solution that resulted developed another principal of Baroque theory.

The Piazza del Popolo was one of two principal entrances to the Rome of the Christian pilgrims. From it branched three important roads; one leading to a boat landing on the Tiber, one to the old Roman Forum and one to a church on top of a steep hill. The angle between the roads was about 22 degrees each, or about 45 degrees altogether. Such an angle, as Renaissance architects well knew, was well within the human eye's normal field of vision. The three streets could be seen at once as a single vista, just as a properly proportioned Renaissance facade in a proportioned forecourt could be seen as a single architectural entity.⁵³

The utility of this concept was its power to suggest the existence of important features further distant in the city. However, it was not the Italian, but the French that utilized this design concept in their center city.*

The Place d'Armes at Versailles was an outstanding example of the use of the Italian patte-d'oie or "goose foot" intersection, as they dubbed

⁵³"Historic Precedents," op. cit., p. 55.

*There is a debate among historians as to whether the spatial design in France was copied from the Piazza del Popolo, or whether it was developed independently from the radial paths of the French Medieval hunting forests, which were developed to enable the royalty to look for game down several paths simultaneously.

it. Here King Louis XIV designated three roads from afar to be designed into one intersection. The central road ran straight to Paris. The French went on to perfect this principal, and in 1853 Baron Haussmann radically changed the center city of Paris by his grand system of avenues designed on this radial principal.⁵⁴

It was no easy task to force broad open avenue into the enclosed Medieval city. It required a ruthless and cunning planner. Haussmann was selected by Napoleon III because he possessed these characteristics.

In the interest of mechanical efficiency and outward aesthetic conformity, the engineer ignored the social structure of the city, and in his attempts to accelerate traffic, he impeded the meeting and co-operation of those whom the traffic supposedly served. Thus Baron Haussmann, in the course of building the Boulevard Saint-Michel, that bleak, noisy thoroughfare, tore through the heart of the ancient Latin Quarter, which had been an almost autonomous entity since the middle ages. And he took the simplest of all methods of improving one portion of it: he wiped it out. He not merely cleared the area surrounding the Schools, but in a side-swipe even cut off part of the Gardens of the Palace du Luxembourg, sacrificing to straight lines broad avenues, unimpeded vehicular movement the specific historic character of the quarter and all the complex human needs and purposes it served.⁵⁵

The A.I.A. Design Committee reports that Haussmann's brutal application of these principals required the razing of three-sevenths of the houses of Paris. "The means for such an enormous undertaking were seldom mustered in times of war, but mustered they were by Napoleon III."⁵⁶

⁵⁴"Historic Precedents," op. cit., p. 55.

⁵⁵Mumford, "The City in History," op. cit., p. 388.

⁵⁶"Historic Precedents," op. cit., p. 57.

From a design standpoint, we might well wonder why the individual landowners and real estate speculators of France and Italy could be induced to subscribe to a uniform system of facade design. The A.I.A. Design Committee believes that:

They must have been convinced that the appeal and value of their new buildings lay not in individual distinction but rather in the totally harmonious appearance of the street. The Parisians must have been as wedded to their notion of the street as a whole as we are to our buildings and independent individual objects. . .

The result of it all, despite the hardships it imposed on the poor, was a conscious unity of expression which permeated the whole city.⁵⁷

The central city composed of circles or open squares, dominated by monuments, flanked by public buildings, with its broad avenues radiating to other important points within the city was very unlike that of the Medieval town. Indeed, there could be no sharper contrast between the two orders of thinking - the organic and mechanical. Here is a concept signifying the military conquest of space without taking into account the human results except that which conspired to the aims of the upper classes. Human scale, so typical of the earlier eras, was discarded for the monumental scale in a visual expression of the rise of central control and power.⁵⁸

For the first time, nature succumbed to the will of the designer, and no doubt the Baroque indifference to topography added greatly to the cost of urban development. However, this is not to say that geometric

⁵⁷ "Historic Precedents," op. cit., p. 58.

⁵⁸ Mumford, "The City in History," op. cit., p. 390.

order cannot play a useful part in planning. On the contrary, the intelligent simplification through geometric order gave a meaning of clarification and guidance in a period of constant change and unrest.

Coupled with the military concept of power was great advancement of the theory of functional aesthetic space. The ideal city advocated by Wren during the Renaissance which consisted of buildings linked together by long avenues evolved into the more functional spatial relationship of open spaces linked by avenues in the Baroque period. The attraction that various kinds of architectural space has on the observer was studied and greatly developed by such men as Michelangelo and Parraut.

The American Scene. As America became the new frontier for European exploration, so did America become heir to the culture of the newcomers. Each new wave of colonists brought to our country distinctive color and form that influenced the area where they settled. The English in New England, the Dutch in New Amatsrdam, the French in Louiaiana, the Germans in the Midwest and the Spanish in California, all transplanted their cities to the virgin landacape. Aesthetic considerations played a prominent role in the development of human scale into these early colonial towns.

However, the nineteenth century brought with it the dawn of the machine age. The perfection of the steam engine replaced hand labor with mechanical power and touched off feverish industrial development, first in England and later in the United States. The cultural chain of aesthetic development so vividly expressed in earlier citiea was brutally severed by the violent tensions of the induatrial revolution. This fact was

expressed by Arthur B. Gallion:

Art became a commodity to be bought, sold and collected; it moved from the streets of the people into the salon. The muralist who once adorned the walls of buildings stepped down from his scaffold, retired to his studio, and painted pictures to be framed and hung in galleries. Works of art were no longer integral with the environment of the people.⁵⁹

This was a drastic change in the attitude toward the city aesthetic. Up until this time beauty was considered a civic responsibility of the political leaders, and, in many cases, the private builders themselves. To fully grasp this change in value we must look toward the penetrating insight of Lewis Mumford.

Up to the nineteenth century, there had been a rough balance of activities within the city. Though work and trade were always important, religion, art, and play claimed their full share of the townsman's energies. But the tendency to concentrate on economic activities, and to regard as waste of time or effort spent on other functions, at least outside the home, had been growing steadily since the sixteenth century.⁶⁰

With the industrial revolution came new methods and materials of construction creating a drastic change in the visual appearance of the city. The massive wall-bearing construction of the past was transformed by the use of cast iron and eventually by the lightness of steel in tension, allowing a new freedom in the organization of space.

Unfortunately, this new technological freedom expressed itself in the development of enclosed space rather than exploring the possibilities of creating new open spaces in the city. Indeed, this was not an oversight on the part of the developers; they were forced into this compliance by a

⁵⁹Gallion, op. cit., p. 399.

⁶⁰Mumford, "The City in History," op. cit., p. 446.

epiral in land values resulting from an increase in density population. During the latter part of the nineteenth century speculation in land flourished. Developere attempted to increae land density to overcome the rise in land values. However, the increase in density only further inflated the value of land which threw more embers on the fire to increase density. The viciouse cycle had been set in motion and it would not stop until every conceivable open space of land in the center city had been swallowed up.⁶¹

The chaotic effect of this violent sequence of higher density by higher cost coupled with the generally held premiee that citiee should reflect commerce instead of beauty, had a devastating effect on the visual appearance of the center city. No longer would expensive land be developed into open space showing no monetary return, "only the useful would be tolerated." Every conceivable inch of land in the center city was used for buildings. No longer did building groups embrace architectural space. Buildings were orientated to the street so that all building space could be utilized.

Parks. Concern to provide public open places for large numbers of people first arose in the mid-nineteenth century. Because of the crowded conditions, and the pressuree of industrial work, there was a very real and pressing demand for the utilization of the landscape; not primarily for economic or aesthetic reasons, but to serve as relief and relaxation from the personal demands of the industrial revolution.

⁶¹Gallion, op. cit., pp. 75-77.

The outstanding landscape architect of the city was Frederick Law Olmstead, Sr. In 1858 he and Calvert Vaux designed one of the most famous of all urban parks in the United States, Central Park in New York City. Although first developed at the city's fringe area, because of the growth of the city, it now rests in the heart of Manhattan.

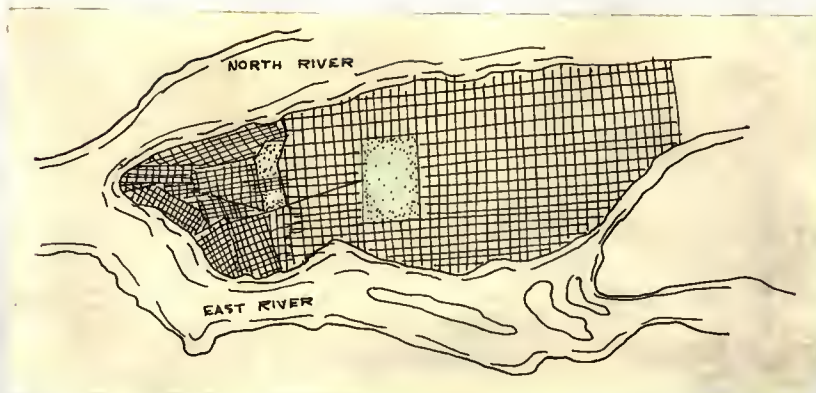


Fig. 24. Central Park

The enthusiasm for city parks stemmed from the earlier popularity of the cemetery park, such as the beautifully landscaped "Garden of Graves," Mt. Auburn Cemetery in Cambridge, designed in 1831. Also, the European cities with their typical abundance of trees and plant materials served as a prime example for our barren cityscapes. In the late nineteenth century, sweeping urban avenues became fashionable, such as the Commonwealth Avenue in Boston which followed the filling in of the Back Bay. Here, the breadth and emphasis on tree-lined borders and walkways rivaled

the boulevards of Paris created by Baron Huseman in the 1850's.⁶²

City Beautiful Movement. Fairs and exhibitions in the late nineteenth century reflected the possibility of large scale urban design. The greatest of these fairs was the Columbian Exposition in 1893, better known today as the Chicago World's Fair. The Chief Architect was Daniel Burnham and the design of the fair represented a new spatial order that the industrial city had never known. The fair represented everything that the industrial urban environment was not; and it was a huge success. The design utilized by Burnham was a classic revival of the Baroque design concept, and it launched the "City Beautiful Movement" that was destined to touch the plans of nearly every city's center.

Although undertaken with much ambition, many such elaborate plans proved to be too much of a financial burden for practical application. The City Beautiful Movement was further weakened because of a complete disregard of the Hippodamian theory that spatial order must be in relation to social function. Often the Baroque forms themselves were incompatible with the growing needs of the motor car.⁶³ Indeed many cities gave up the idea of municipal redevelopment altogether, and regretfully filed their elaborate city beautiful schemes away for development in some future date.

Nevertheless, the idea of city planning had been well planned by the city beautiful movement and planning commissions sprang up across the country. In 1907 the only planning board was in Hartford, Connecticut,

⁶²Martin Meyerson and Assoc., "Face of the Metropolis," p. 14.

⁶³Mumford, "The City in History," op. cit., p. 401.

but by 1913 eighteen cities had adopted planning departments, and the state of Massachusetts had passed the first state legislation that required all cities with a population of 10,000 or more to establish planning boards.

Summary. Although the concept of urban aesthetic design was developed in Athens, Greece, it was not until the late Roman era, and the construction of the geometrical Imperial Forum, that the art of site planning took on any great clarity. Such design was restricted primarily to the public places and the private villas of the ruling class, and therefore it can be understood why the residential areas took on an organic spatial character as the population of Europe increased.

Such was the character of the medieval city. Here, an ever growing population, contained by massive walls, produced a special kind of design concept. The blocked vista and short approaches to huge buildings placed great emphasis on vertical design elements, and the soaring gothic towers of the church.

As the Medieval world progressed into a renaissance leading to the Baroque era, the once intimate and enclosed space had become unbearable because of the ever increasing crowded conditions. Autocratic rulers found it to their advantage to open great avenues and establish a military order into the urban street pattern. Here the basic Roman design principals were rediscovered and developed into a concept of inhuman scale to provoke a sense of awe and admiration in the observer. Urban design and grandeur became the mark of prestige for the ruler the ruling class, and little concern was given to the plight of the common man.

Much of this urban grandeur was transplanted to America by

European colonization. However, America soon gained her independence, and a new freedom; the freedom of free enterprise. The industrial revolution stimulated a mad race for personal fortunes, and any open space within the city became swallowed up by industrial expansion.

Concern for the development of a new spatial order arose with the city beautiful movement in the late nineteenth century. Although initiated with much ambition, cities soon learned that civic beauty was expensive, especially when the health and welfare of the common man must be cared for out of the same funds.

Therefore, many cities gave up their plans of municipally financed redevelopment altogether and concentrated their attempts to develop beautiful cities through zoning controls. The courts, however, have been very hesitant in granting any power to the community to control private land in matters that do not directly pertain to the health, welfare, and safety of the community.

Aesthetic Zoning Control

The courts, until quite recently, have generally held that the private landowner has a legal right to resist any attempt of the community to control appearance. It was considered that whatever the landowner personally wanted and put upon his property, as long as it didn't endanger the health, safety or welfare of others, was a matter of "taste"... and "taste differed." The law considered one taste as good as another, and expertise in aesthetic taste was not essential.

Evolution of Judicial Thought. This barbaric individualism of the early 1900's was expressed in the following language of Judge Swayze

in the case of Fossic V. Paterson Bill Posting Co., (1905), now no longer law even in New Jersey:

No case has been cited, nor are we aware of any case which holds that a man may be deprived of his property because his tastes are not those of his neighbor. Aesthetic considerations are a matter of luxury and indulgence rather than of necessity, and it is necessity alone which justifies the police power to take private property without compensation.⁶⁴

The courts had found no scientific standard to measure beauty... or the lack of it, so rather than try to impose their own opinion as to what constituted beauty, it was much safer to merely throw any zoning case out of court which promoted aesthetics as the primary basis.

However, as aesthetic design became to be more recognized as affecting the value of property, the courts hesitantly revised their early opinion. The evolving legal situation changed to accept that public interest in the appearance of private property is a real interest which deserves legal recognition...within limits. These "limits" generally held that if the zoning ordinance could be proven to promote the public health, safety or general welfare, then aesthetics might enter as a subordinate issue.

This was brought out in the case of Welch Swazey held in the U.S. Supreme Court in 1909. Here the plaintiff wished to build a taller structure than was permitted in a residential zone in Boston. When refused a building permit he had promptly filed for a mandamus, charging that the height restriction was based purely on aesthetic reasons and was therefore unlawful. The court held that perhaps there was consideration given to aesthetics when the zoning ordinance was passed, but

⁶⁴V. Fossaic, Patereon Bill Posting Co., 72 New Jersey Law 285, (1905).

the fact that the higher structures indeed created a greater fire hazard, as stated by the defense, made the zoning ordinance valid.⁶⁵

A similar case arose in Maryland in 1908 when the city of Baltimore passed an act that protected the Washington Monument from being overshadowed by taller buildings. Here again, the court ruled that this was a valid use of the police power since there was a greater danger from fire with tall buildings. After quoting from the opinion of Welch v. Swazey the court went on to say:

Such is undoubtedly the weight of authority, though it may be that, in the development of a higher civilization, the culture and refinement of the people has reached the point where the education value of Fine Arts, as expressed and embodied in architectural symmetry and harmony, is so well recognized as to give sanction, under new circumstances, under the exercise of this power, even for such purpose.⁶⁶

Even though such "honorable mention" was given to such aesthetic consideration, the courts have constantly thrown out any zoning ordinance which promotes only aesthetics as the primary criteria.⁶⁷ Such was the more recent case of Baker v. Somerville in 1940. Marjorie Baker had sued the Somervilles because they did not have the 2,000 square feet of floor space required by the zoning ordinance for one story structures. The court came to the decision that the zoning ordinance was designed to discourage one story houses. They continued:

⁶⁵Welch v. Swazey, 193 Mass. 364(1909): affirmed, 214 United States 41.

⁶⁶Cochran v. Preston, 70 A T L 113, 114 (1908).

⁶⁷Albert S. Bard, "Aesthetics and City Planning," Pamphlet by Citizens Union Research Foundation, p. 3.

The restriction to prevent construction of one story homes resulted alone from aesthetic standards of the city lawmakers. Beautiful city residences, homologous lines in architecture and symmetry in construction appeal to artistic tastes and should be respected in connection with substantial zoning regulations for the promotion of the public welfare, but aesthetics alone for the purpose of zoning ordinances do not seem to be a solace of police power, according to the weight of authority.⁶⁸

As a practical matter in planning, aesthetics and the recognized other considerations are so indissoluble woven together that consideration of situations involving pure aesthetics unmixed with other supporting considerations has seldom been brought to court. Nevertheless, this course of timidity and insincerity that displays the judicial mind has seriously reduced the value of zoning regulation as a planning tool to control aesthetic development.

In the last few years there has been increasing pressure applied by the congested conditions typical of the coastal regions for aesthetic consideration by the courts, and at the present time the law is developing in that direction more rapidly than many realize.⁶⁹ In the relatively recent case of *Buman v. Parker* (1954), U. S. Supreme Court, Justice Douglas expressed this new concept held by the courts:

Miserable and disreputable housing conditions may do more than spread disease and crime and immorality. They may also suffocate the spirit by reducing the people who live there to the status of cattle. They may indeed make living an almost insufferable burden. They may also be an ugly sore, a blight on the community which robs it of charm, which makes it a place from which men turn...The concept of the public welfare is broad and inclusive...The values it represents are spiritual as well as physical, aesthetic as well as monetary. It is within the power of the legislature to determine that the community should be beautiful as well as healthy, spacious as well as clean, well

⁶⁸*Baker v. Sommerville*, 293 N.W. 326 (1940).

⁶⁹*Bard*, "Aesthetics and City Planning," op. cit., p. 2.

balanced as well as carefully patrolled...If those who govern the District of Columbia decide that the Nation's Capital should be beautiful as well as sanitary, there is nothing in the Fifth Amendment that stands in the way.⁷⁰

Zoning as a Negative Tool. Only within the last few years have planners realized that zoning alone, because of its very nature, cannot adequately insure better design. Controls are essentially negative, spelling out prohibitions. Under these prohibitions we prevent the worst designs...but also prevent the best. In other words, we settle for a mediocrity of aesthetic design. New concepts of space relationship are regulated out by placing design in a straightjacket of conformity.

The Interim Report of the A.I.P. Planning-Policy Committee on Planning Enabling Legislation stated:

We are increasingly aware that our enabling legislation allows, basically, only regulation and not design of America's urban environment by the professional planners. The police power tools — zoning, subdivision control, official map, and others — may be means of implementing comprehensive plans in the minds of the planners. In reality, however, these devices do little toward improving urban appearance, layout, and amenity except to forestall the more flagrant abuses.⁷¹

Indeed, in many respects zoning defeats the very goals that it is designed to accomplish. Instead of allowing dramatic contrast in cities, it produces a monotony of building set back and height conformity. In almost any American city one can recognize the high water mark left by a height limitation of an earlier day, and this also accounts for the

⁷⁰Buman V. Parker, 348 United States 26, (1954).

⁷¹"Interim Report of the Planning-Policy Committee on Planning Enabling Legislation," Washington, D.C.:American Institute of Planners, April 1963.

drab canyons of streets enclosed by a facade of buildings with equal set back.⁷²

This is not to say that cornice lines and height limitations do not have definite roles along with setbacks. No one has yet come up with an adequate method of producing three dimensional design for the entire urban complex. And until someone does, we must utilize the blanket two dimensional zoning approach.

We definitely need a new planning tool in which three dimensional aesthetic design can be controlled. This need was expressed by the A.I.P. Committee on Planning Enabling Legislation where they stated in their report that "There is urgent need to explore fundamental departures from today's practice of urban planning."⁷³

Before we can evaluate the merits of any new departures, however, we must first understand the value that urban aesthetics have in our society today. It is quite reasonable that the worth of any end product is determined only by the value assigned to it by popular opinion.

THE NEED FOR AESTHETIC POLICY TO FIT TODAY'S DEMANDS

Today, the function that aesthetics play is quite different from historical times. In earlier times the inhabitants of the cities represented the minority; the bulk of the population being rural. Cities

⁷²Harry M. Weese, "Random Thoughts on Architectural Controls and Their Effects on Cities," American Institute of Architects Journal, June 1962, p. 56.

⁷³"Interim Report of the Planning-Policy Committee," op. cit., p. 2

emerged as centers of trade, religion, and later as manufacturing and administrative nuclei. These specialized urban functions carried power, and with power, prestige. For whether it was a temple, a market, a tribunal, or a king's residence that resulted in city growth, the city was always a seat of some kind of power, and dominated large expanses of land.

The architects of the past were charged with the responsibility of designing cities that depicted this central power in order to impress the masses of people who were not a part of this authority. Therefore, architects and urban designers were concerned mainly with beauty and prestige: their job was to build churches and castles, fortresses and ramparts. Because these buildings held the prestigious and respected functions of the people, they had to be grandiose to impress the outsider. This past history of architecture and urbanism has represented an extraordinary artistic heritage to modern cities. Thus, a great art emerged which evolved through many styles, schools, and stages.

Today the training of architects, landscape architects and city planners who are responsible for the visual qualities of the city still continues to be mainly that of artists, with some specialized engineering competence.⁷⁴ Recently, architectural schools are beginning to add courses in law and finance, and departments of city planning are stressing more courses in political science and geography. However, by and large, the training of urban designers remains coupled with this long and proud artistic heritage of the past.

⁷⁴Jean Gottman, "Economics, Esthetics and Ethics in Modern Urbanization, p. 16.

Even though the professions are oriented toward aesthetic development, today urban art has taken on a new function of perhaps subordinate importance. No longer does visual design attempt to impress the outsider. Recently the urban population has become the majority, instead of the minority of the past. The talents of the urban designer are increasingly being exercised for a completely different market of mass consumption, mass production, mass transportation and to the average American consumer, with less emphasis on the image of those who hold power and prestige.

But still we want the city to be beautiful...as well as healthful; accessible yet comfortable; all the elements necessary for the good life. These other considerations were not essential to the monumental cities of the past, but are demanded in modern times.

The Influence of Today's Conditions on Aesthetics

To understand the proper place that aesthetics have in today's cities we must first understand the forces that compete for consideration. The very concept of the city has been exploded by the gigantic expansion of modern technology and urbanization.

A city which, with its suburbs, gathered a million people or more in a densely built-up area was an infrequent occurrence as recently as half a century ago. In the United States only three cities counted over a million inhabitants and 24 'standard metropolitan statistical areas' were in that category. In the same fifty years the number of urban places in the United States having a population between 250,000 and a million rose from 16 to 46 and the number inhabited by 50,000 to 250,000 people rose from 90 to 232.⁷⁵

⁷⁵Ibid., p. 6.

This fantastic growth aided by the eurge in technology and economic expansion broke out of the administrative bounds of the city which set it apart from the countryside. As a result, the city has sprawled across the open country in an unorderly and uneconomic burst of urbanization. Commercial divisions have become massive, split, and suburbanized. As the city grows up around these divisions, a polynuclear structure results. This often produces more than one central city, making the pattern and relation between the component parts very complex.

In over simplified terms we are experiencing two basic forces of design push. It ranges from horizontal dispersion at one end to verticle concentration on the other.

There are visible trends and forces pushing in different directions today. The dominant push certainly seems to be centrifugal, toward diepersal, low density and scatteration. The simplest way to state this force is a demand for private space: Maximum freedom on the site for industrial production, shopping centers, schools and above all for middleclass and upperclass family life. This escape from the complexities of the big city represents private values. It is made possible by another kind of private value: automobility, moving from one place to another, in a piece of your own private property, in your own way, at your own time.⁷⁶

Indeed no other technological innovation has produced more far reaching impact on the visual form of the center city as that of the motor car. The modern man is caught in a trap of trying to escape from the city, forcing him to drive back and forth to work every day. This problem asserts itself by demanding enormous public funds to develop transportation facilities in order to cope with this mass ebb and flow of commuter traffic.

⁷⁶Catherine Bauer Wurster, "By 1976 What City Pattern?" Architectural Forum, Sept. 1956, p. 109.

By bringing cheap land on the outskirts of the city into use it has made possible an improvement of environment that has compelled a raising of standards within the center city.⁷⁷ One of our most vocal and energetic urban critics is Grady Clay of Louisville. On the basis of a survey of over 40 American city center areas, he had this to say:

In the downtown and near - downtown of any big American city one sees so much that is ugly, shoddy, unkempt, unsightly and even abhorrent and despicable...

Walking in Downtown America is usually a chore, dangerous and sometimes appalling...the overall impression is an almost overpowering sense of confusion, odd mixtures and drabness. There is great vitality everywhere, of course...Isolated spots of beauty often remain from an earlier generation...but all too often they suffer from the inroads of "progress"...

The overall sense of ugliness which pervades so many Downtowns...comes from a mixture of many things; the torn viscera of old walk-up apartments, the plumbing, fire escapes, and chimneys, exposed by demolition of buildings which once concealed them mercifully from the public; the ugly backsides of industrial buildings, now thrown open to the public gaze by newly-cleared parking lots; trash in the gutters, and blowing dustily along the streets; the confused mixture of "things" - utility poles, mailboxes, trash baskets, litter boxes, salt boxes, telephone booths, recruiting signs, bus stop markers, solicitation booths, newsstands - which make the sidewalk scene one of utter disarray.

The typical Downtown scene is one in which dirty grey, sooty red; and washed-out olive drab are the major "colors." The bright curlicues of neon merely punctuate the drabness...

Among the worst contributors to the messy scene are the city and utility accessories: the wild and senseless clutter of signs stuck upon repetitious and badly designed utility poles...

In every direction one sees great "cut-throughs," giant slices cut out of city blocks to open the path for a new expressway, or access lane. Odd lots, leftovers from highway improvements...are ill-kept triangles, unkempt rectangles, and a variety of

⁷⁷ Myles H. Wright, "The Next Thirty Years: Notes on some Probable Trends in Civic Design," Town Planning Review, October 1956, p. 108.

geometric deadlands left behind...to attract trash, dogs, and broken glass....

What has continually amazed me is that these rich and powerful cities, these wealthy and influential "downtown men" should be willing to live in such visual squalor.⁷⁸

New Emphasis on Aesthetics

These big-city problems bring financial dilemmas to the authorities in charge of monetary matters in areas undergoing such rapid and massive urbanization. The limited funds available with which to cope with many urgent tasks must be placed on a priority basis. Choices of priority can be made only by consideration of need. In some cases economy will be the overriding factor resulting in a cutback in urban growth. In other cases the feeling for beauty and aesthetic prestige will induce spending towards spectacular buildings and open spaces, restricting expenditures for the comfort of the mass. In still other cases the pressure may be great for cheaper kinds of housing and rapid transit.⁷⁹

Therefore, for an expanding urban center, all these and other considerations must be given priority attention. In a democratic society, such as ours, the emphasis can not be on prestige, so popular in classic cities. Physical development is not valued as an end in itself, but rather as an instrument for the achievement of social and economic objectives.⁸⁰

⁷⁸Grady Clay, "Downtown Uglification, Inc., Is This the City of Tomorrow?" The Louisvilleian, March 1958.

⁷⁹Gottman, op. cit., p. 11.

⁸⁰"Substance of Planning," American Institute of Planners Newsletter, May-June 1963, p. 11.

Moral and political principals dictate that a growing city needs more and better housing, public recreation space, schools, transportation, and a large proportion of its means can not be spent for beautification alone.

This does not mean that aesthetic values should not represent definite consideration in the priority scale. It simply means that there has been a change in emphasis on aesthetic value from the classic city of yesterday. Economic considerations may be influenced by ethical principles, but both may be embraced by plans for better aesthetics. In other words the place where aesthetics belongs today should be a supporting element: Freeways should be built but should reflect aesthetic consideration, and center city programs should incorporate the best visual design obtainable.

Jean Gottmann believes that the art of the urban designer so long orientated toward an aesthetic demand, is not adapted well to the needs of our time. She believes that the danger lies in the possibility that aesthetics could be stressed with the utter disregard for economic consideration.⁸¹ This opinion is also reflected by Gordon Stephenson's article "Design in Relation to Economic Factors."

In the field of architecture and engineering design there is room for hard thinking. Here, sentiment plays an undue part and designers, unfortunately, are not much helped by the social scientist who displays enormous interest in 'the color of the engine drivers socks' and little or no interest in economics.⁸²

⁸¹Gottman, op. cit., p. 15.

⁸²Gordon Stephenson, "Design in Its Relation to Economic Factors," Town Planning Review, July 1949, 23(h), p. 290.

Fortunately, the city fathers (not artistically orientated) often serve as an economic block to unrealistic schemes. In fact, without adequate pressure for aesthetic expression, it might be quite possible that a complete disregard for aesthetics may take place.

Although the Federal officials have continued to emphasize the importance of good design in urban renewal projects, the method in which the plans are reviewed and the fact that they must often receive the final approval of a Board of Commissioners who often have no concept of the importance of design, in my opinion work against this worthy objective.⁸³

Even though ethical and economic factors seem overwhelming, it is quite obvious that aesthetics can not be allowed to be "swept under the rug" by the huge demand for urban expansion. This brings us to the need for a critical evaluation of the value of aesthetics in relation to the demands imposed by modern day problems.

Aesthetic Value Today

Aesthetic promotion for humanity's sake may or may not be a valid argument of the value of aesthetic form to our cities. There is no doubt among the design and social science professions that chaotic design is a symptom of urban blight and has a depressive effect on the morale of the inhabitants of any slum. However, since we are considering this problem from an economic standpoint we must justify civic beauty in terms that can be understood in dollars and cents. This is the dilemma that is faced by city planners and designers who must sell design to hard thinking commissioners whose main worry is to make ends meet in the city budget.

⁸³Supplement Urban Renewal Design Letter Survey, L. Robert Cameron, November 8, 1963, p. 15a. (Personal letter)

The demands of the consumer, then, becomes of paramount importance. The income of the center city has been drastically reduced by the competition of suburban shopping centers. Often, these centers are located outside of the city limits and outside of the tax structure of the city. In downtown Kansas City, Missouri, many long established department stores such as Pecks and Berksona have closed their doors, and many more have relocated from the central city to outlying shopping areas causing a slash in the city's tax base and a drop in land value.

There is no longer much doubt that shopping centers provide a near perfect environment for separating consumers from their spending money. The consumer is naturally attracted by the festive mall, often enclosed and air conditioned, so that he can comfortably shop in all kinds of weather. These centers boast of fountains, flowers and sculpture, and incorporate special promotional programs like small-boat shows, art exhibits, or concerts to help bring in the crowds. The terrific upsurge in shopping center construction (6,500 centers as of September, 1963, and 800 more going up this same year) is the proof of their acceptance by the consumer.* Their sales volume last year was around \$50 billion, more than a fifth of the \$234.5 billion spent in all retail stores.⁸⁴

From these figures, there can be little doubt that aesthetic development can be expressed in dollars and cents. Unless the city can match the variety and interest inherent in such shopping centers, the center city

⁸⁴Katherine Hamill, "The Squeeze on Shopping Centers," Fortune, September 1963, 68(3), p. 116.

*These figures are based on a definition of a shopping center as a "group of shops under one management with free parking area."

will eventually deteriorate as a commercial center, and parallel with this decentralization will be the decline in the cultural and social functions so essential to the development of a civilization.

Unfortunately, the most rabid defenders of the compact urban center are in the minority. These men, whose tastes are rather more developed than the average, hold the fate of our cities pretty much in their hands. It appears that no one else is particularly worried about the center cities' ability to play more than a passive role in our civilization, except for the group interested in bolstering up the central business area because of the immense investments there.

The newly released book, "Face of the Metropolis" sponsored by ACTION stated that:

The greatest need in our cities is not so much for a gigantic rebuilding program as for a gigantic upsurge in popular concern for and pride in the urban environment.⁸⁵

This statement indicates that, perhaps, the inhabitants of a city do not place much value in urban aesthetics. It may be that we are not a city loving people and in which case it would seem useless to defend aesthetic development in the face of a society that has no sympathy with this particular manifestation of civilization. Indeed, some people accept the function of the city as being solely some sort of an elaborate sponge with which to soak up the consumer's dollar. They seem to ignore the city's active role of supplying a climate of action, for the development of interests, of being the matrix of movements, ideas and the hub of culture. This sort of activity can not be decentralized, as this requiree

⁸⁵Meyerson and Assoc. "Face of the Metropolis," op. cit., p. 23.

a compact, active, peopled environment.

However, when one studies the cities of the European countries we find that this is not the case. The European enjoys his city and is proud of its heritage. I should think that if one would suggest that the Piazzetta of San Marco in Venice be abolished in favor of a high rise office building or that the Eiffel Tower in France be demolished to make way for a new freeway that public opinion would take on a riotous disclaim.

Do American people differ so greatly from the European as to the value of aesthetics? Mr. Gutheim has given consideration to this question:

The greatest obstacle to seemly cities has become the low standard of demand and expectation of their present inhabitants, a direct expression of their having become habituated to the present environment and their incapacity to conceive of any better alternative.⁸⁶

Indeed, the consumer has often expressed his preference by rejecting the city in preference to the amenities of the shopping center. Is this not a form of demand?

Role of the Form Maker - Who Should He Be?

If we accept the premise that design is an essential element within the city, then who should be responsible for the development of design? In discussing this issue Norman Gorwic stated the following dilemma at the 1957 Annual Meeting of the Michigan Academy of Science:

⁸⁶Frederick Gutheim, "Urban Space and Urban Design," Paper read at the Washington Center for Metropolitan Studies, March 26-27, 1962, Washington, D. C., p. 18.

By its very definition urban design occupies a position somewhere between city planning and architecture...a tacit agreement defines the respective zones of influence...let the city planner do all the master planning, let the architect busy himself with the individual buildings and the urban scene will look after itself. The disastrous results of such an arrangement can be seen in every city, large or small. Our feverish building activities are perhaps impressive in terms of size and volume, but the quality of the end product is very disappointing. We have been fully effective in destroying old urban values, but we have failed to create new ones.⁸⁷

Mr. Gorwic then posed the question, "How many urban schemes have we created that can compare favorably with outstanding examples of the past?"

This decline in the theory and practice of urban design can probably be attributed to the paralleled decline in aesthetic values previously discussed. Perhaps this has led to an over specialization within the professions due to lack of demand for urban beauty. Indeed the planning field, once composed of artists and architects, now tends to confine their efforts to the creation of broad two-dimensional concepts of zoning, land use control, density, standards and criteria.

Edmund Bacon stated that:

The administration and the policy makes...who really set the basic form of the urban environment, are usually sublimely innocent of the fact that design is really important in the whole question. They commonly regard the architectural aspect as something you purchase at the end.⁸⁸

⁸⁷Norbert Gorwic, "Urban Design," Paper delivered at the Annual Meeting of the Michigan Academy of Science, Arts and Letters, March 27, 1957; Morton Hoppenfeld, "Significant Aspects of the Practice and Teaching of Urban Design," Paper delivered at the Education for Urban Design Conference held at Washington University, School of Architecture, Jan. 8-10, 1962, pp. 79-90.

⁸⁸Edmund N. Bacon, "Civic Design," Invitation Conference on Urban Design, Harvard University, Cambridge, Massachusetts, April, 1956.

On the other hand, to turn to the field of Architecture we find a problem just as perplexing.

In the field of architecture...professional practitioners have lavished almost the entire extent of their resources in skills and energies on designing of individual buildings. Scarcely any architect in the last century has really worked significantly in the planning of a major complex of buildings in a scale appropriate to the problem of the urban environment ...What we actually have is an architectural profession highly competent within the planning of individual buildings but almost totally inexperienced and lacking in a philosophical base in the problem of the design of a large neighborhood.⁸⁹

The architectural profession, by tradition, has accepted the passive role of the execution of a program assigned to it by a client. It is foreign to this profession to assume leadership in the formation of public policy and manage an important administrative role in its execution.

Of course there are many critics on each side of the fence that emphatically state that urban design must be assumed by their profession. The planners argue that they have the economic and social training necessary to understand the city, and the architects debate that Civic design is a creative art, and therefore they are trained to express the city in aesthetic terms. Both these sides were brought out by Mr. Sydney Williams, along with the clue for the solution to the problem:

Intelligent analysis of the aesthetic characteristic of cities, and the practice of civic design, must rest firmly on a knowledge of the social, economic and physical characteristics of urban life. Civic design is undeniably a creative art, and as such it is dependent at many stages on intuition; but the intuition must be used by individuals who really know

⁸⁹Bacon, "Civic Design," op. cit.

as much as possible about cities. For this reason, it is my conviction that the final responsibility for the design, in aesthetic terms of the city as a whole, belongs to the city planner. But, of course, the city planner cannot carry out this responsibility without the close collaboration of architects, engineers, landscape architects, and many others.⁹⁰

Methods Being Used to Control Aesthetics

To determine the methods being used today to control visual aesthetics within our cities, a "General Aesthetic Control Survey" was taken of sixty cities selected on the basis of both population and previous indication of using visual control measures.⁹¹ From among these sixty cities surveyed, thirty-nine cities representing twenty-two states responded to the survey form letter shown in Appendix A. This of course, was not intended to be representative of the entire United States, but the survey soundly illustrates the methods being used by our leading cities to control their visual appearance.*

Planned Development Districts. Nine cities indicated that they had adopted a form of positive zoning legislation commonly called a "planned development zoning exception." The theory behind this planned

⁹⁰Williams, "Urban Aesthetics," op. cit.

⁹¹Henry Fagen and Robert E. Weinberg, Editors, "Planning a Community Appearance," New York: Regional Planning Association, 1958.

*This sample was determined from a selection of cities listed in the report "Planning and Community Appearance," May 1958, Henry Fagen and Robert C. Weinberg, Editors, which indicated a tendency toward visual design control. To this list of cities were added all those cities listed with the 1960 United States Census having a population of 350,000 and over since there was an indication in the above report that larger cities were more inclined to control aesthetics.

development approach is that it allows a degree of design freedom outside the standard zoning restriction which is possible providing that the city is in a position to guide and control the resulting design to insure that over-all planning does not conflict with the city comprehensive plan. It is within this framework that design can become more free and respond to reality.

Although there seems to be many problems associated with the proper administration of such programs, the planned development approach appears to be producing outstanding results when it is incorporated into the urban renewal program. The reason, of course, is that through renewal the city is actually the temporary owner of the land and such proprietary control allows much closer design review than would normally be possible.⁹²

Special Districts. Twelve cities indicated that they had incorporated "Special" scenic, historic or entrance districts within the zoning ordinance where a close scrutiny was maintained on design by requiring review by a private or public commission. Although this method has the apparent value of insuring better design results, it appears that it also has the inherent problem common to restrictive codes and ordinances: that of producing mediocre building which lacks variety. Any such method depends on the value judgment of a few men whose taste may be quite good, but restricted.⁹³

⁹²Weese, *op. cit.*, p. 56; See also Supplement Urban Renewal Design Letter Survey, Marlin Hodgson, p. 33.

⁹³General Aesthetic Control Survey, San Francisco Planning Commission, September 3, 1963, p. 52; Metropolitan Dade County Planning Department, July 28, 1963, p. 36.

Fine Arts Commission Approach. Thirteen cities indicated that they favored some method of developing a design review commission which was composed of a distinguished lay group. This commission was usually responsible for reviewing all plans for such special districts mentioned above and public works projects. The majority of these groups have no power other than the power of persuasion. However, this is not to say that such power does not carry quite a bit of psychological weight. Indeed, the requirement that an architect must explain his intentions before the scrutiny of a distinguished commission in the presence of his client is usually enough to encourage better design.

However, this method is not as effective as it might be. One problem experienced by the St. Louis City Planning Commission was that there is a hesitancy on the part of fellow architects to critique the work of other architects.⁹⁴ Another problem was brought out by the Metropolitan Dade County (Florida) Planning Commission:

The City of Coral Gables had had an Architectural Review Board for many years. Undoubtedly this board has accomplished many good things but in so doing, a character of rigid and somewhat dull uniformity in design and construction is apparent.⁹⁵

Municipal Design Programs. Eight cities indicated that they were actively engaged in some sort of municipal design program. Here a great variety of programs existed ranging from public design education programs

⁹⁴General Aesthetic Control Survey, St. Louis Planning Commission, August 9, 1963, p. 57.

⁹⁵General Aesthetic Control Survey, Metropolitan Dade County Planning Department, July 29, 1963, p. 36.

to street tree and street furniture programs. These were conducted by both public and private agencies, and Fort Worth indicated a special, public, civic-beautiful committee that had the primary purpose of acting as liaison between public and private beautification programs.

One of the most effective programs was the Boston Street Furniture Program. In a letter from the Urban Renewal Agency they explained:

In respect to street furniture programs, the Authority is just about to embark upon a major program for the entire city. Contracts have not yet been signed, but should be within the next month. We are proposing a team of various specialists which will be aided by a responsible local architectural firm. The specialists will include lighting, horticulturalists, traffic, safety, graphics, industrial designers, engineers, etc. This design team will produce preliminary designs, working drawings, cost estimates, models and full-scale prototypes for an all-inclusive street furniture program. We hope that within a year these prototypes will be installed in specific test areas for further evaluation. If the program is as successful as we anticipate, we will propose the phasing of this new street furniture on a city wide basis.⁹⁶

Such a program, although expensive, appears to have great possibilities. Perhaps more research needs to be done in this field which is directed toward requiring new developers to adopt street furniture of better artistic taste. No doubt it might be possible to incorporate such a program into urban renewal projects.

Visual Surveys. Twelve cities indicated that they incorporate a visual survey as part of the planning process. The visual survey, like the land use survey, consists of careful and detailed field observations which are usually recorded on maps supplemented by notes, sketches or photographs. The purpose of the visual survey is to catalogue the

⁹⁶General Aesthetic Control Survey, Boston Redevelopment Authority, November 1, 1963, p. 7-b-c.

visual elements that exist which might affect the future aesthetic character of the city.

Although few cities attempted to survey the entire city, areas having historic significance or areas slated for reconstruction were thoroughly studied to determine the elements of visual aesthetics that might be incorporated into future plans.⁹⁷

City Wide Architectural Controls. The survey indicated almost unanimous agreement that legislative control of design on a city wide scale is not feasible.⁹⁸ One typical attitude was from the Cincinnati Planning Commission:

We have discussed aesthetic controls frequently at the Planning Commission staff level, and are generally agreed that the standard legislation devices (zoning ordinance, subdivision regulations, building code, etc.) contribute little toward aesthetic control.⁹⁹

Summary. It appears to be the general attitude that there is no means today by which to adequately control aesthetic development. Although existing design elements can be conserved and protected, there is little to be done on a community wide basis to insure that new development will be visually appealing. Any attempts to control have only

⁹⁷See Jacobs and Jones, "Design Through Conservation," *op. cit.*, for a thorough explanation on how the Visual Survey is conducted.

⁹⁸General Aesthetic Control Survey, Cincinnati City Planning Department, August 2, 1963, p. 12; San Francisco Planning Department, September 3, 1963, p. 52; Memphis City Planning Department, August 1, 1963, p. 35; City and County of Denver Department of Planning, August 26, 1963, p. 18.

⁹⁹General Aesthetic Control Survey, Cincinnati City Planning Commission, August 2, 1963, p. 12.

resulted in providing a standardization of design which is visually monotonous and undesirable. Nevertheless many cities are enthusiastic about the possibilities for better design resulting from urban renewal programs.¹⁰⁰

Urban Renewal Design Competition Program
The Answer to Today's Aesthetic Needs

The urban renewal program of today, because of its great flexibility, perhaps offers the new concept by which the deteriorating centers of our cities can be rejuvenated with an accepted balance of aesthetic and economic criteria to meet today's needs.

Many critics have condemned large scale renewal and beautification as a waste of money and ethically unjustified at a time when other needs of people call for financing from the same funds. However, besides reducing the unsightliness of blighted areas, it has been proven that renewal programs utilizing the large-scale expenditure of public funds, if obtainable at a low interest rate, promptly serves the well being and general prosperity of the whole community. And beauty has been an attributing factor in this rise in value.¹⁰¹ At Eugene, Oregon there is a first-class example of the increase in land value that results from good design.

¹⁰⁰General Aesthetic Control Survey, Fort Worth City Planning Commission, July 29, 1963, p. 22.

¹⁰¹Gottman, *op. cit.*, p. 33.

Eugene's much-touted, renewed Courthouse Square, first sponsored by the local architects, was carried out, though not by strictly urban renewal procedures, yet with the aid of federal funds. The payoff was that the latest land sale along side the square, where land had originally been acquired at \$5 a square foot, was at the phenomenal rate of \$62. This was paid by a bank which felt that it simply had to be on that popular site: clear proof that urban attractiveness can be an economic good.¹⁰²

The renewal program so far has been on an experimental basis and there has been a rapid shift in emphasis since the early 1950's. At that time slum clearance was its prime goal, but in 1954 slum prevention was added to this objective. With this evolution is coming more emphasis on rehabilitation and conservation with a trend toward high rent housing and higher densities.

Many of these trends are good; some are not. One definite trend we are experiencing today is a shift towards emphasis on better design in renewal. Recently the Policy Statement of the American Institute of Planners declared:

Disorderly appearance is a recognized symptom of urban blight...Improvement of the appearance of urban areas is thus a significant objective of urban renewal...They must insist on attention to the visual implications of project proposals, commencing at the preliminary planning stage; on a much higher order of design from both redevelopers and public authorities; and finally, on a much greater awareness by participating citizens of the benefits to be derived from conscious attention to urban appearance.¹⁰³

The great value of this program rests in the fact that urban renewal is the only tool that the city now possesses to decide specifically what

¹⁰²Douglas Haskell, "In Urban Renewal, Who Manages Urban Design," Architectural Forum, September 1962, 117-126.

¹⁰³"The Objective of Urban Renewal," American Institute of Planners Journal, November, 1959, p. 217.

is to be built in a particular area, and the degree of beauty that will be incorporated in it. As Urban Renewal Commissioner William L. Slayton stated at the Reed College Conference on Urban Development at Portland, Oregon:

The city can determine precisely what uses are to be built, the design of these structures, the placement of these structures, the location and design of all public and private open space — in short, the city has absolute control to create — this is the key word — to create the area in whatever image it desires. For the first time, the city is the creator.¹⁰⁴

Mr. Slayton went on to say that, in his opinion, with only a few exceptions, urban renewal is the only vehicle today by which the city can provide a framework for achieving good urban design.

This control is made possible because of the temporary land ownership by the public renewal agency. It is land ownership which is at the root of the complicated problem of aesthetic urban development. Mr. Gordon Stephenson has pointed out that this element was largely responsible for the outstanding designs that have emerged in history.*

¹⁰⁴William L. Slayton, "Design Goals for Urban Renewal," Remarks by William L. Slayton, Commissioner, Urban Renewal Administrator at Reed College Conference on Urban Development, Portland, Oregon, May 2, 1963.

*This thesis is restricted to a study of design control techniques for initial development, and does not involve itself with the maintenance of design after the renewal land is developed and sold. However, it must be pointed out that project design maintenance when incorporated through covenants running with the deed can become exceedingly effective, and should be incorporated as part of the renewal program. Such covenants usually provide for an enforcing corporation composed of representative land owners which govern strict covenant regulations concerning use, maintenance and improvements within the project area. For more information see Harry M. Weese, "Random Thoughts on Architectural Controls and Their Effects on Cities," American Institute of Architects Journal, March, 1961, p. 58.

A most pertinent conclusion to draw from the experience of the 'golden age' of design is that fine urban layout was made possible because there were forseeing landlords with large land holdings, who had ideas. Because of single ownership of relatively big units, development was promoted according to plans under the leasehold system.¹⁰⁵

In viewing this technique in historical perspective, we see that, with few exceptions, it sank into the background during the industrial revolution of the nineteenth century and emerged again only with the enactment of the federal urban renewal program.

Indeed, urban renewal seems to offer for the first time a creative design instrument so sadly lacking in the nineteenth century. The zoning ordinance was the hope for the cities in the 1930's and 40's. But since it was a negative tool it could prohibit only the worst visual offenders and in doing so it restricted a truly creative environment. Urban renewal, because of the direct review and surveillance on design by the planning agency, need not be bound by the mathematical controls on density, setbacks, side yards, etc., so necessary for an overall control approach where the city has no other means of controlling private development. Through land ownership the city can look positively at the setting of the structures and their relationship, thereby judging the development in terms of design and function; not in terms of nesting mathematical formulas. This offers an opportunity to incorporate a new spatial order, to incorporate variety and contrast into the urban setting.

This shift to emphasis towards urban design is a revolution of great significance. It is an indication that urban aesthetics is beginning

¹⁰⁵Gordon Stephenson, "Town Planning, Contemporary Problem of Civic Design," Town Planning Review, July, 1949, 20(2):125.

to play a larger role in relation to economic factors. Indeed, as late as the 1950's it was commonly held in this country that the best use of urban land was whatever would yield the highest rent or price. This purely economic viewpoint held the opinion that land cost money, buildings cost money and so did time. It was well and good to have ideas about urban aesthetics, but it was far more important that it pay dividends.¹⁰⁶

Since 1950 an enormous amount of land has been bought and sold through the Federal Urban Renewal Program to developers who make the best proposal for its use. In the last few years this "best" proposal has not necessarily been based on the highest tax return or sale price for the land, but what the mayor, city council and planning commission think ought to be done with the land.¹⁰⁷

The results of the new concept of aesthetic value can be seen in the urban renewal competition programs being held in many cities both in this country and abroad. "Cities are learning that there are other values to be gained from a well designed landscape besides maximum tax yields.¹⁰⁸

The reason, of course, why cities are willing to accept quality design on a basis other than purely economic is the fact that two-thirds of the cost of an urban renewal program is subsidized by the

¹⁰⁶Gallion, *op. cit.*, p. 82.

¹⁰⁷Grady Clay, "Compete or Stagnate," Landscape Architecture, January 1962, 52(2):74.

¹⁰⁸Ibid.

federal government.

Historically one of the outstanding methods for uncovering the best talent to solve a specific problem has been through competition. Cities, civic centers, monuments and even bridges stand today as evidence of the talent that has emerged through the competitive process.¹⁰⁹ Although the competition program is not new to the architectural profession, it does represent a new experiment in coordinating the talents of the designer, developer, and the city planner to introduce the three dimensional aspect into the urban renewal program.*

Architectural competitions are usually held by cities that attempt to stress aesthetic design on equal or top priority with economic factors. These cities realize that this is a crucial period. Urban renewal programs built today will establish and set the character of the center city for generations to come, and many cities feel that the best possible design can be produced only through design competitions.

The land is first acquired by the city who prepares it for new use. It is then sold to the developer who offers the most desirable proposal for reuse. In some cases this proposal is the highest bid, but in many cases it is not. Such an example was given by Grady Clay:

¹⁰⁹Roy J. Carrol, "Competition in the United States," American Institute of Architects Journal, March, 1963, 39(3):46.

*The first recorded public competition program in the United States was in 1896 with the passing of the Ternesey Act allowing the Secretary of the Treasury, then heading the government building agency, to hold limited architectural competitions. (Carroll, p. 46, "Competitions in the U.S., A Historic Perspective," AIA, March 63.)

In San Francisco, a man offered the city \$8,000,000 for 16.7 acres of the old produce market district on Embarcadero. The market place said, 'Take it; he's offering the top dollar.' Instead, the city turned around and sold it to a man offering only \$6,000,000 plus 'extras' on which the market had great trouble putting a price tag.¹¹⁰

The value of a design competition is that it presents the city with a rich and varied choice of designs from which to choose. Depending on the type of competition and demand for the site, there has been as few as eleven entries at the Southwest Washington project to as many as 90 entries at the Red Rock Hill Project in San Francisco. Few design experts debate that better quality design is possible through competition. Grady Clay has this comment concerning the value of the competition program:

During 1960 and 1961 I spent a good many months as research associate to the Joint Center for Urban Studies, looking at urban renewal projects, and especially studying the so-called developer competitions for choosing the developer of urban renewal projects.

I came out of this study with a much greater respect for the power of competition in stimulating the creative forces in men; in the capacity of competition to produce new ideas, solutions, innovations; in the generative force in competition which, in each of these cities, produced a wealth of new combinations of people and organizations.¹¹¹

The road to better competition programs has been rough and rocky. Many mistakes have been made and a few failures have resulted. However,

¹¹⁰Grady Clay, "The Cityscape," Planning 1962, Paper delivered at the Annual American Society of Planning Officials National Planning Conference. Atlantic City, New Jersey. April 24-May 3, 1962, p. 208.

¹¹¹Grady Clay, "Surveillance and Review," American Institute of Architects Journal Reprint, August 1962, 39(1):36.

several outstanding projects have evolved, indicating that better aesthetic design is possible through the competitive process.

A comprehensive review of all effort presently being undertaken to control design in the urban renewal program would be an enormous task. This analysis does not attempt completeness, but rather seeks to illustrate by example the great variety of land competition programs now in use. A complete and exhaustive record remains to be compiled. Source material in this field is relatively scarce and in most cases the information is based on a "Urban Renewal Design Questionnaire Survey" and personal correspondences hereafter referred to as a "Supplemental Renewal Design Survey."

The "Urban Renewal Design Questionnaire Survey" is based on a sample of thirty cities which represent either the hub of large urbanized regions, or in which there was an indication that special emphasis had been given to visual design programming in their urban renewal program. From among these thirty cities surveyed, nineteen cities responded by completing an eleven page questionnaire, and one more responded by sending printed material instead of participating in the above mentioned questionnaire survey. The sample of the questionnaire used is located in Appendix B. This questionnaire was designed into four sections: I, Program Preparation; II, Renewal Plan; III, Land Disposition; and IV, General Questions.*

*To a large extent, the survey was determined from those cities whose renewal projects received published notoriety in the HHA "Urban Renewal Notes" and "Downtown Issue Exchange." Advice received from professional organizations such as the American Institute of Planners, American Institute of Architects, and American Society of Landscape Architects, concerning notable urban renewal projects were also incorporated. This list was then augmented by those cities located in the hub of large urbanized regions, although, as it turned out, this had little bearing on the design attitude of the municipality.

Of course, this survey is not intended to be expressive of the entire United States, but it does provide a sound basis for evaluating the methods used by the design orientated cities to incorporate a degree of aesthetic planning into their urban renewal program.

Washington Square East Project -- Philadelphia, Pa. A turning point in urban renewal came in 1958 when the big Washington Square East project was placed in a famous design-orientated competition in Philadelphia. The outstanding design that resulted opened a big question of whether projects should be orientated toward good design or for more land dollars.

The project site itself had two great advantages which accounted for the intense demand it held for developers. First, it was located in the heart of Philadelphia--the old "Society Hill" area. Secondly, it had historic importance and an abundance of character, which was represented by a large number of handsome and elegant houses which still stood. Society Hill was among the oldest areas in the city and it joined Washington Square, one of the four squares which formed the original layout of Philadelphia.

The first step taken by the renewal agency was to bring in a team of consultants to draw up a new scheme for the site.¹¹² The consultant architects were Vincent Kling, Roy F. Larson and Oskar Stonorov who made a restudy of the previous 1947 Greenway Design. This scheme stipulated a system of green walkway throughout the fifty-six acre site and indicated desired location for high - rise buildings and row housing. The unique

¹¹²Edmund Bacon, "Downtown Philadelphia; A Lesson in Design for Urban Growth," Architectural Record, May, 1961, 129:134.

thing about this plan was that it served only two functions: first, it provided an illustrative guide to be used by architect-developer teams for their plans. Second, it served as criteria for judging the final best design solution offered by the developer-architect competition teams.

The Washington Square East Project was then divided into two sections, Society Hill and Washington Square, and the land was offered to any developer who wished to compete. The competition was strictly oriented toward design, and to make sure that design was the primary criteria, the price of land was frozen at a specific price. It was also suggested (in no uncertain terms) that the reputation and quality of the architect hired by the developer would have a bearing in the final judgment, so each developer naturally picked the architect whom he felt most likely to produce winning plans.¹¹³

The solution presented by I. M. Pei and Associates for the Webb and Knapp, Inc., and the Thomas Jefferson Square Corporation was immediately selected as basis for construction. Plate I shows Pei's sensitivity to the character of the project area.

Although the resulting design was outstanding, the cost to enter the competition had been tremendous, a total of \$260,000 was paid by the five competing developers on architectural and planning fees.¹¹⁴ This is a sum of money far larger than was available to the Redevelopment

¹¹³Edmund N. Bacon, "A Case Study in Urban Design," Journal of the American Institute of Planners, August, 1960, 26(4):23L.

¹¹⁴Meyerson and Assoc., "Face of the Metropolis," op. cit. p. 102.

EXPLANATION OF PLATE I

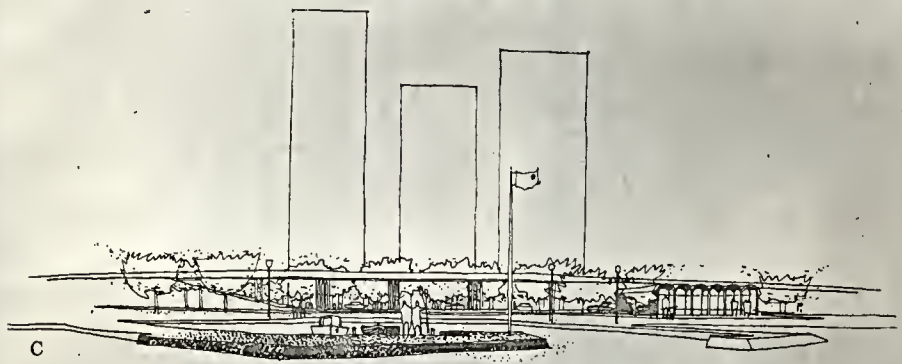
- Fig. 1. Pei's scheme involved the visual positioning of each of his three towers to relate specifically to the entrances to the site from the outside. One tower centers on the greenway alongside St. Paul's church (B), one on the axis of the Market Head House (A), and one on the town house court which is part of his scheme. From the river they have a vigor consistent with the scale of the topography and the expressway movement (C).
- Fig. 2. Pei's sensitivity to the design structure of the larger area is shown by his perspective sketch (D).



A



B



C

Fig. 1

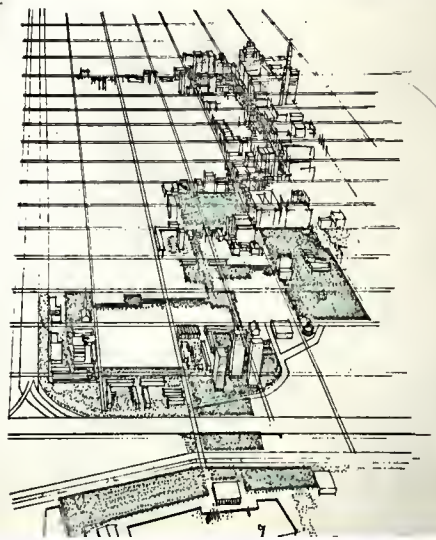


Fig. 2

Authority for its renewal plan. Nevertheless, such a competition is economically wasteful, and it is very unlikely that such economic waste can be justified.

An unusual distinction that Philadelphia has is that the city planning staff has been traditionally design orientated, often doing much of the urban designing in the planning offices. Mr. Edmund Bacon, Director of Planning, believes that, "It is not enough to 'appreciate' design, rather, that the members of the technical design staff from the top down must be competent designers in their own right."¹¹⁵ This philosophy was expressed in 1943 when he added to the planning design staff, William V. VonMoltke, an internationally known civic designer, and Irving Wessuman, an outstanding landscape architect.

Golden Gate Project, San Francisco, California. Perhaps no other city has developed more versatility in integrating the competition process into the renewal program than has San Francisco under the able direction of Justin Herman, Redevelopment Board Executive Director. After viewing a series of near disasters such as the discarding of the design criteria in Santa Monica and in Honolulu's first go at the Queen Emma project, Mr. Herman set to work to prove that it was possible to introduce design criteria into the renewal program.¹¹⁶

The site of this project was an area formerly occupied by a group of produce markets in the waterfront district which had become blighted

¹¹⁵Bacon, "A Case Study in Urban Design," op. cit., p. 227.

¹¹⁶Haskell, "In Urban Renewal, Who Manages Urban Design," op. cit., p. 14.

and abandoned. The agency determined that the best use that could be made of the site would be to develop it as a residential community with some allied commercial uses.

Developers from all over the country were then invited by the agency to make bids for the land, and to work with an architect of their choice in developing a master plan and an overall design concept for the area. Of course, this design was to be based on the renewal plan drawn up by the agency. Architectural design played a major role in this renewal plan, and among the design objectives stated were:

- (1) The harmonious composition of three-dimensional forms and open spaces with special attention to the enhancement of the skyline.
- (2) Maximum utilization of view potential.
- (3) Clarity of expression of building and public spaces.
- (4) Definition of public, semi-public and private spaces.
- (5) Human scale of spaces.
- (6) Harmonious composition of texture, color, and pattern.
- (7) Location and quality of works of art and cultural features.¹¹⁷

In order to adequately review and judge the proposals, an advisory panel composed of six architects and one mortgage banker was selected by the agency.¹¹⁸ This committee made a report of their critique and submitted it to the renewal agency who made the final selection. Even though

¹¹⁷"Statement of Plan Requirements and Design Objectives of the Golden Gateway Commercial Area, Block 230 and Blocks 233-234," San Francisco Redevelopment Agency Report, May 1, 1963, p. 2.

¹¹⁸"Golden Gateway Selection," San Francisco Urban Renewal Agency Report, Oct. 5, 1960, p. 2.

design considerations were made predominant, the inclusion of financial aspects made the final decision a very complex issue. However, the final award was made on design criteria, although another firm had offered \$2,000,000 more for the land. The agency felt that the extra cost to the one developer would cause rentals to rise and the rate of full occupancy to be deferred, resulting in slower unit construction and thus a slower increase in city tax revenue. On the other hand, the lower land cost plus the superior design quality of the other would both contribute to an earlier marketability, resulting in an earlier tax return.* Therefore, design excellence was allowed to take precedence over land income, and the winning scheme submitted by Perini - San Francisco Associates, developers, and Wurster Bernardi and Edmonds and DeMars and Reay, architects is shown in Plate II.

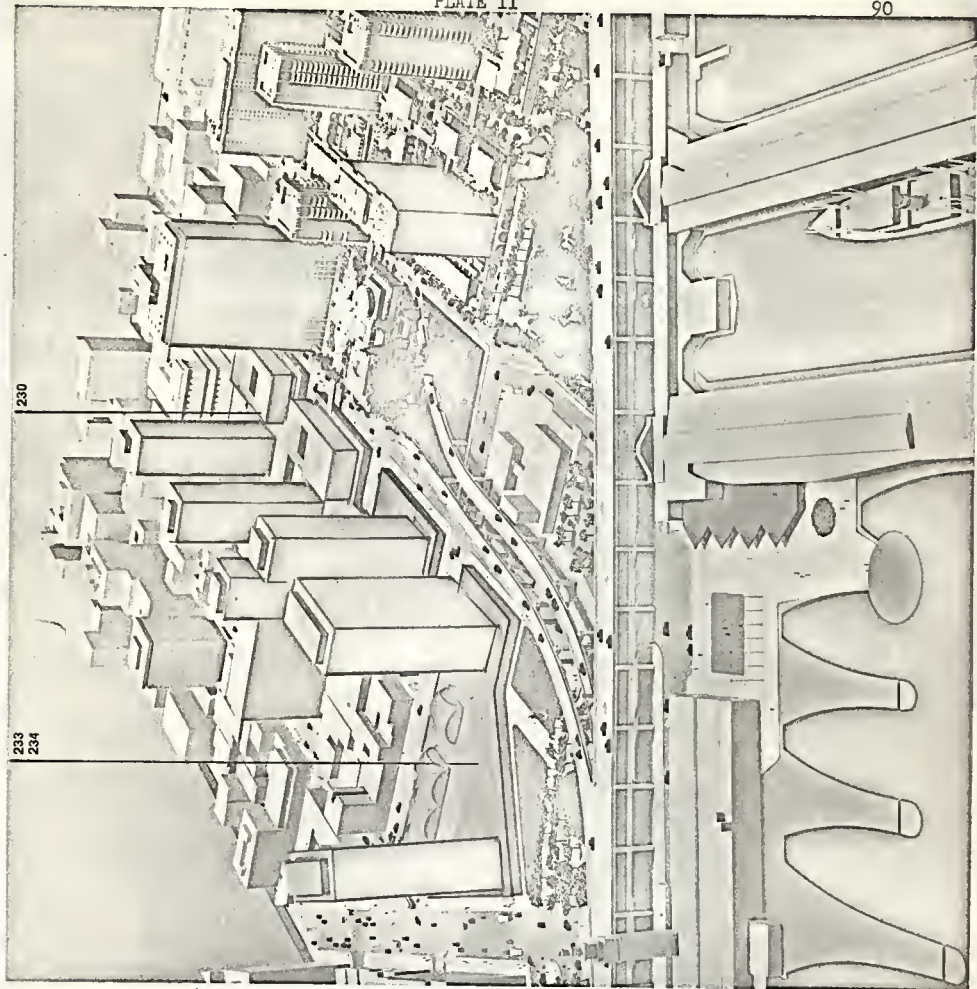
The Golden Gateway competition differed greatly from the Washington Square East Project in one respect. Where the Washington Square East Project was a controlled design which was allowed to deviate but little from the preconceived design, the Golden Gateway competition was designed to present the city with a rich and varied choice that included at least four solutions of outstanding merit. Such varied design is possible only through a program of design freedom where control is held at a minimum in favor of a continuing plan review process.

However, like the Philadelphia project, enormous sums of money were gambled by the contestant developers. One of the developers spent approximately \$50,000 to prepare a beautiful documented proposal; \$17,000

*See "Golden Gateway Selection," p. 3.

EXPLANATION OF PLATE II

Site model of the Golden Gateway project by the architectural firms of Wurster, Bernardi and Emmons, and DeLars and Reay.

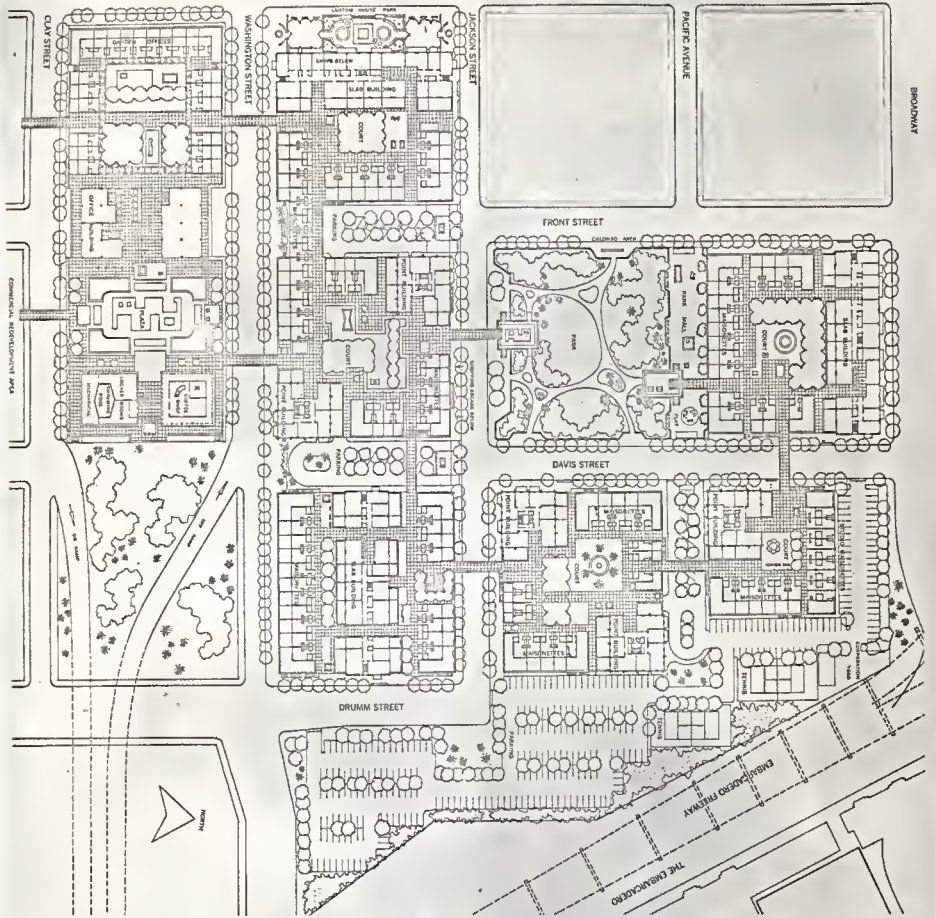


by the architectural firms of
Wurstler, Bernardi and Emmons
and DeMars and Reay prepared
for the Perini-San Francisco
Associates Development

(Towers on the Commercial sites
are only suggestive of building
locations.)

EXPLANATION OF PLATE III

Site Plan for Golden Gateway project by the
architectural firms of Wurster, Bernardi
and Emmons, and DeMars and Reay.



for a model; and \$16,000 for a brochure. It is no wonder that one competitor, unwilling to saddle such a risk, withdrew his entry.¹¹⁹

Red Rock Hill Project, San Francisco, California. Justin Herman felt that if competitions were to be handled feasibly, a better method must be developed to clarify the competition procedures and make them less costly. As a result, a new basis for architectural competitions was developed for the Red Rock Hill project, which involved similar basic residential and shopping facilities as the Golden Gateway program.

In this competition, the architectural design of the site was completely separate from the land price competitions. In other words, two separate but parallel competitions took place; one for the architectural solution and one in which qualified developers competed financially for the land itself. This method eliminated the problem that land dollars might take precedence over design criteria. Also, by separating the program into two competitions, a clarity of administration was achieved that had been impossible before.

Ninety architectural teams submitted entries for the purely architectural competition. A distinguished jury composed of three architects and two developers were instructed to select ten winning designs. From among these ten winners the agency and its staff architect made a final selection of the four outstanding solutions.¹²⁰

¹¹⁹George Rockrise, "The Architects Role in Bringing Better Urban Design into City Rebuilding," Journal of Housing, September, 1962, 19(7), p. 375.

¹²⁰Morris Ketchum, Jr., "The Value of Competitions for Urban Design," Journal of the American Institute of Architects, March 1963, 39, p. 53.

At this stage, the project was opened up to developers for competitive land bidding. As a basis for this bidding, the four architectural designs were offered for review. The successful bidder was required to choose one of the four winning design schemes for final development and to employ the architects who had developed it.¹²¹ Plates IV-XI show the four winning designs.

The advantage of this method was that it eliminated land-cost as a decisive factor in the choice of preliminary development plans and supplied the developer with four ready-made designs to choose from at no cost to himself. A tremendous marketing and advertising device for the project was then developed.

Although this technique greatly lifted the financial burden from the developer's shoulders, it placed it not too gently on the architect. One of the finalists in the Red Rock Architectural competition reported that he had spent \$18,000 in technical time and overhead and had received a \$1,000 award for his effort.¹²²

Weybossett Hill Project - Providence, R. I. The basic principal of separating the design stage from the land price competition stage was used in the Weybossett Hill Project. The primary difference between this project and the Red Rock Hill Project was that no design competition took place. Instead, the architectural firm of I. M. Pei and Associates was contracted by the agency to prepare a design scheme. This design

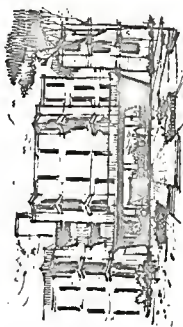
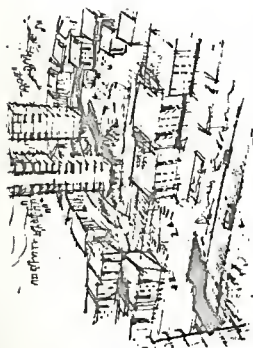
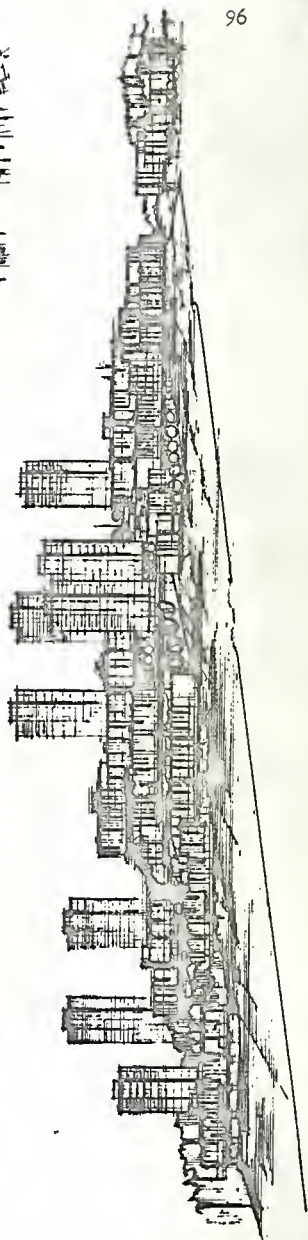
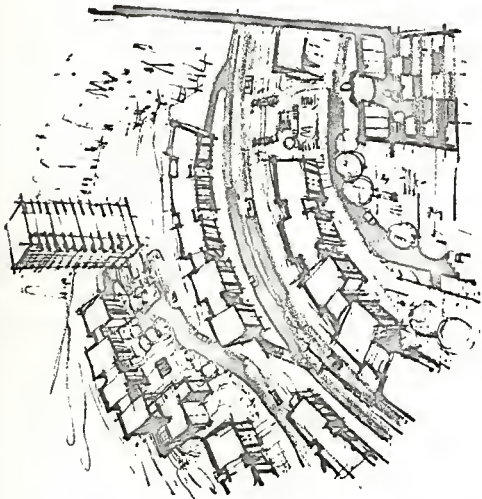
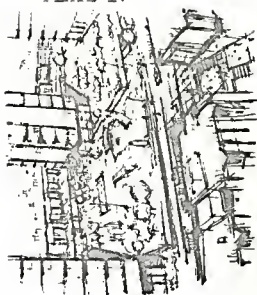
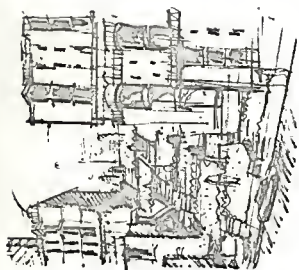
¹²¹Supplement Renewal Design Letter Survey, Donn Emmons, November 20, 1963, p. 4.

¹²²Rockrise, "Architects Role," op. cit., p. 375.

EXPLANATION OF PLATE IV

Perspective Sketch. Design One of four winning designs selected from the Red Rock Hill design competition.

Submitted by A. N. Contopoulos, Russell Gifford, AIA, Albert R. Seyranian, AIA, Karl E. Trefinger, AIA, and Paul A. Wilson, AIA.



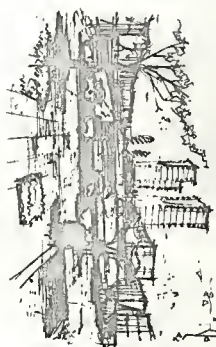
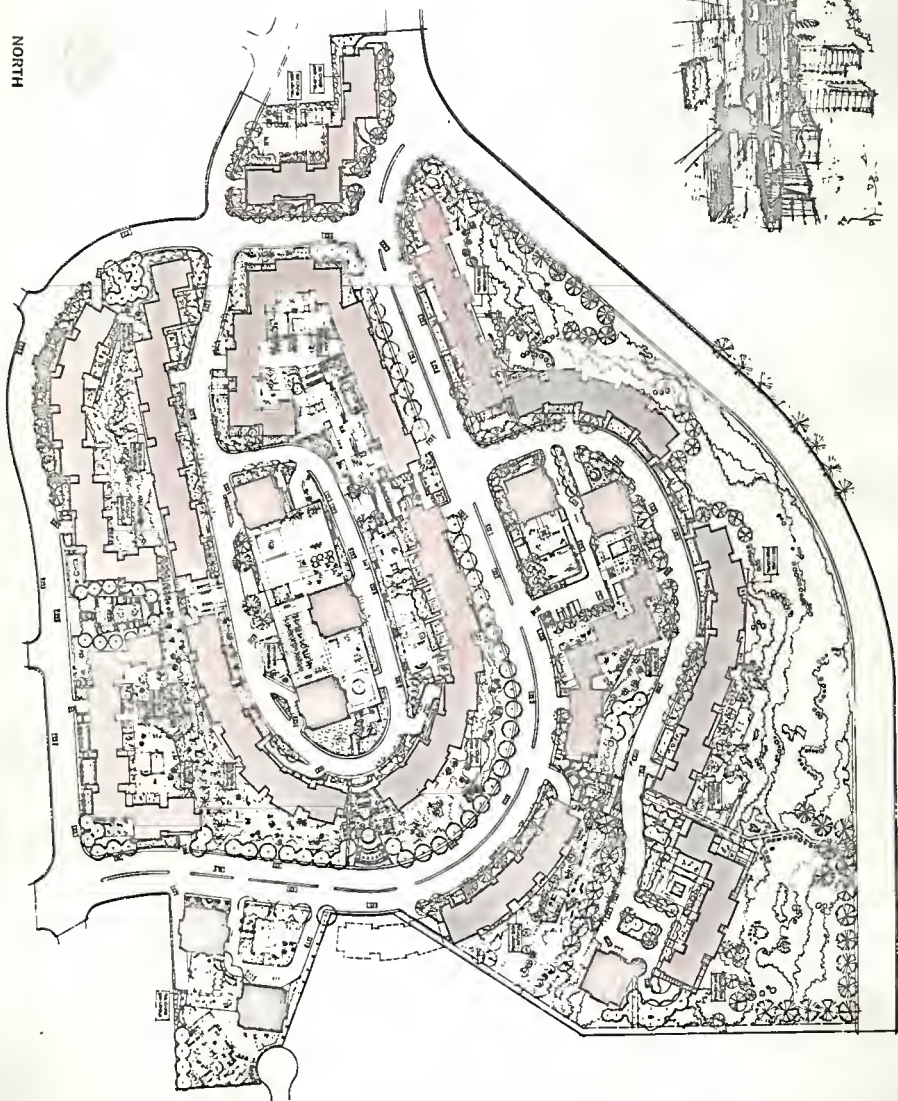
EXPLANATION OF PLATE V

Site Plan. Design One of four winning design selected from the San Francisco Red Rock Hill Competition.

PLATE V

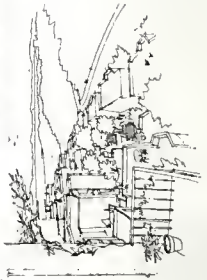
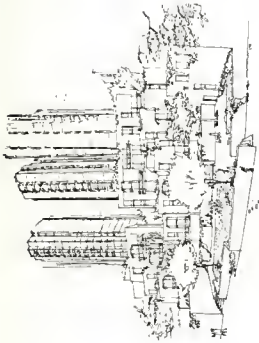
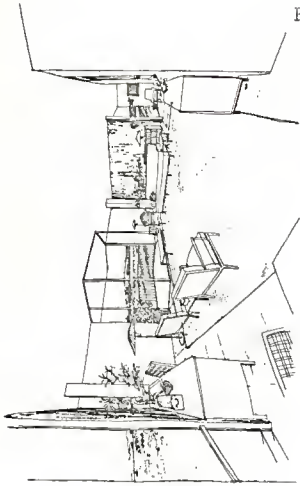
SITE PLAN

NORTH



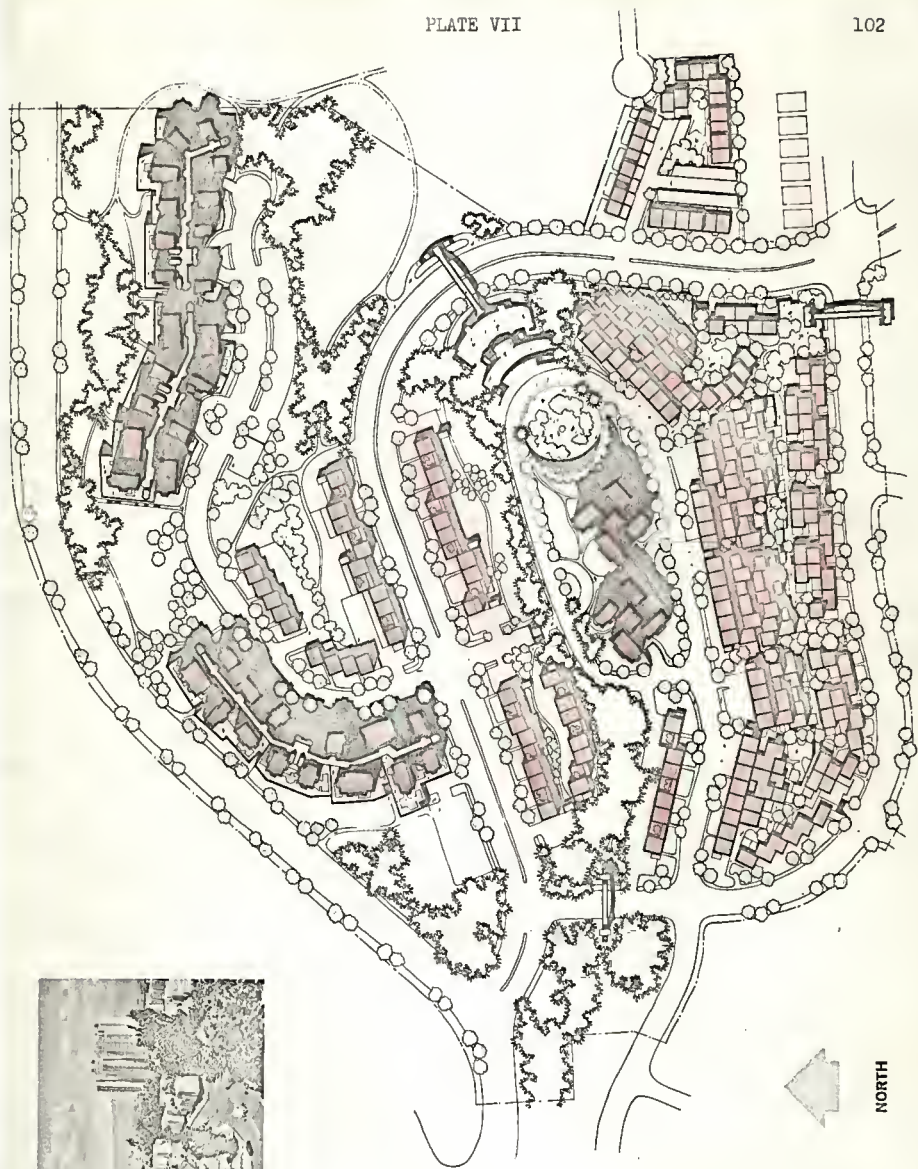
EXPLANATION OF PLATE VI

Perspective. Design Two of four winning designs selected from the San Francisco Red Rock Hill Design competition. Submitted by the architectural firm of Reed, Rockwell, Banwell and Tarics, and Roy Y. Okamoto, AIA, Royston, Hanamoto and Mayes, Landscape Architects.



EXPLANATION OF PLATE VII

Site Plan. Design Two of four winning designs
selected from the San Francisco Red Rock Hill
Competition.

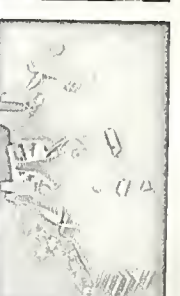
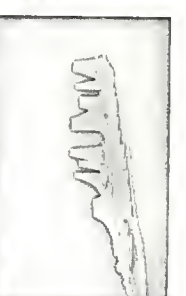
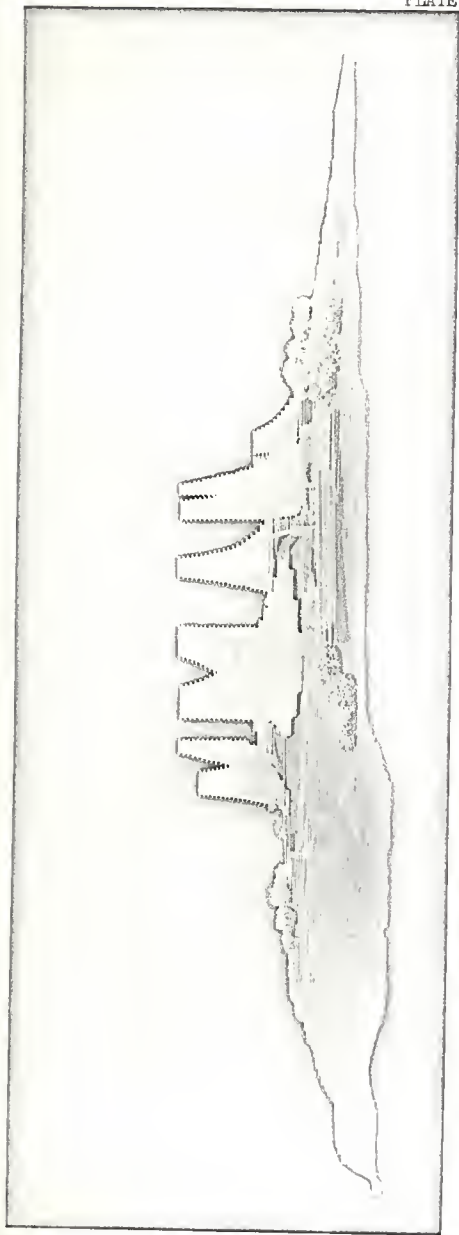


NORTH

SITE PLAN

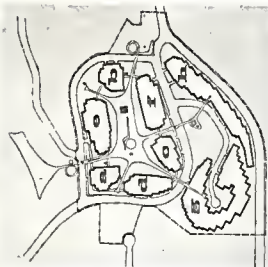
EXPLANATION OF PLATE VIII

Perspective Sketch. Design Three of four winning designs selected from the San Francisco Red Rock Hill design competition. Submitted by Jan Labicz, ARIZONA, John Karfo in association with Mario J. Ciampi, CALIF., and Paul W. Reiter, AIA.

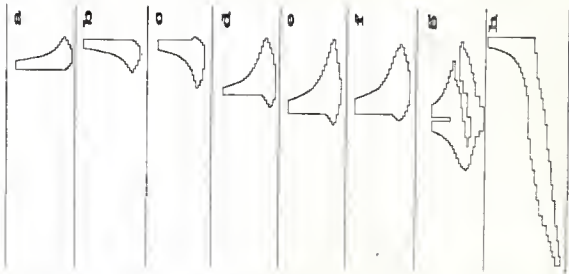


EXPLANATION OF PLATE IX

Site Plan. Design Three of four winning designs selected from the San Francisco Red Rock Hill design competition.



1. 2. 3. 4. 5. 6. 7. 8. 9. 10. 11. 12. 13. 14. 15. 16. 17. 18. 19. 20. 21. 22. 23. 24. 25. 26. 27. 28. 29. 30. 31. 32. 33. 34. 35. 36. 37. 38. 39. 40. 41. 42. 43. 44. 45. 46. 47. 48. 49. 50. 51. 52. 53. 54. 55. 56. 57. 58. 59. 60. 61. 62. 63. 64. 65. 66. 67. 68. 69. 70. 71. 72. 73. 74. 75. 76. 77. 78. 79. 80. 81. 82. 83. 84. 85. 86. 87. 88. 89. 90. 91. 92. 93. 94. 95. 96. 97. 98. 99. 100.



EXPLANATION OF PLATE X

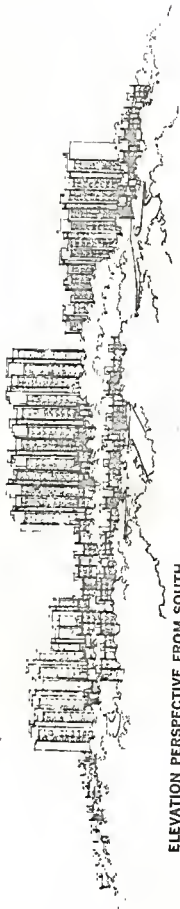
Perspective Sketch. Design Four of four
winning designs selected from the San
Francisco Red Rock Hill design competition.

PLATE X

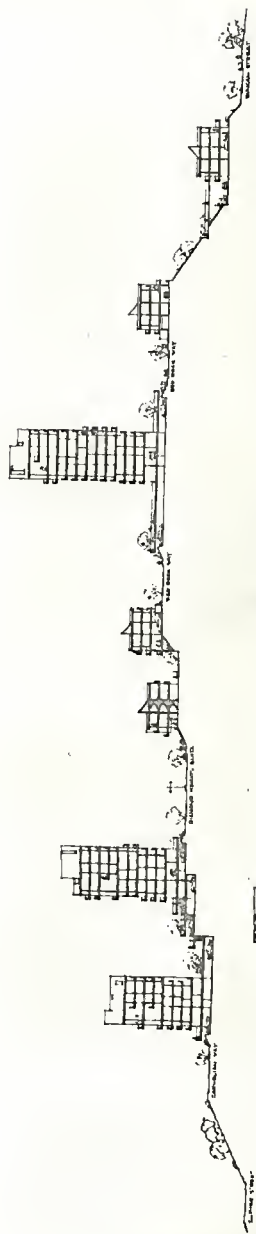
ELEVATION PERSPECTIVE FROM NORTH



ELEVATION PERSPECTIVE FROM SOUTH



SECTION THROUGH SITE LOOKING EAST



21

EXPLANATION OF PLATE XI

Site Plan. Design Four of four winning designs selected from the San Francisco Red Rock Hill design competition.

PLATE XI



NORTH

SITE PLAN

was then made available to all interested developers for their review and land price bid. The developer who submitted the most acceptable bid was then required to follow the plan furnished by the agency.

The plan, itself, was comprised of two predominant land uses, a convention-sports center and an in-town residential community, which are planned as integral parts of the downtown core in terms of vehicular and pedestrian circulation and interrelated land uses. The plan allows a large degree of pedestrian-vehicular traffic segregation with the main auto traffic flowing around the district. Pedestrian traffic is generally contained in a system of pedestrian malls which are designed to provide a visual framework for all the significant focal points within the project.¹²³

Although both the plan and the architects retained were outstanding, we might well wonder whether a better and cheaper design might have resulted under a competition program.

Also, for a large site, such as the Weybossett Hill Project, there is an indication that better design might result by breaking up the project into several parcels. Mr. Roger Montgomery, design specialist for the H.H.F.A. Urban Renewal Administration commented on this:

A detailed site plan such as the scheme recently done by I. M. Pei for the Weybossett Hill Projects in Providence has limited applicability to successfully control design. Experience indicates that such approaches make more sense in smaller projects than larger projects.¹²⁴

¹²³ I. M. Pei and Associates, "Weybossett Hill, Providence, Rhode Island," Weybossett Hill Urban Renewal Illustrative Plan, City Redevelopment Agency, December, 1962, p. 8.

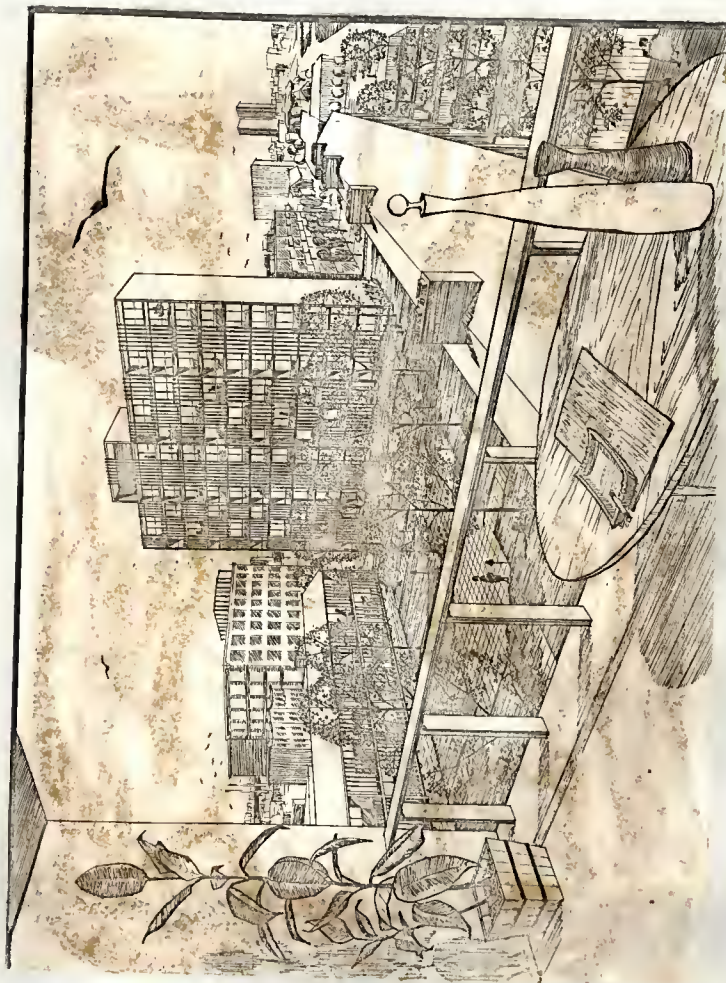
¹²⁴ Supplement Urban Renewal Design Letter Survey, Roger Montgomery, November 8, 1963, p. 16.

EXPLANATION OF PLATE XII

Perspective of Weybosset Hill Project by

I. M. Fei and Assoc., architects.

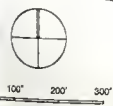
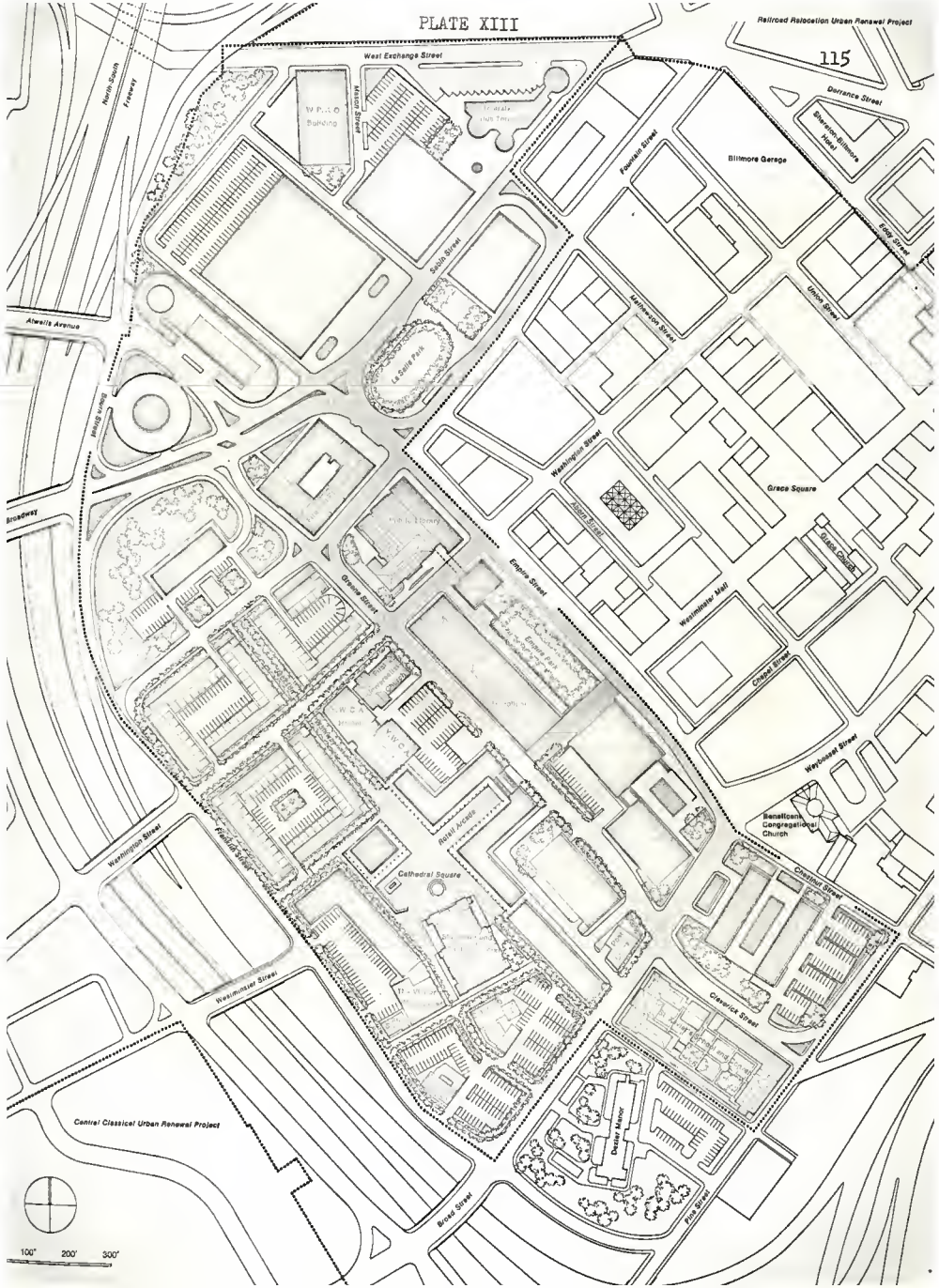
PLATE XII



EXPLANATION OF PLATE XIII

Site Plan of Weybosset Hill Project by

I. M. Pei and Assoc., Architect.



The Near East Side Project--Syracuse, New York. The Redevelopment Land Agency of Syracuse, New York, has developed still another method of competition. The program is to develop a blighted section of downtown Syracuse into a Thirteen-acre Community Plaza which will provide an integrated setting for a new governmental and cultural complex. Present Plaza plans call for construction by 1965 of a city hall, fine arts museum, and a pavilion-restaurant, in addition to a city-county public health building and 700-car parking garage now under way. Longer-range plans call for a music hall, natural and human history center, and an industrial museum. Until they are needed, these sites will be devoted to landscaped parking and open space use.

Parallel to the significance and impact upon the overall pattern of the Community Plaza will be close to 40 acres of private redevelopment consisting of commercial, office, and high rise apartment housing. Recently, the 13.5 acre sites number 2, 2A, and 3 were placed in an architectural competition among potential developers' architects. In order that land-cost would not be a competitive factor, the price of land was fixed. The three entries submitted, all of high caliber, were evaluated by an architectural jury. The evaluation of the jury was based primarily on the design objectives stated in the renewal plan and visually represented by the preconceived Illustrative Site Plan.¹²⁵ This evaluation along with the recommended winner was contained in a report submitted to the renewal agency for final selection. The

¹²⁵ "Advisory Design Panel Report: Redevelopment Proposals for Sites No. 2, 2a, and 3: Near East Side Urban Renewal Project, N.Y. R-30," Syracuse, City Department of Urban Improvement, February 20, 1963, p. 7.

The proposal by Reynolds Aluminum Service Corporation of Virginia and Eagon Bros. Corp., Syracuse was selected for development with some modification recommended by the advisory design panel.

The Near East Side Project method of design integration appears to offer one of the more outstanding methods yet advocated. Here the burden of costs to the developer was reduced to a minimum by "freezing" land price. The fact that the architectural firms were hired on a fee basis by the developer allows the participation of the more established firms who can not afford to take the financial risks inherent in the purely architectural competition. Indeed, this appears to be a very practical formula.

DESIGN FRAMEWORK OF THE URBAN RENEWAL PROGRAM

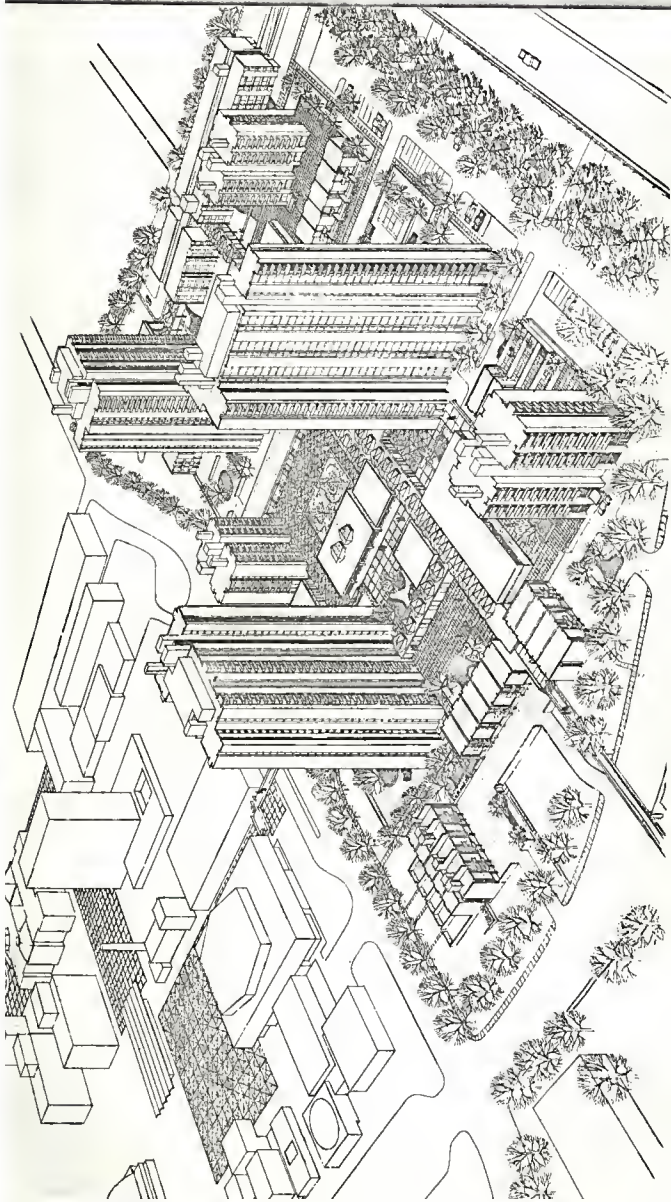
From these illustrated examples that depict the wide range of experimental programs that are taking place, what conclusions can be extracted that will enable us to establish some sort of model or criteria in which a successful program will function? The answer is that there is none! Mr. Norman Murdock, Planning Division Chief of the San Francisco Redevelopment Agency explained that each method of competition has advantages and disadvantages which depend solely on the individual circumstances connected with the renewal agency or the project site.¹²⁶

Therefore we can not project one "model" competition program that will cover all situations, but rather we must study the situations themselves in order to suggest which type of competition program will best

¹²⁶Urban Renewal Design Questionnaire Survey, San Francisco, p. 5.

EXPLANATION OF PLATE XIV

Perspective of winning design for the Syracuse Near East Side Renewal Project. Designed by Keyes, Lethbridge and Condon, Architects and Planners, and Pedersen, Heuber, Hares and Glovin, Assoc. Architects.



The City of Syracuse has announced selection of a proposal by REYNOLDS ALUMINUM SERVICE CORPORATION OF VIRGINIA and EAGAN BROS. CORPORATION, SYRACUSE for redevelopment of Sites 2, 2a, and 3, subject to final Federal, State and local approvals.

Within the redevelopment concept for these sites outlined in the accompanying brochure, the proposal contemplates construction of a self-contained community of 957 apartments in 10 and 30-story towers, as well as town houses. A four-story medical office building and a natatorium-sports center facility are to be developed on Sites 2 and 2a. Beginning in late 1963, development will be staged over an estimated five-year period at a proposed cost of more than \$24,000,000.

This northwesterly aerial view shows the overall development of these sites. Site No. 1—the Community Plaza—appears in the left background.

Simultaneous development of both the Community Plaza (already under way) and Presidential Plaza will pave the way for successful redevelopment of other project sites shown on the illustrative Site Plan.

PRESIDENTIAL PLAZA

PROPOSED REDEVELOPMENT OF SITES 2, 2a, 3
NEAR EAST SIDE URBAN RENEWAL PROJECT

Reynolds Aluminum Service Corporation of Virginia
Eagan Bros. Corporation, Syracuse

Keyes, Leihbridge & Condon, Architects & Planners
Pedersen, Heuber, Hares & Glovin, Associate Architects

City of Syracuse

Department of Urban Improvement

adapt to a given set of circumstances. In order that the multitude of situations might be isolated for analysis, we will examine the design process of urban renewal in four stages:

- I. Public Design Attitude and Education Program.
- II. Design Orientated Program Preparation.
- III. Design Incorporated into the Redevelopment Plan Itself.
- IV. Design Orientated Land Disposition.

Public Design Attitude and Education

There is no law or requirement that urban renewal must be used to build better visual appeal into our cities. It rests entirely upon the agency's attitude and the attitude of the community as to whether better criteria should be incorporated into the renewal program. It must be realized, also that in order to achieve better visual and physical design, positive controls must be placed in the renewal process. The responsibility to incorporate better design can not be left up to the developer. If the agency and the community do not consider design important enough to make it the key criteria for selection of a developer, then he surely can not be expected to assign priority to design considerations. This seems to be especially true of the city that selects its redevelopers on the land price bid basis. Although it is true that more money is received for the land, very often the better design is disregarded in favor of the highest bid. There is also the inherent danger that no matter what kind of design review is retained in the disposition, any extra cost that the developer is forced to pay for the land is often "kicked back" through cheaper building materials or in higher rents; both

e detriment to the success of the project and the city.¹²⁷

An example of the mediocre and ordinary results that can result from the dollar-income land disposition criteria is the New Haven Oak Street high-rise apartment project. In a location and site that could and should have demanded better design, the land was sold at auction for a dollar return sixty per cent above the appraised re-use value amidst bold talk about better design objectives. In the otherwise successful and far reaching renewal program, one can wonder of the value in the extreme dollar return when design has been sacrificed.¹²⁸

The New York program under Bob Mosee is another example of the quality of product received from a "no design approach." The results are run-of-the-mill design that can only be differentiated from other common construction by lower lot coverage ratios and hence, more landscaping and parking. Since New York is the nation's best rental housing market, there is no reason why better design might not have been incorporated.¹²⁹

The Sacramento Urban Renewal Agency had this comment concerning their attitude toward design.

In our experience, a well designed project will produce more benefits over the long run than the slightly noticeable increase in price that may result because of a lesser emphasis upon design

¹²⁷Ralph Taylor, The Developers Role in Bringing Better Urban Design into City Building, " Journal of Housing, September 1962, 19(7):369.

¹²⁸Ibid.

¹²⁹Ibid.

merely to obtain a short-lived increase in revenue. This is to the detriment of our program and our community.¹³⁰

Such an attitude must be representative of the entire community if a successful design program is to result. In order that the community might be aware of the value of better design, it is important that a public education program be incorporated into the design program. In a letter from the Denver City Planning Commission, the need for such a public education program was further expressed:

It is my opinion that the way to get good urban aesthetics is through creating an atmosphere or attitude throughout the community of high respect for its value and importance. I have long felt that in almost every city there are deep wells of civic conscience that are never even remotely tapped. These can be contacted, stimulated, harnessed through a public education program (it would probably take a large one on a continuous basis) to produce a climate in which the production of elements of good design and aesthetics becomes "The thing to do." Hopefully, developers and builders can be led to compete against one another to produce the best contribution to the city in this regard.¹³¹

Design is one of urban renewal's biggest selling points, not only to the laymen, but also to the business man who may help support the project, and to the developer who ultimately determines the success of the project.¹³²

Edmund N. Bacon, Director of the Philadelphia City Planning Commission, expressed the fact that public awareness and education directed

¹³⁰Urban Renewal Design Questionnaire Survey, Sacramento, p. 5.

¹³¹General Aesthetics Control Survey, Personal letter from Denver Planning Department, August 28, p. 18; Similar letters received from the Minneapolis, July 31, 1963, p. 38 and Oklahoma, August 1, 1963, City Planning Departments.

¹³²Urban Renewal Design Questionnaire Survey, San Francisco, p. 9.

toward a strong urban design program was very important in public acceptance of renewal programs. An outstanding example of this kind of education was the "Better Philadelphia Exhibition" of 1947, held in Gimbel's Store which allowed the 400,000 Philadelphians who visited it a vision of the possibilities of a newly designed city. The architect responsible for the exhibit was Oskar Stonorov, and the exhibit carried out a high level of artistic elegance with the full aid of color, light and sound. The great value of such an exhibit is that it gave the impression of design as a key element in city building that could be understood by the layman. Mr. Bacon stated that, "This exhibit set the tone for community attitudes toward redevelopment that has survived and grown in strength."¹³³ The exhibit now has been brought up to date and given a permanent installation in the Commercial Museum. It is currently visited by thousands of people each year and has a regular part in the school education curriculum.

Design Oriented Program Preparation

Although there are several cities that actively engage in three dimensional design activity, this thesis in no way implies that this is a usual or accepted function of an urban renewal agency. On the contrary, the author feels that the function of the planning agency is to construct a program within which the designer must work. The planner must prepare a program that stipulates certain requirements that must be followed in design. This involves gathering factual data concerning

¹³³Bacon, "A Case Study in Urban Design," op. cit., p. 226.

the redevelopment area by the planner, to provide necessary resources from which better design can be made. The planning agency is also responsible for selecting the better design schemes that are presented by the developer's architect. Needless to say, that such design review and control requires a basic understanding of architectural and urban design.

The framework or basic program for the renewal plan must be the first step taken to develop the renewal program. This involves the determination of the basic land uses and the general two-dimensional character of the project site. Certain elements that will be retained, such as major utility lines, major streets and specific structures, will be designated.

Design Studies. The following step is to establish the "design concept" of the renewal site. This involves a series of design studies which will serve as a guide to the agency in developing the renewal plan and overall program. These studies will also aid the developer's architect in arriving at a design solution which is compatible with the visual character of the project site.* These site design studies may be grouped into three categories: (1) visual design elements within the site, (2) functional distribution of activities and (3) the overall visual character of the area.¹³⁴

¹³⁴Lynch "Site Planning," op. cit., p. 226.

*No doubt each designer will utilize these resources differently. Nevertheless the planner should be acquainted with the general procedure that the designer uses to incorporate these given resources into his scheme so that he can insure that the information recorded can be efficiently used by the designer; since this subject rests outside the limits of this thesis the author suggests that this information can be obtained from Kevin Lynch "Site Planning," pp. 115-123.

At this point, a design consultant should be retained to aid in these studies, and to see that the information obtained from them is adequately incorporated into the renewal plan and program. The designer, working with the agency, is able to see new possibilities in site development that might be overlooked by the planner. Urban Renewal Commissioner William Slayton has suggested that such a consultant might best be utilized if he is retained on a consulting basis throughout the program.¹³⁵

Visual Design Elements of the Site. The existing design elements such as major buildings, landmarks, and outstanding topographic features all represent a tremendous resource. These existing symbols allow the designer to express the design framework of the area and embody it with greater meaning. By identifying these elements for the designer, one of the major problems of how to provide the perceptual experiences of differentiation, orientation, and comprehension in his new scheme is simplified. Instead of attempting to create new and arbitrary elements, he can exploit those that already exist.¹³⁶

Functional Distribution of Activities. Jane Jacobs pointed out that similar trades tend to group together, and this single characteristic is the reason why many sections of the city will express a certain visual character all their own.¹³⁷ Local tobacco shops, barber shops, restaurants and bars all provide social meeting places, and Mr. Jacobs and Jones

¹³⁵Slayton, "Design Goals for Urban Renewal," *op. cit.*, p. 7.

¹³⁶Jacobs and Jones, *op. cit.*, p. IV-20.

¹³⁷Jane Jacobs, "Downtown is for People," Fortune, April 1958, 57(4), pp. 140-168.

observed that very often all the offices of a certain service will be clustered on a two block stretch of some particular street.¹³⁸ This characteristic is called "linkage" and these linkage patterns are important to the designer in locating traffic generation magnets and in setting up a two-dimensional circulation pattern into his own scheme. Since it is important that the major order patterns that already exist in the area be preserved, particular attention should be given to linkages that relate specifically to the structures ear-marked for preservation. By being aware of these landmarks within the area the designer can give the social organizational pattern more meaning in a visual sense. Examples of the linkage sketches utilized by Jacobs and Jones in their San Francisco study are shown in Plates XV and XVI.

Overall Visual Character of the Area. Design, in order to realize its maximum potential, must be related to what exists around it. This is especially true of urban renewal projects which must integrate new development among the existing elements worth preserving. This means preserving and bolstering the personality of the area. An example of the successful integration of design in context was the Washington Square East project in Philadelphia. Here, the design by I. M. Pei successfully integrated new building that harmonized and accented the visual personality of the old Colonial Society Hill section.*

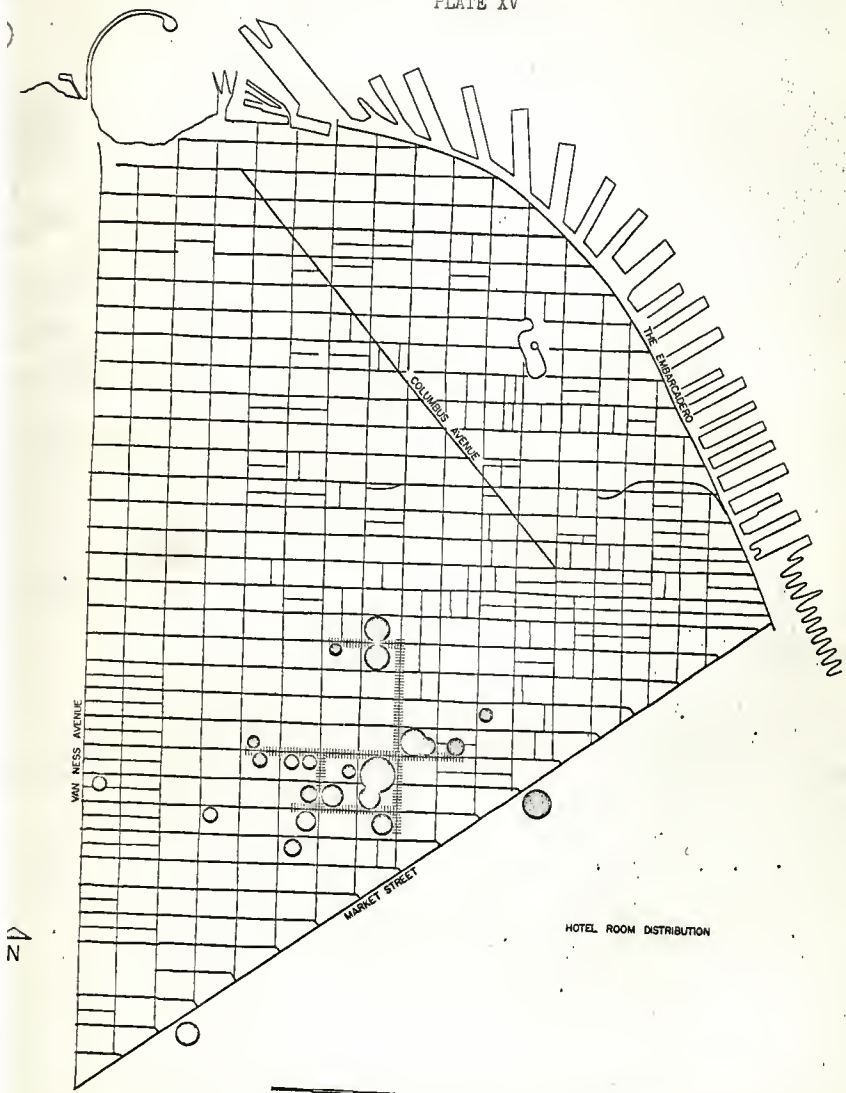
¹³⁸Jacobs and Jones, *op. cit.*, p. IV-20.

*An exception to this principal might exist with large-scale projects covering a considerable number of acres. Some believe that projects of such magnitude often constitute their own context. Such an area is the Plaza Shopping district in Kansas City, Missouri, which has been developed by J. C. Nichols on the old Spanish theme of architecture. This area certainly expresses its own context. However, the success of this context must be contributed to the positive delineation of this district by both topography and large traffic ways.

EXPLANATION OF PLATE XV

Location and linkages of selected hotels in downtown
San Francisco. Reprinted from the book "Design
Through Conservation" by Stephen W. Jacobs and
Barclay Jones.

PLATE XV



LOCATION AND LINKAGES OF SELECTED HOTELS IN DOWNTOWN SAN FRANCISCO

FIGURE 4.25

EXPLANATION OF PLATE XVI

Selected locations and linkages in downtown
San Francisco. Reprinted from the book,
"Design Through Conservation" by Stephen W.
Jacobs and Barclay Jones.

PLATE XVI

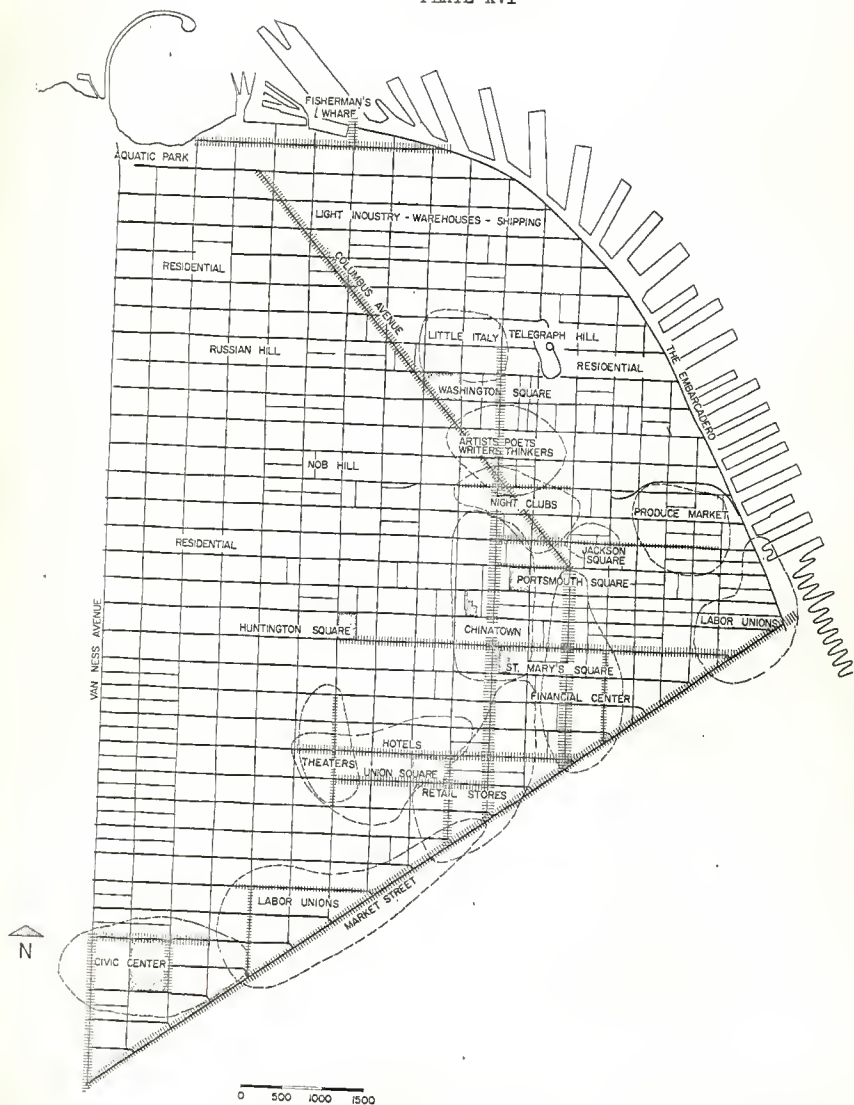


FIGURE 4.30
SELECTED LOCATIONS AND LINKAGES IN DOWNTOWN SAN FRANCISCO

Therefore, information concerning the visual character of the area in terms of color, textures, materials, scale, and street furniture and other details that give the area character and identity is one of the most important resources to be supplied to the designer by the planner. Although no two designers will exploit these resources in exactly the same manner, they provide a framework in which creative design may take place without the danger of disrupting the established focus and charm of the area.¹³⁹

The results of these studies are then utilized by the agency in developing the controls in the renewal plan and in developing a design program for the developer's architect. The Boston Redevelopment has successfully adopted such a program:

As part of the developer's package a design program for his site is included. This program discusses the character of the adjacent architecture both existing and proposed. The program further states, in general terms, the desired relationships that the development authority is looking for in terms of site planning, building masses, scale, materials, etc. The program¹⁴⁰ is then used as a yardstick during the design review process.

Design Programming. It can be generally stated that there are two stages where the three-dimensional site plan may enter into the renewal program. (1) Through an "illustrative site plan guide" which is a three-dimensional site scheme developed by the agency and used to guide and control developers in their design decisions prior to selling the land; and (2) allowing the developer a degree of freedom to establish his own design concept, which is then judged on its merits at the land disposition

¹³⁹Jacobs and Jones, *op. cit.*, p. IV-60.

¹⁴⁰Urban Renewal Design Questionnaire Survey, Boston, Mass. p. 10.

stage.

Of course, the decision as to which method to use depends entirely upon the circumstances of the individual agency and the site. Should the project be favorably located so that there is a strong market for the land, no doubt quality developers will be attracted, who in turn can be influenced to hire quality architects. In such cases, there is an indication that a program of design freedom will result in outstanding and unusual design with little control on the part of the agency if the program incorporate strong competition among developers.

On the other hand, if the land is not in great demand, and quality developers can not be attracted, then it appears that strong design control measures by the agency offer the better solution. This control might be in the form of an illustrative site plan that is prepared during the program preparation stage by consultant architects to serve as a guide for developers in their solutions.*

Illustrative Site Plan Guide. Both Philadelphia and Detroit have for years been strongly oriented toward design guidance in the renewal program preparation stage. The basic tool utilized for this design guidance has been the preparation of a detailed, large scale site plan of the project which is prepared by the agency staff with the aid of consultant architects. This "site plan guide" illustrates the basic objectives of the city and serves as a guide for further development by

*It must be pointed out that this method has been used in Detroit and Philadelphia with success with little concern to land demand. The primary motivation appears to be for the municipal control of design.

competing developer-architect teams.¹⁴¹

One might wonder whether such pre-determined schemes prepared in advance of the design competition might inhibit the developer architects in the preparation of their submissions. When Mr. Bacon, Director of the Philadelphia City Planning Commission, was asked this question, he replied with an emphatic "No," and backed this statement by the support of the Harvard Design Conference findings which concluded that, far from being an inhibition, the detailed plans were a help.¹⁴²

Mr. Bacon believes that the very excellence of the site plan prepared by Preston Andrade, and the definiteness and strength of the overall guidance it provided were responsible for the stimulation of the winning developer and their architects to achieve such fine results in the Washington Square East Project.¹⁴³

The illustrative plan principal has been utilized by several cities and for various reasons.* The illustrative plan, besides serving as criteria for the program preparation and a guide for developers, may also function as a strong public education tool for the promotion of the project by placing it on display in prominent places, encouraging

¹⁴¹George E. Kostritsky, "Needed: Municipal Leadership in Urban Design," Architects Report, Chesapeake Bay Region, Summer 1963, 5(4), p. 13.

¹⁴²Bacon, "A Case Study in Urban Design," op. cit., p. 233.

¹⁴³Bacon, "A Case Study in Urban Design," op. cit., p. 235.

*Other cities incorporating the same type of preliminary illustrative plans but with a greater degree of flexibility are Hartford, Providence, Sacramento, and San Francisco.

local press, radio and television coverage, and enlisting the support from various private and professional groups.

Both Philadelphia and Detroit have used the illustrative plan as a guide in preparing the basic standards and controls which are incorporated in the renewal plan and land disposition documents. In this way the form of the final developments are determined prior to selling the land to the redevelopers for execution. Although such practice is useful for cities able to incorporate outstanding design talent from private consultants and staff talent, few cities are financially able to do so, and many believe that better design results by incorporating the design solution into the land disposition stage in an atmosphere of close competition among architects.¹⁴⁴

The San Francisco Renewal Agency believes that the great worth of an illustrative plan is for use as an important marketing tool for the renewal land.¹⁴⁵ In fact, the whole program for the Red Rock Hill Competition was based on the concept of preparing a predesign for the bidder's proposal.¹⁴⁶ No one can doubt that with such a strong advertising tool, it is much easier to recruit developers.

Both Philadelphia and Detroit have generally adopted this principal

¹⁴⁴Note: See Urban Renewal Design Questionnaire Survey, San Francisco, p. 5; "Design competition is best utilized where little restriction exists."

¹⁴⁵Urban Renewal Design Questionnaire Survey, San Francisco, p. 9.

¹⁴⁶See "Developers Guide - Diamond Heights - Red Rock Hill Competition," Report by San Francisco Urban Renewal Agency.

for guiding large scale developers, i.e., (developers that utilize large sections of land.) However, this same principal appears to provide a means of "design coordination" where a large project is subdivided into many parcels of land.¹⁴⁷ Mr. Roger Montgomery, Urban Design Specialist for the H.H.F.A. Urban Renewal Administration stated the value of an illustrative plan for use in such design coordination:

In very large projects it is possible to produce interim design plans after formal adoption of the Urban Renewal Plans during project execution and before land disposition. These constantly modified design plans can then provide specific guidance for the disposition process in each individual parcel. While this approach has been tried only in a limited way, for instance, the commercial center in Diamond Height in San Francisco and the Marina Vista project in Vallajo, promises to work very well indeed.¹⁴⁸

Mr. Montgomery further stated that, of course, the amount of detail possible in such an illustrative plan will depend on the resources of the agency and the size of the project.

Therefore, the merits of an illustrative site plan can be briefly listed for clarity:

- (1) An illustrative plan serves as a strong public education tool.
- (2) An illustrative plan serves as a guide for establishing basic standards and controls in the renewal plan and disposition documents.
- (3) An illustrative plan serves as an important marketing tool for the renewal land.

¹⁴⁷Urban Renewal Design Questionnaire Survey, New Haven, Connecticut, p. 5.

¹⁴⁸Supplement Renewal Design Letter Survey, Roger Montgomery, p. 10.

- (4) An illustrative plan can aid design coordination where the site is divided into many parcels.
- (5) An illustrative plan serves as criteria in design competition to determine land disposition award.

Illustrative Site Plan Adaption for Smaller Communities. Of course, the preparation of an illustrative design might well be beyond the financial resources of the smaller city.* Nevertheless, the San Francisco Agency explained:

While our program is more diversified than could be the case in a smaller city, any one of the methods we use could be adopted for use in smaller cities. An urban design prepared by competent and imaginative consultants prior to disposition is particularly well suited for smaller communities because it can be an important marketing tool.¹⁴⁹

The principal behind the recent Tivoli Garden competition, initiated by the Oklahoma City Planning Commission, perhaps provides great possibilities for use by smaller cities to provide all the essential elements previously discussed. The program was to design a recreation center similar to the Tivoli Gardens in Copenhagen, but located in a renewal project in Oklahoma City. This competition was restricted to university students and as such, the cost to the city was most nominal. First prize was a round trip to the Tivoli Gardens in Copenhagen, Denmark, and second prize of \$500.00. The value of such a competition was expressed by Paul

¹⁴⁹Urban Renewal Design Questionnaire, San Francisco, p. 9.

*This research, a city of 100,000 population, is designated as a "smaller city". In this category the city would probably have limited staff facilities, but yet might be large enough to initiate a renewal program and provide limited design criteria.

E. Clowers, Director of the Planning Department.

The competition in Oklahoma City to develop a proposed design of a Tivoli Garden Center resulted in not only a most useful publicity element for downtown Oklahoma City, but actually gave us many valuable considerations which will guide the ultimate development of the Tivoli Garden Center. I am sure that any city could obtain most useful designing ideas by this means and at cost of even less than was used here in Oklahoma City.¹⁵⁰

The smaller city must not overlook the possibility of design assistance from the local chapters of professional organizations such as the A.I.A. and A.I.P. Such voluntary help may be especially valuable in judging design competitions and in offering general design advice at little cost.

Such an example is the city of Long Beach, California, where a committee was set up to assist in an advisory capacity on the aesthetic aspects of public structures that are to be built in the city. Here, the local A.I.A. chapter designated several architects to serve on the board.¹⁵¹

Another such example of where a special liaison committee on city beautification was appointed to work with private civic clubs and make recommendations directly to the City Council. Such liaison groups can be extremely effective in enlisting support from private sources.¹⁵²

¹⁵⁰Supplement Renewal Design Letter Survey, Paul E. Clowers, November 12, 1963, p. 21.

¹⁵¹General Aesthetic Control Survey, Long Beach City Planning Department, September 30, 1963, p. 30.

¹⁵²General Aesthetic Control Survey, Fort Worth City Planning Department, July 29, 1963, p. 22.

Design Incorporated Into the Redevelopment Plan Itself

It is generally accepted that good design has its roots in the urban renewal plan, which in turn is greatly influenced by the site itself. As was brought out in the Stephen Jacob's and Barclay Jones' study, existing design elements in the site may frequently be incorporated into the new plan with great success.¹⁵³ Often attention can be brought to bear on these design elements by re-routing a street or removal of a thoroughfare which is, perhaps, a troublesome interruption to the area. Sometimes an adjustment or re-adjustment of lot boundaries might give the developer greater latitude for his design.

The standards and controls that are written into every urban renewal plan also influence design. Good design is not insured by controls, such as set back, height, coverage and density requirements, but it does insure certain essentials without which acceptable design results might not be possible. The Urban Renewal Design Questionnaire Survey of the Nineteen Design oriented cities indicated that it was possible to group renewal plan controls roughly into three categories: (1) Cities using strictly the detailed zoning approach, (2) controls especially tailored for the particular project, and (3) cities using the "planned development" type of control. The question then is raised as to which type of control has allowed a better framework for outstanding design to take place.

Renewal Plan Incorporated with Land Price Competitions. When land is disposed of to the highest bidder, it is very difficult for the agency

¹⁵³Jacobs and Jones, op. cit.

to have any influence on the developer's design other than that which is stated in the renewal plan and disposition documents. In connection with such land disposition methods, then, it appears that tight controls offer the solution. In a recent letter from Roger Montgomery, Design Specialist of the Urban Renewal Administration, he stated that:

Most land dispositions, as you know, are based on neither design competition or negotiation, but price competition. It is in these cases where design objectives play an absolute crucial role. There is a limited opportunity to achieve good architecture under such disposition conditions thru the use of review boards; but over all coordination is going to depend on stated objectives in plan and disposition document.¹⁵⁴

Although the tight zoning approach insures that substandard design will not take place, it does definitely inhibit the truly creative designers, as was discussed before. However, since the price-disposition procedure is not specifically directed toward obtaining better design, but rather toward land income, it is well that the renewal plan be directed toward maintaining an acceptable standard rather than design freedom. Such a program appears to be best suited for project land that is not influenced by a strong market and is not in great demand.

Renewal Plan Incorporated with Design Competitions. In the case where design control is allowed to take place in the land disposition stage, less emphasis on design control need be placed in the renewal plan. There is a feeling of desperate need for greater design freedom among design professionals who unquestionably would use such freedom to good advantage end for the benefit of the community. Through design competition incorporated in the disposition program the agency is able to

¹⁵⁴Supplement Renewal Design Letter Survey, Roger Montgomery, November 8, 1963, p. 16.

review the design proposal to such an extent that standard restrictions are unnecessary. In discussing the methods best utilized in the renewal plan to allow better design, Mr. Roger Montgomery expressed that:

In my opinion the overwhelming evidence suggests that most projects should be undertaken within the framework of a very open plan, one such as is in Bushnell Plaza in Hartford.¹⁵⁵

The Bushnell Plaza renewal plan specified that the developer must allow a certain amount of commercial area, a certain amount of park area, and a certain number of residential units. The Agency did not determine the organization of these design elements, but allowed the developer the freedom to arrange these uses on the site in a manner suitable to him and approved by the agency.

Of the seventeen cities which developed outstanding design programs, seven indicated that they incorporate some type of this positive "Planned Development" zoning exception.* The term "Planned Development" describes a unique area where tracts of land of considerable size are developed as integrated and harmonious units, and where the overall design of such units is so outstanding as to warrant modification of the standards contained within the zoning ordinance. Such a planned development in many cases places an overall "blanket" standard for the site (such as density) and allows the designer freedom as to how the individual structures will be arranged. For example, a high-rise apartment grouping might be approved within such a project if the scheme includes enough open land

¹⁵⁵ Ibid.

*These cities are Chicago, Denver, Detroit, Hartford, New Haven, Oakland, and San Francisco.

dedicated to park purposes so that the overall density of the development is no higher than that permitted in the district.¹⁵⁶

Of course, such a program does not guarantee better design results, and in many cases where regulations have been relaxed to encourage better design, but without adequate design initiative, they have resulted in lowered standards of typical development.¹⁵⁷ However, we can not ignore the fact that if the better talent is incorporated into the designs, there is an opportunity for outstanding design that does not exist under the zoning approach.¹⁵⁸

Planned development freedom, then, seems to be best utilized by agencies able to incorporate a strong design competition program into the land disposition stage. The evidence indicates that such programs function best in a strong market and strong development demand.

Design Oriented Land Disposition

Although an urban renewal project conducted under the Federal Urban Renewal Program must operate within a multitude of rules and regulations, the U.R.A. policy permits great freedom for the local agency to choose the land disposition method that best suits the desired goals of the community. Although Urban Renewal Administration Commissioner

¹⁵⁶Supplement Renewal Design Letter Survey, Marlin Hodgell, November 8, 1963, p. 33.

¹⁵⁷Ibid.

¹⁵⁸Urban Renewal Design Questionnaire Survey, Denver, p. 10.

William Slayton has repeatedly urged that local agencies incorporate land disposition methods that look toward the quality of design rather than the highest reuse value, analysis of these methods indicates that such a policy is only feasible under certain conditions. Therefore, it is well that we study the land disposition methods used by the cities most active in the incorporation of good urban design into the renewal framework.

The Urban Renewal Design Questionnaire Survey indicated that there is an extreme variety of land disposition methods presently being used that look toward incorporating better design into the renewal program. For clarity and analysis, these methods can be generally grouped into four categories: (1) Combination design competition and land competition in which a sealed bid is submitted with the design, (2) negotiated procedure in which the city selects a designer to draw up the site plans prior to developer competition for land price, (3) design competition followed by land price negotiation with the winning developer-architect team, and (4) design competition among developers' architects with the land price frozen. The fifteen cities that completed Section III, (Design Oriented Land Disposition) of the questionnaire are listed below according to category. Several cities indicated that they incorporate several different kinds of programs. In these cases, the city was listed according to the program that was most oriented toward achieving aesthetic design results.

1. Design Competition and Land Price Competition
 - A. Chicago
 - B. Cincinnati
 - C. Little Rock
 - D. Memphis
 - E. Pittsburgh
2. Negotiated Design and Land Price Competition
 - A. Providence
3. Design Competition and Negotiated Land Price
 - A. Detroit
 - B. Sacramento
4. Design Competition and Fixed Land Price
 - A. Cleveland
 - B. Denver
 - C. Hartford
 - D. New Haven
 - E. Philadelphia
 - F. San Francisco
 - G. Boston

Although each of the four methods represent different emphasis being placed on both design and economy, it can not be stated that one method is best utilized for all conditions. Each method adapts to a certain set of circumstances, and therefore, in order to obtain the best possible design for a given set of circumstances, a very flexible program in land disposition methods appears to offer the better solution.

Design Competition and Land Price Competition (combined). This method in which the renewal project land is awarded to the developer who submits the best combination of design plan and land price bid has, by far, been the most commonly used by cities.¹⁵⁹ However, there has been

¹⁵⁹Supplement Renewal Design Letter Survey, Roger Montgomery, November 8, 1963, p. 16.

a great deal of difficulty experienced in trying to combine design and price as criteria in selecting a redeveloper. The problem is that this method is actually two competitions taking place at one time; competition for design and competition for land price. It is little wonder that many an unsuccessful developer has felt that he has a basis for complaint when he had submitted a design that was far better than his competitors, but lost the contract because his bid was too low. This attitude was expressed by the Architectural Firm of John Warnecke and Associates:

This firm has engaged in programs of the sort you refer to. We believe that they have great value in developing standards of design for urban renewal areas. However, we have grave reservation about the manner in which these competitions are usually conducted. In the first place, there is seldom a clear relationship between economic and aesthetic criteria. In the second place, largely because of the first point, selection of the architect who produces the winning design is not always assured.¹⁶⁰

Another disadvantage with any program using competitive bidding is the danger that the developer might intentionally bid high to gain the contract, and then either cut the quality of building and materials or beg for changes in density in order to make ends meet.¹⁶¹ The following opinion from the Boston Urban Renewal Agency further points up this problem:

We feel that any form of competitive bidding on the price of land is detrimental to the ensuing quality of building design.¹⁶²

¹⁶⁰ Supplement Renewal Design Letter Survey, Thomas A. Creighton, November 12, 1963, p. 7.

¹⁶¹ See also Douglas Haskell, "In Urban Renewal, Who Manages Urban Design," op. cit., p. 164.

¹⁶² Urban Renewal Design Questionnaire Survey, Boston, Mass., p. 5.

Although the agency must exercise discretion in plan changes that are necessary because of new discoveries arising out of final design work, it is much easier to insure good design in the final design stages when the developer is not impaled on high land prices.

Regardless of the distinct disadvantages of this land disposition method, it does have definite advantages that must be considered. Any land price competition method assures that the community will receive the higher dollar income from land sale. Although the city is not in the market to make money, this method allows an overall program by which a loss can be taken on one project but be balanced out by a profit on another.

Based on this criteria, it then appears that the combination of land price competition and design competition is best utilized in renewal sites where the following conditions exist:

- (1) Best utilized where outstanding design results are not as important as land dollars. This method encourages judgment based on economic criteria. Established architectural firms hesitate to enter competition based on mixed criteria.
- (2) A renewal plan incorporating "tight" design controls appears to insure better design results since this discourages price kickbacks at least as far as construction is concerned.
- (3) Best utilized in renewal sites unable to attract the better developer-architect teams to participate. Since "tight design controls can not utilize creative design to full advantage, this program appears to be best adapted where the truly outstanding designs are not expected to result.

Price Competition and Design Competition (separated). Justin Herman's Red Rock Hill disposition in San Francisco basically amounted to the separation of the standard combined price and design competition into two separate and disconnected competitive programs. This separation greatly clarified the program since it allowed design criteria to be used in one competition and economic criteria to be used in the latter.

In the first stage, the architectural competition allowed a large number of architects to enter (this was possible because the architect was not bound to the developer.) Because of this, a great variety of plans were made available for selection by the jury and agency.*

In the second stage, the land price bidding still had the possibility of "cost kickback" mentioned before. However, in this case the developer was provided with four sets of plans from which to choose for his development.

Based on this criteria, it then appears that the separation of the land price competition from the design competition is best utilized in renewal sites where the following conditions exist:

- (1) Best utilized where good design results are just as important as land dollars. The great number of design contestants that may enter suggests that outstanding design is possible.
- (2) Best utilized in renewal sites where a variety of design schemes are desired. The separation of the architect from the developer allows a great number of architectural entries.

*Ninety architectural entries were entered at the Red Rock Hill Competition.

- (3) A renewal plan incorporating "tight" design controls appears to insure better design results. Any program based on land price competition must be under closer design control due to the danger of price "kick back."

Negotiated Design and Land Price Competition. This land disposition method is utilized by Providence, where a designer is first hired to draw up a plan. This plan is then submitted to all interested developers for land price bid. Although the design is separated from the land bidding competition, the fact that the designer must be hired by the agency is a matter of great expense (an expense avoided in the Red Rock Hill disposition.)

Also, we might well speculate that better design results would be obtained if the designer were forced to compete in an architectural competition. Mr. Roger Montgomery had this comment concerning the questionable value of the "negotiated" design method:

I am not aware of any evidence, with the sole exception of the Allegheny Center Project in Pittsburgh, where a negotiated disposition served the cause of good design through close coordination between the urban renewal agency and a redeveloper. In the Allegheny Center case it was not a matter of design coordination since the designer responsible for the Urban Renewal Plan was later the designer retained by the redeveloper.¹⁶³

The value of this method rests in the fact that the city is able to exert closer control of the resulting design since the designer is hired by the city. Such close control is not possible with the design competition method, (except in the case where an illustrative site plan guide is incorporated.) Such close control of design always implies that

¹⁶³ Supplement Renewal Design Letter Survey, Roger Montgomery, November 8, 1963, p. 16.

better design is not possible except by close direction from the agency. This attitude is highly questionables in most cases.

One distinct advantage of this method is that the highest bid for land is realized through bid competition.

Based on this criteria the negotiated Design and Land Price competition appears to be best utilized where the following conditions exist:

- (1) Best utilized in renewal sites where close control of design is desirable. This method allows a close relationship between agency and designer.
- (2) Best utilized where an outstanding designer can be afforded by the city. The cost of design is borne by the agency and developer.
- (3) Best utilized where the renewal plan incorporates a degree of design freedom. Since the hired architect will carry the design plans through the final stages there is less possibility of cost kick back from the developer. Departures from conventional design allowed through a "planned development" zoning exception can take place under agency review with the possibility of better design results.

Design Competition and Negotiated Land Price. This method is a two-stage process by which an architectural competition first takes place to choose the better design proposal. The winner of the design competition is then eligible to negotiate with the agency in order to reach an acceptable land price. The inherent problem with this method was clearly stated by the San Francisco Redevelopment Agency:

We have had most success when principal issues regarding design are negotiated prior to executing a deposition agreement. Trying to get good design after land is committed is both difficult and time consuming.¹⁶⁴

The advantage of this method is that it holds the possibility of obtaining a greater return on the land without taking the risk that a developer might bid high to obtain the contract over other bidders, and then resort to a cutback in design to "break even."

It also has the advantage that the better design is assured of having the first chance for development, (many agencies are swayed from the best design by the attraction of more dollars.)

Based on this criteria, the design competition and negotiated land price appears to be best utilized where the following conditions exist.

- (1) Best utilized where good design results are just as important as land dollars since less emphasis is placed on price.
- (2) Best incorporated with a degree of "design freedom" the renewal plan to take advantage of "new ideas" which are best developed by design competition.¹⁶⁵
- (3) Best utilized where strong design judgment can be directed toward choosing the better scheme. Basic design and criteria and a distinguished design review panel are essential.
- (4) Best utilized where a strong market exists. The land must be in sufficient demand to attract quality developers who will be willing to afford the higher cost of competing.

¹⁶⁴Urban Renewal Design Questionnaire Survey, San Francisco, p. 4.

¹⁶⁵Ibid., p. 8.

Design Competition and Fixed Land Price. The method that appears to offer the most outstanding design results is the disposition method by which the price on land is fixed allowing the selection of competing developers to be based solely on design criteria. By having the land priced fixed at the "fair market value" the developer is in a more stable position to present a design solution that he knows he can follow up on. This was brought out by the Philadelphia Redevelopment Agency:

By having a fixed price at a fair market value, the possibility that a developer might bid high and cut the design solution is avoided. This also makes for a sounder financial basis.¹⁶⁶

It is an obvious fact that developers are able to put more money into the design when the land has been priced at a reasonable cost. The San Francisco Agency indicated that the design competition is best utilized where little restriction on design exists.¹⁶⁷ If a competition is going to encourage the better designers to compete, then little value is obtained by restricting their talent through "tight" regulations. It is in this case that the "Planned Unit Development" is of great value. However, it must be realized that design competitions themselves represent a cost to the developer. Therefore, if developers are going to be influenced into hiring better architects and assume the other expenses connected with competitions, there must be a large demand for the land. This fact was verified by ten of the twelve cities in the survey that indicated that competition programs must be supported by a strong

¹⁶⁶ Urban Renewal Design Questionnaire Survey, Philadelphia, p. 5, see also Boston, Mass., p. 5.

¹⁶⁷ Urban Renewal Design Questionnaire Survey, San Francisco, p. 8.

market.*

Based on this criteria, it then appears that the design competition utilizing a fixed land price is best utilized in the following situations:

- (1) Best utilized on outstanding sites that warrant more emphasis on design than on economic criteria. Since land price does not enter into design choice.
- (2) Best incorporated with "design freedom" in the renewal plan.
To take advantage of "new ideas" possible through competition. Also, the sound financial base gives no reason for "price kick back" on the part of the developer.
- (3) Best utilized where strong design judgment can be directed toward choosing the better scheme. Both design criteria and distinguished design review panel are essential.
- (4) Best utilized where a strong market exists. The land must be in sufficient demand to attract quality developers who will be willing to afford the higher costs of competing.

Size of Project Land Parcel. There is an indication that design can be controlled to a great extent by varying the size of land parcels. For example, San Francisco indicated that variety in design could be obtained by selling the project land in single lots under a program of agency design review. Although this method is time consuming, the quality of design is easy to maintain. Of course, because of the many parcels of land involved in such a method, a design competition program

*The only two negative answers were from Cleveland and Sacramento. See particularly the comments on the Cincinnati and San Francisco Urban Renewal Design Questionnaire Surveys.

is not practical. San Francisco suggests that this method of land disposition works well for single family residences.¹⁶⁸

The large parcel of land adapts well for competition programs where a distinct unity of design is desired and many developers will be competing for the same section of land. It is here that large developers, or developer teams will combine to buy large sections to be developed into such uses as apartment complexes.¹⁶⁹

Summary. The first step to incorporate quality design into the urban renewal program is to develop a "design concept" for the project site. This involves a series of design studies pertaining to: (1) visual design elements within the site, (2) functional distribution of activities, and (3) the overall character of the area. This information is then incorporated into the renewal program and serves to aid the developer's architect in arriving at a design solution which is compatible with the visual character of the project site.

Many cities feel that the preparation of a detailed illustrative site plan guide by the agency is necessary to visually illustrate the basic design objectives, and to serve as a guide for developer-architect teams. Such a preconceived plan serves as: (1) a strong public education tool, (2) a guide for establishing basic standards, and controls in the renewal plan and disposition documents, (3) as an important marketing tool for the renewal land, (4) as an aid for project design coordination,

¹⁶⁸Urban Renewal Design Questionnaire Survey, San Francisco, p. 5; Detroit, p. 5; New Haven, p. 5.

¹⁶⁹Urban Renewal Design Questionnaire Survey, San Francisco, p. 5.

and (5) criteria in design competition to determine land disposition award.

The Urban Renewal Design Questionnaire Survey indicated that the land disposition methods presently being used that look toward incorporating better design into the renewal program can be grouped generally into four categories: (1) combination design competition and land competition in which a sealed bid is submitted with the design, (2) negotiated procedure in which the city selects a designer to draw up the site plan prior to developer competition for land price, (3) design competition followed by land price negotiation with the winning developer-architecture team, and (4) design competition among developers' architects with the land price frozen.

There is an indication that where land price is a significant factor (particularly in the case of land price bidding), design quality tends to be retarded. The reason for this is because of the low value placed on design, in relation to other construction criteria, developers prefer to restrict design in an attempt to cover any excess costs incurred in high land costs. In such cases it appears that a renewal plan incorporating "tight" design controls perhaps offers the better solution since this discourages "cost kickback." However, such tight controls restrict quality design as well as poor design. Therefore, such conditions indicate that this program should be utilized only where monetary return is more desirable than quality design.

It can also be generally stated that quality design is best introduced on outstanding sites that warrant more emphasis on design than on economic criteria, such as in the case of a fixed land price at

the fair market value and incorporated with a design competition. Such a program not only restricts developer selection to primarily design criteria, but the sound financial base gives no reason for "price kickback" on the part of the developer. Such a program requires a strong market since the land must be in sufficient demand to attract quality developers who will be willing to afford the higher costs of competing.

The size of the parcels of land have a direct bearing on design results. Variety of design can be obtained by selling land in small single lots under a non-competition program with agency design review. On the other hand, large parcels of land adapt well to competition programs where a distinct unity of design is required.

Although these basic principals of program structure are important in achieving better design results, we must not overlook the importance of the administrative aspects of the program.

CONCLUSION

The author feels that the success of a design orientated urban renewal program is not only based on the renewal program structure, but is also based, to a great extent, on how the program is administered. It is here that such vital elements as the cost to enter competition and the manner in which the winning design is chosen can play a leading part in whether or not the competition is a success.

It is essential, not only from the standpoint of the large costs involved, but also for the reputation of the agency that adequate measures be taken to insure that the competition be adequately judged. Basically,

this involves two issues, criteria for design judgment and the selection of a distinguished design review panel.

The value of having written design criteria was brought to light by Philadelphia in their Washington Square East Project. The City Planning Commission adopted a rather remarkable document entitled, "Report to the Redevelopment Authority on the Selection of Developer(s) -- Washington Square East--Unit I," which set up a series of specific city planning objectives. This report listed in definite detail how the various elements in each design submitted for competition would have to be modified in order for the Planning Commission to recommend approval of the design under the procedures established under State Urban Redevelopment Law. Such criteria, when written into the redevelopment plan appears to offer a definite frame of reference from which the Design Review Panel can view the design and levy adequate judgment. Figure 25 illustrates the method by which the competing proposals were visually compared with one another.

There is little need to state the obvious importance of a distinguished architectural jury which is capable of selecting the better design. Without such talent, the entire competition program would be useless. Nevertheless, many competition programs fail because of this very weakness. Such an example was the Santa Monica Ocean Park urban renewal competition, where the design competition was judged by a panel of citizens with no knowledge or capability in design judging. Such poorly managed competition programs only serve to undermine the real value of the competitive process, and discourage quality developer-architect teams from competing.

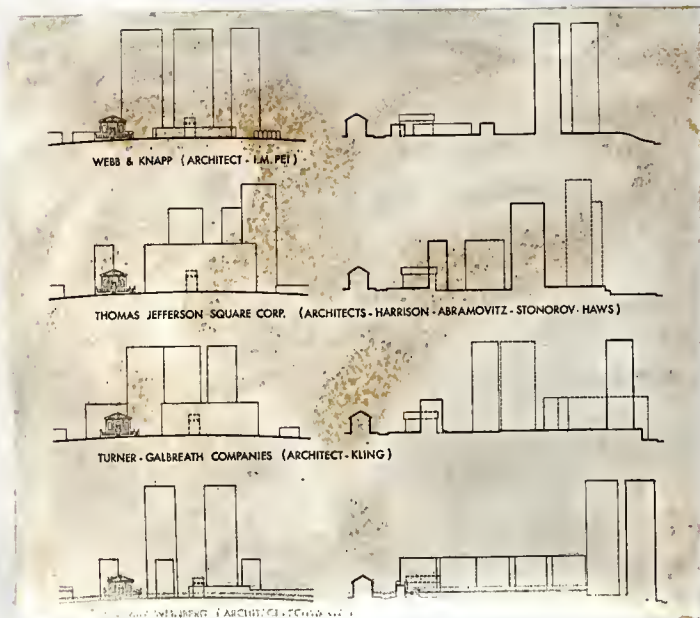


Fig. 25. Comparison of Design Proposals -
Washington Square East Project

The architectural jury should be composed of all the professional representatives involved in the design of the project, such as architects, developers, landscape architects, and members of the renewal agency. Although it is required by federal urban renewal law that the agency will have final word, it is well that the agency be represented in the design critique in order that a well balanced decision might result at this stage.

Of course, in many cities, the design review panel is composed of a Fine Arts Commission or some interested local professional group which acts as a review panel for renewal competition programs as well as for other activities. However, the author feels that the adequacy of such a "local" design review council is definitely open to question. There is an inherent administrative weakness in finding local architects who will sit on a review board in order to evaluate the treatment of a fellow architect's work.

Therefore, with this problem in view, it appears advisable to check into the non-local sources who will be less inclined to reflect local prejudices, before a local group is established for such design review.

Another consideration which demands our attention is the cost of better design administration. Although architects like to say that good design cost no more, and sometimes even less than poor architecture, such statements are very hard to prove. However, it is not hard to prove that quality design does initially cost more. It initially costs the city more in terms of money expended for: (1) expert design council, (2) extra staff expense in developing design studies and design guides, (3) extra time expended for design coordination and review and (4) design competition prize money, in the case where a purely architectural competition is held prior to land disposition such as the Red Rock Hill competition and (5) less income to the city in the form of land dollars when the land price is frozen to favor design considerations.

However, in some cases, quality design makes good "economic sense." It makes economic sense to attract the consumer to the center city to shop because it is here that a good share of the city's tax base is located,

and these values must be maintained under the ever increasing pressures of decentralization. It also makes good economic sense to place cleared renewal land back on the tax rolls as fast as possible, and in many cases the speed of construction depends largely upon the degree of consumer attraction and immediate investment return. Indeed, the extra cost of quality design is a relatively small part of the total project cost, and the total extra value of quality design to the city can not be adequately calculated.

However, the cost of design administration to the participating developers and architects takes on more immediate significance. The degree of talent that is attracted to a renewal design competition program has a direct bearing on the quality of design which will result. In order that the established architectural firms may be encouraged to compete in such programs, the economic cost to the participants must be kept at a reasonable level.

There is every indication that the attitude of large and well established architectural firms must be a practical one. Such firms are usually happy to participate in design competitions providing that they are engaged by a developer and paid on a fee basis. However, they regard purely architectural competitions as essentially a speculative venture and often feel that the time and money are not worth investing.¹⁷⁰ Therefore, the type of program that places the cost of competing on the shoulders of the developer, such as the San Francisco Golden Gateway Project, will no doubt attract the more established architectural firms

¹⁷⁰Supplement Renewal Design Letter Survey, Donn Emmons, November 20, 1963, p. 4.

to participate.

Purely architectural competitions, such as the San Francisco Red Rock Hill Competition are more often entered by young architectural firms. They are willing to gamble the necessary funds because they will receive a certain amount of publicity through such a program, and they may also win an important commission which might not be available under other circumstances.

Although the author feels that outstanding talent is often contained in young architectural firms, it should be pointed out that it is more logical that such undisclosed talent will be best uncovered where large numbers of contestants are attracted to compete. For this reason, a program that concentrate on reducing the cost of competition should be in order.

So far, the urban renewal competition program has been seriously hampered by the economic waste of competition methods being employed by renewal agencies to gain quality design. Too many programs involve the outlay of enormous sums of money and time to enter competition. Methods of competition must be developed that will make it economical for both the architect and developer to participate with a minimum chance of losing large sums of money.

The Urban Renewal Design Questionnaire Survey indicated that of the thirteen cities who responded to this section of the survey, ten indicated that they had given consideration to the cost to enter competition. Nevertheless, Sacramento was the only city that indicated any sort of basic criteria for scaling these costs. Here, the cost for any contestant to enter competition was set at .2 per cent of the estimated

development cost of the project.*

The San Francisco Agency indicated that they had successfully cut the cost to enter design competition from \$50,000 for each developer-architect team in the Golden Gate competition to \$1,000 to \$3,000 per competitor in the purely architectural competition of the Red Rock Hill Project. One contributing factor that aided this reduction in costs had been the strict specification of items to be submitted for competition, such as scale, size of drawing, and renderings. Nevertheless, the agency found it difficult to limit elaborateness of submittals. Such an example was where models were specifically prohibited, some competitors submitted photographs of models. Of course many such problems can be solved only by experience.¹⁷¹

One method to cut costs on the purely architectural competition was suggested by William J. Watson of the architectural firm of Rockrise and Watson, and also Professional Advisor for the Red Rock Hill Competition in San Francisco. He suggested that design competitions should be conducted in two stages. The first stage would be primarily a sketch presentation involving little expense. This stage would be judged on the basic conception idea from both the architectural and redevelopment point of view. The second stage would then be composed of the selected architects that produced the better sketch solutions. This stage would

¹⁷¹Urban Renewal Design Questionnaire Survey, San Francisco, p. 8.

*Cleveland, Detroit, and Pittsburgh indicated that no consideration had been given to competition costs. The cities indicating that consideration had been given were Boston, Chicago, Cincinnati, Denver, Hartford, Little Rock, Philadelphia, Sacramento, San Francisco, and Syracuse.

be a more detailed competition in which the problems of compliance with the Housing Act and Building Act and Building code, etc., would be considered. Since the expense of competing would then be confined to the few finalists of the second stage, the risk of competing would be greatly reduced.¹⁷²

It is here that Mr. Grady Clay's suggestion that "Agencies should be willing to pay invited competitors" might have practical application.¹⁷³ Since the number of competitors within the second stage might be cut to a choice few, the author believes that there appears to be little reason why the cost incurred by competitors to draw up the second stage design schemes could not be subsidized by the city. It is suggested that a certain percentage of the project cost be allocated as a "design competition fee," and be added to the land price paid by the developer. This extra cost would be of no real loss to the developer since the developer is obtaining a site plan in return for the land cost expenditure. Such a reduction in contestant cost might very likely attract the more established firms to compete.

It must be understood, however, that achieving good design depends on more than developing such procedures and official actions. It requires that the people who live and work within our cities understand the value of the well-conceived and aesthetically appealing urban environment. The real value of the urban renewal program is that it provides the

¹⁷²Supplement Renewal Design Letter Survey, George Rockrise, November 4, 1963, p. 22.

¹⁷³Supplement Renewal Design Letter Survey, Grady Clay, November 4, p. 12.

opportunity to stimulate developers and consumers to become more sophisticated in matters of quality design. By providing aesthetic examples, perhaps the people will respond by demanding better design, and will be willing to pay the additional price for beauty.

Indeed, there is every indication that people are becoming more aware of quality design. In the December, 1963 Issue of the Architectural Forum, there is an article concerning a survey conducted by New York's Regional Planning Association involving a sample of 5,600 people who live within the New York Region. When asked how they felt toward aesthetic controls, over 80 per cent of the Regional Planning Association's sample advocated "stronger controls to preserve trees and natural landscape in new developments," and over 50 per cent favored "some community control over the appearance of new buildings and renovations." Also, a majority of the survey favored "firm controls to preserve, or a large public investment to restore" the character of architecturally and historically distinctive buildings or areas.¹⁷⁴

Today, large corporations, concerned about presenting the right "public image," have spent considerable amounts of money in order to create beautiful buildings and landscape that greatly exceeds that which more "good business" would justify.

Should this attitude spread, and no doubt it will, quality design will become more important in attracting customers and employees. As more value is placed on quality design, so will better design be expressed more in terms of dollars and cents!

¹⁷⁴"Suburbanites Vote for Planning," Architectural Forum, December, 1963, 119(6):84-86.

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APPENDIX A

General Aesthetic Control Survey

July 7, 1963

Dear Mr. _____.

I am presently undertaking a research program in affiliation with Kansas State University dealing with "Governmental Influences on Community Appearance." The primary objective of this paper is to point up the outstanding contributions of key municipalities toward improving the aesthetic appearance of their urban areas, and to develop a policy for the adoption of a municipal design program.

Would you please inform me as to whether your city has incorporated any of the following elements in the planning process:

1. Developed "positive" zoning legislation allowing for experimental development and promoting new and individual ideas.
2. Created scenic, historic, or entrance districts by legislative action.
3. Adopted local aesthetic legislation directed toward promoting control of visual design aspects or architectural control.
4. Incorporated architectural boards of review in the planning process in order to control aesthetic appearance of new development.
5. Enacted municipal design programs, either public or private with the purpose of promoting city beautification.
6. Conducted a visual survey of all or parts of the community to discover aesthetic characteristics and potentialities.
7. Created and adopted an official design plan to determine the aesthetic elements of the city and to guide the design and regulation of future development.

Would you please inform me as to whether such aesthetic control has been incorporated into the comprehensive plan or whether it has been developed within another program such as the urban renewal "community plan." Also, I would be interested in learning the functions and governmental structure of any aesthetic control boards or agencies.

Would you please express your opinions concerning the control of aesthetics in the planning program?

I would appreciate any publications or reports you might have concerning municipal influence on community appearance. I assure you that all information cited in my paper will receive adequate source reference.

I want to thank you for your cooperation.

Sincerely,

Kent Drew
Route #2
Manhattan, Kansas

APPENDIX B

URBAN RENEWAL DESIGN QUESTIONNAIRE SURVEY

COPY

October 11, 1963

Dear Mr. Schweikher:

As a graduate student in City and Regional Planning, I am presently undertaking a research program at Kansas State University dealing with "Governmental Control of Aesthetics and Visual Appearance Within the Center City Area." The primary objective of this paper is to point up the outstanding contributions of key municipalities toward improving the aesthetic appearance of their urban areas, and to develop a policy for the adoption of an urban renewal design control program within the center city.

Too many of the urban renewal programs of today are producing sterile results because the potential of the designer has been suppressed by zoning restrictions that prevent both creative design as well as the poor. The purpose of this survey is to determine the methods used by the more progressive cities in overcoming the obstacle to better design. Only through analysis of the technique utilized by outstanding cities can we hope to develop a better program for urban design.

The international design competition for Allegheny Public Squares illustrates the more progressive approach toward design control. We urge you to complete the attached questionnaire so that your methods and techniques may be analyzed in order that we may develop a better program of design control.

Upon completion of this research program, a copy will be sent to you if you desire.

Sincerely,

Kent Drew
Department of Architecture
Seaton Hall
Kansas State University
Manhattan, Kansas

INSTRUCTIONS FOR COMPLETING QUESTIONNAIRE FORM

- (1) Questions to be answered "yes" or "no" are to be circled.
- (2) If more space is needed to answer any question, please use reverse side of paper and indicate the outline numerals.

Example: Answer to I,A is.....

- (3) Even though you do not utilize a program mentioned on the questionnaire.....please give your comments concerning that program, either pro or con.
- (4) The outline is composed of 6 parts, each covering a phase of the renewal program:
 - I. Design Guidance in Renewal Program Preparation.
 - II. Emphasis on Design in the Redevelopment Plan Itself.
 - III. Design Oriented Land Disposition.
 - IV. Demonstration Programs.
 - V. General Questions.
 - VI. Questionnaire Supplement Check List.
- (5) We are just as interested in the problems you have with your renewal program as in the program itself.

I. DESIGN GUIDANCE IN RENEWAL PROGRAM PREPARATION

Usually, the first step taken in a renewal program is to establish the framework, the public decisions that determine the solid elements in the renewal area such as utility lines, major highways, and specific structures that must be retained. Many feel that the first step to good design immediately follows by establishing a "design concept," or design program in which the designer is to create.

- A. Do you have a design expert that works with the agency in preparing the renewal program design concept?.....yes...no
 1. If so, in what capacity is he employed? (check one)
 - City Planning Staff
 - Urban Renewal Staff
 - Consultant
 - Other
 2. If he is a consultant, is he retained after the program has been prepared?.....yes...no
 - (a) If so, in what capacity is he retained (duties)
-

- B. What other methods do you incorporate in the renewal program preparation to insure a design framework to be followed by the designer?

II. EMPHASIS ON DESIGN IN THE REDEVELOPMENT PLAN ITSELF

The Zoning framework approach (land uses, densities, set backs, heights, distance between buildings, and distribution by kinds of buildings) has been criticized as producing sterility in urban renewal design because there is no room left for a design concept.

- A. Have you allowed a removal of some or all of the zoning limitations of the present city structure in order to allow the developer freedom of design within the project area?.....
yes....no

- (1) If so, how has this been accomplished? (Some cities has passed an amendment to the zoning ordinance leaving power to grant exceptions in the hands of the Zoning Appeals Board.)

- (2) If so, what requirements on design have you enacted? (Some cities have required a certain percentage of commercial area, park area, etc. and thus left the developer the option as to how these will be arranged.)

III. DESIGN ORIENTED LAND DISPOSITION

- A. Do you incorporate disposition arrangements that look toward the quality of design rather than the highest reuse value?.....yes...no

A balance of reuse value and design.....yes...no

Reuse value only.....yes...no

1. If design is an issue, what difficulty have you experienced in combining design and price as criteria in selecting a redeveloper?

- B. Indicate the type of program that you have incorporated for land disposition by checking one of the following sections:

Please check

- _____ 1. Negotiated Contract in which the city selects the developer on the basis of design ability without the requirement of submitting a design prior to agreement.
- _____ 2. Design competition where an advisory panel is utilized to review designs submitted by potential developers. No consideration is given to land value at this phase.
- _____ 3. Variation of design competition that permits the introduction of land value such as requiring a sealed bid based on land value to be submitted with design.
- _____ 4. Variation of design competition that separates design from developer, such as a design competition among architects and selecting the better five (more or less) designs. Bidders then bid on the basis of land value, but are required to accept one of the five (more or less) designs.
- _____ 5. Other variations utilized, not listed above _____

- C. Why do you feel that your program is better utilized than the other three (or four) listed above?

- D. If you favor the Negotiated Contract method please answer the following questions:

1. How far in advance of actual negotiation do you feel it necessary to announce such a procedure so that all potential developers will have the opportunity to express their interest?

2. Do you attempt to include or restrict local developers in negotiations? Why?

Note: If you have completed this page, turn to number IV.

- E. If you favor the Design Competition method, please answer the following questions:

1. Who composes the advisory panel that reviews designs submitted by potential developers? (Check one)

Renewal agency staff

Local consultants

Non-local consultants

- (a) Is the renewal agency responsible for selecting the panel members.....yes...no

- (b) If not, what are the reasons _____

(c) Number of panel members _____

(d) Occupation of panel members _____

(e) Is the advisory panel retained after the designs are judged?.....yes...no

(f) If so, in what capacity are they retained? _____

2. Are you specific as to the items to be submitted, such as scale, color, size of drawings, renderings, and models that are submitted by a developer for design competition?.....yes...no

(a) Is the design submitted for competition made part of the disposition contract?.....yes...no

(b) Have you taken into consideration the cost to the developer (time, payroll, material, etc.) to enter design competitionyes...no

(c) If so, what would be the usual cost? _____

3. Some feel that before a design competition program can operate well there must be a large demand for the renewal land. Do you feel that some land is not suited for competition.....
.....yes...no

(a) If so, what criteria do you use to determine whether the renewal land is suited for competition purposes? _____

IV. DEMONSTRATION AND EXPERIMENTATION PROGRAMS

A. Have you incorporated a program for demonstration and experimentation such as might be utilized under Section 314 of the Housing Act of 1954.....yes...no

1. If so, what problems have you encountered with this program? _____

V. GENERAL QUESTIONS

A. Do you believe that your program could be adapted for use by a smaller city of 100,000 population?.....Yes...no

1. If not, why? _____

B. To insure that the designs submitted by various developers will be in harmony with one another, some cities have incorporated land convenants on land title that control the style of architecture, etc. What method have you utilized to co-ordinate the designs of the participating developers?

C. What problems are most outstanding with the program you are using? _____

VI. SUPPLEMENT CHECK LIST

Would you please supplement this questionnaire by sending me the following items:

- _____ (1) Copies of contracts of all phases of the program mentioned where design is an essential element:
- *Program preparation contracts
*Contracts between agency-designer
*Land disposition contracts
- _____ (2) Listing of items to be submitted by the designer to the design advisory panel for design competitions. (Such as scale, color, size of drawing, renderings, models, etc.)
- _____ (3) Special ordinances or laws that allow removal of some or all of the restrictive elements of zoning, to allow freedom of design within the project area.
- _____ (4) Copies of land covenants controlling design.
- _____ (5) Reports of outstanding center city projects.

*Should you desire that any of the above items be returned to you, please indicate.

*If you would like a copy of this paper upon completion, please check here. _____

URBAN AESTHETICS: THEORY AND APPLICATION OF PHYSICAL
DESIGN CONTROL WITHIN THE URBAN RENEWAL PROGRAM

by

KENT IRVIN DREW

B. S., Kansas State University, 1960

AN ABSTRACT OF A MASTER'S THESIS

submitted in partial fulfillment of the

requirements for the degree

MASTER OF REGIONAL PLANNING

College of Architecture and Design

KANSAS STATE UNIVERSITY
Manhattan, Kansas

1964

Why do people love one city and not another? Paintings, poetry, and books have been written of cities such as Rome and Venice that express a certain identity and visual character all their own. But what are the design elements that compose this identity and visual character? Of course these design elements are the buildings and the spaces, but it is the way in which these elements are integrated into a harmonious composition that expresses the art of urban aesthetics.

Today, the function that aesthetics plays in the city is quite different from other eras in history. Until the Industrial Revolution, urban beauty was the mark of power and prestige of the ruling class. Today, urban aesthetics is no longer considered an end in itself, but is subordinate to the welfare of the people.

Nevertheless, urban aesthetics cannot be disregarded. Since people do not like ugly cities, they go elsewhere to live, to find entertainment, and to spend their money whenever it is possible. There is no longer much doubt that the suburban shopping centers provide an extremely efficient environment for attracting the consumer. Unless the center city can match the visual character and interest inherent in such shopping centers, the center city will eventually deteriorate as a commercial center. Parallel with this decentralization will be a decline in the cultural and social functions that depend on the center city, and are so essential to the development of a civilization.

This thesis is a study of how cities may influence private development to incorporate beauty into their projects. Although it is recognized that economical, political, psychological, and other factors are closely implicated with aesthetic design, they are not studied in depth in this

thesis. Through a survey of thirty-nine cities conducted by the author, the common methods being used today to control urban aesthetics were determined and evaluated to have little effect except, perhaps, the promise of the urban renewal program. By assembling and selling large tracts of land, the urban renewal process allows the municipality to assume temporary proprietorship of the site. In this way, a strong influence may be exerted on the private developer to incorporate quality aesthetic design into his program.

A second survey of nineteen cities having aesthetic design orientated urban renewal programs was conducted by the author. The results indicated that design considerations may be incorporated into four stages of the urban renewal program: (1) through a program of public design education, (2) through design integration into the program preparation, (3) by design incorporation into the redevelopment plan and (4) through design orientated land disposition. This analysis of the methods of design integration indicated that, generally, aesthetic considerations are feasible only when there is a strong market for the redevelopment land.

The author feels that the real potential of the design orientated urban renewal program is not to drastically change the cityscape, but to educate the people about the possibilities of quality aesthetic design. Through the "contagion of example" perhaps clients and consumers will become more sophisticated in matters of aesthetic design. In a recent survey of people living in the New York metropolitan region, over half of the respondents favored community control over the appearance of new buildings. Only through the demand for better design by private individuals will our cities become more beautiful and attractive.